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VARIETY

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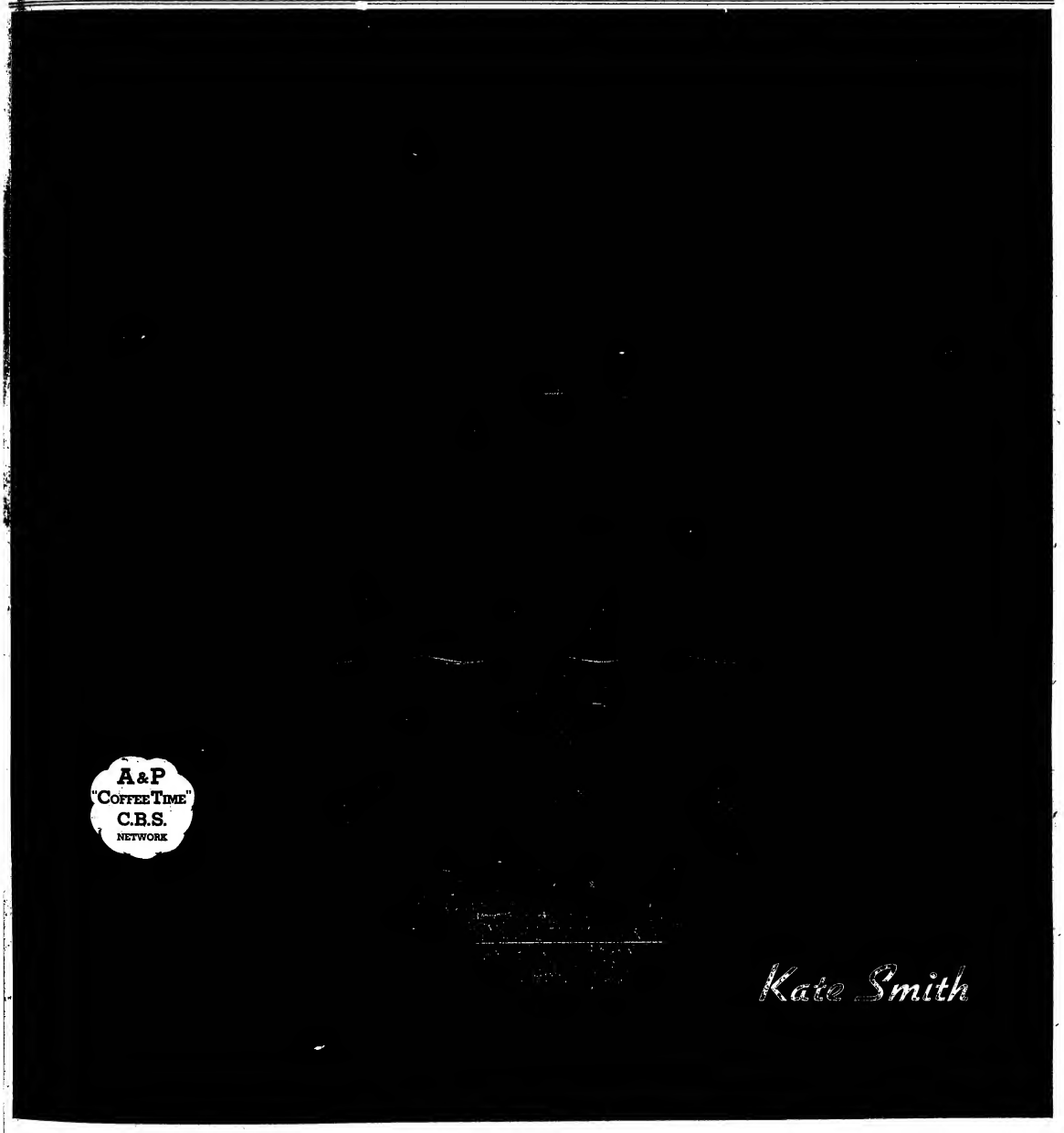

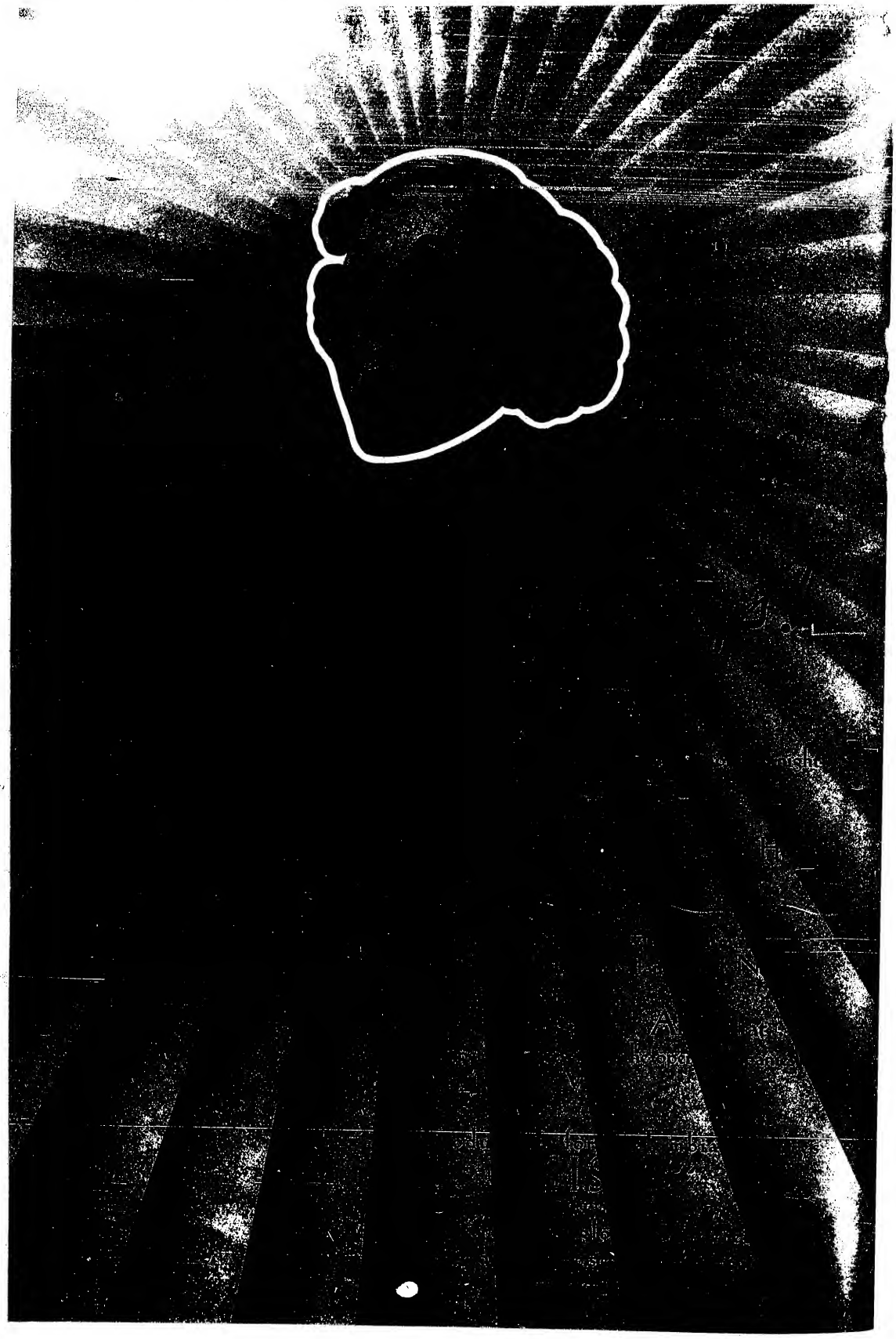

RADIO SCREEN STAGE

VARIETY

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25 YEARS AHEAD—AND WHAT?

(The following is reprinted from five years ago because it is VARIETY*'s belief that it is the most remarkable editorial ever written for an amusement trade paper. It was written by Sime Silverman, founder of* VARIETY*, on the occasion of this paper's 25th anniversnumber, Dec. 31, 1930).*

Within the life of VARIETY, 25 years, the show business of America has performed a complete somersault. So instead of talking about 25 years or of what has occurred since then, which everyone knows more or less, it may be better for the show business of today to look forward 25 years. That will be something which events have brought out the show business of 25 years ago failed to do. Then or at any time thereafter, up to now.

Of course, VARIETY is naturally appreciative that it has lived for 25 years, and it hopes it may for 25 more, and more. It hasn't much to say for itself. Hobbling along during those 25 years, it's still trying to go along in the best and only way it knows. That is to print the truth about the show business it represents, as it finds it. For no other reason than, as has been said before, a trade paper can't fool its trade, which knows more about that trade than any trade paper possibly could. Therefore, to print the truth as it is found, located or gathered, appears to be the best, if not obvious to all, policy. And it's much easier without 'politics.'

In the 25 years to come, contemporary showmen must avoid the stage errors of the 25 years behind. Those errors have been plentiful. They have been the cause of the decline of every branch in the show business excepting pictures, and pictures, on top now, should be the most assiduous in avoiding grave mistakes of the future.

Perhaps vaudeville and the legit will come back. The legit will have a future when the picture business assumes charge of it. Otherwise the legit will linger on the Broadways of say five big American cities, and then but feebly, unless legit's greatest detriment, its ruination in fact, is eliminated. That will likely happen if pictures takes over the legit. Vaudeville will have its chance when there are more managerial believers in vaudeville. The picture and vaudeville hook-up in chains is all wrong for vaudeville. The weight lies with pictures, because the controllers of the chains are firstly picture men, who don't know vaudeville and have no faith in it. Burlesque is negative and immaterial. But the same reasons exist for its present condition as with the others which have been shell-shocked.

The two greatest errors committed by the stage have been the abuse of its producers and their own power. If the picture business will remember that brief statement covering a great deal, it may save itself the headaches those errors cost so many others of the stage.

This abuse started with Klaw & Erlanger. It made the Shuberts possible and impossible. Stair & Havlin tried it and passed out. Keith and Orpheum vaudeville did it, per E. F. Albee, and passed out. The Columbia Amusement Co. (burlesque) did it and passed out.

Producers as employed here do not contemplate merely the men who stage the show or pictures. Producers as a term, embraces everyone concerned in the making of a show or a film. The producers were abused and driven away from the stage, from K. & E. to the Shuberts, from the Shuberts to their own independency or back to K. &. E., or from Stair & Havlin to oblivion. While the producers of vaudeville were given the needles by the Albee crowd even as those producers were feeding vaudeville with its life blood. And they are starved out.

Abuse from power for 25 years developed from the K. & E. days until it became so common in the latter years it almost was accepted as a part of stage operation. Of the two, the picture heads should avoid the abuse of power for, when that starts, the abuse of producers follows.

Another highly important matter the stage leaders of the past overlooked, although the entire show business to date has overlooked it, was good will. They neither cultivated good will with the public nor in their own organizations. They never had it with either. And it was important—it is important, most important. Past events have proven how valuable it would have been to K. & E., the Shuberts and Albee, who couldn't get it when they wanted and needed it. Because good will cannot be purchased, only cultivated and in good faith.

There was never one man of the stage big enough to dictate what the public must take. To be remembered by the picture men. For the public may not take. No one man in pictures is big enough to disregard talent. Those of the stage who thought they were all lived to regret it.

It's talent that makes pictures, from the writer to the director and the actors—all the essential talent of the studios. That talent must be conserved and preserved, if the picture business is to be preserved. The picture business cannot afford to commit the faults of the stage, for it knows the faults of the stage, and thereby has the best guide for its business future by simply avoiding them.

If the picture business is so new that it has bragged over its profit last year, without knowing what it is going to be this year, that should be the lesson for that. Nor should the picture man be obsessed with the erroneous belief the general public depends upon him for entertainment. This country thrived before pictures.

In short, if the picture man will run his business for the next 25 years without abusing it or the people in it, he will probably find an enduring prosperous business under him, for then his people will work with him instead of against him; he will have located the best talent and held it; he will have found the foundation for success—team work and good will. With that good will also fostered with the public, now, tomorrow, every day, week and year.

And all of this goes exactly the same for theatre operation.

Perhaps if at home the leaders of the film industry will hang in their bedroom the following card, seeing it night and morning, they never will go wrong in the operation of their organizations:

REMEMBER!
Klaw & Erlanger.
The Shuberts.
E. F. Albee.

By Sid Silverman

Since which time, five years, radio has grown in importance, and in its relation to show business, to the point where it may be said to have stepped into the niche formerly held by vaudeville. And with a fair share of vaudeville's assets and liabilities. For radio is now feeding its people into Broadway shows (mostly musicals) and pictures, after which they generally return to the air at more money. Vaudeville found out about that. It also is just as hard for an act to break into radio as it was to get a 'showing' in vaude five, 10, 15, or 30 years ago. When acts with air ambition look for those who have an 'in' with the bookers, those who keep track recognize a familiar ghost. As for the chiseling and kick-backs, vaudeville knew about that too. Of course, radio has no cut weeks, and vaudeville did not exhaust material and people so quickly, but the line of demarcation between the air and vaudeville is not so wide despite that radio is really only 15 years old. How old was vaude? Not old enough to have succumbed to age. Vaudeville was murdered. And with vaudeville no longer the spawning ground for talent, where will pictures and the theatre find new faces and personalities? Who can say radio will not be the answer?

Radio has become significant in show business mostly because it is the common denominator. It has opened the field so that no longer does a performer restrict himself to one branch of the business. They all want a crack at the air and if they get over the end seems much further away. Radio has become the stream down which most actors must sail to the real big money whether the journey be short or long. The salaries on the air for the successful are terrific. The publicity is tremendous—and fast. Too fast. For radio's circulation is such that it breaks as quickly as it makes. Hence, the performer who clicks over the air is like the man who comes into a million dollars and goes crazy trying to take care of it. Boiling down to the fact that radio is the financial joy and mental despair of its performers. It's a wise actor who can gauge his radio limit, but who can blame those who stay on too long? In vaudeville they couldn't resist the applause. In radio they simply cannot resist the money.

But radio has that matter of circulation as both a benediction and a curse. It devours material at a staggering rate, and that's its own problem. The other factor is that radio will always be limited by the clock. Even the networks can't get more than 24 hours into a day. Meanwhile, radio men are slowly coming around to the realization that they're in show business. It will be better for radio and its listeners as that idea spreads.

On the other phases of show business the history of the past five years needs no recounting. It's been tough sledding and it now looks as if there's a chance to get out of the woods. Pictures, having gone through a series of refinancing and reorganization, was the first to feel the upbeat. Pictures has also found out that if product isn't good business can be awfully bad. Yet the fact that a picture with merit can go out and roll up a solid gross is, and should be, enough. The legitimate theatre is having its best season in five or six years both in and out of New York, night clubs making an effort for and deserving business are getting it, while the outdoor men (circus and carnivals) concluded a satisfactory season last autumn. The public wants to be entertained and is willing to pay for its amusement. How well show business rises to that demand will be reflected on the only thermometer this same show business recognizes, the boxoffice.

For itself the fact that this is VARIETY's 30th birthday is about saying the most in the least number of words. This is the first anniversary number in four years which has had a green cover. Simply because VARIETY didn't believe the three previous anniversary issues of sufficient size to warrant binding. So perhaps this anniversary edition is indicative of show business at the moment. It could be better, and a whole lot worse.

+ LEADING FILM NAMES OF 1935 +

By Arthur Ungar

wood, Dec. 29.

The year just past saw the ups and downs of many stars, but it also brought to the fore three solid box-office appeasers.

This trio consisted of **Shirley Temple**, who proved to be the top-per over the world, although actually running a close second to Garbo abroad; **Clark Gable**, in the second niche for world coverage, as Metro's best draw name the past year. Possible factor here is that Norma Shearer had no picture made of releases during 1935. **Fred Astaire** is third, having rushed to the front on the strength of two pictures, 'Roberta' and 'Top Hat.' Although so far always teamed with Ginger Rogers, Astaire is acknowledged within the trade as being the main draw member of this duo.

In checking over top-gross pictures on the year, one of the late releases, Metro's 'Mutiny,' is proving very big to the extent it is likely to eventually set the pace for the leading seven films, which rate as follows:

'Mutiny on the Bounty' (Metro).
'Top Hat' (RKO).
'David Copperfield' (Metro).
'Bengal Lancer' (Par).
'China Seas' (Metro).
'Curly Top' (Fox).
'G Men' (WB).

No attempt is made to list the seven leading pictures according to the amount of their gross. Further comment will be found later in the story.

The year's showing by directors, as individuals, was not so strong as formerly. That is to say, ace product was more evenly distributed among the directorial contingent. But the five who revealed the most aptitude in turning out box-office product were:

David Butler.
W. S. Van Dyke.
Henry Hathaway.
Roy Del Ruth.
John Ford.

As in the case of the rating of the pictures, this listing of the directors is not in the sequence of the biggest money films. These five, however, individually had pictures which, when combined, rolled up the best b.o. figures among the directors. They lead on the basis of the following pictures:

David Butler directed 'Bright Eyes,' 'Little Colonel,' 'Doubting Thomas' and 'Littlest Rebel,' all for Fox and 20th Century-Fox. John Ford handled 'Judge Priest' (Fox), 'The Informer' (RKO), 'Whole Town's Talking' (Col) and 'Steamboat 'Round the Bend' (Fox). Roy Del Ruth was in charge of 'Kid Millions,' 'Bulldog Drummond' and 'Folies Bergere,' all for United Artists; 'Broadway Melody of 1936' (Metro) and 'Thanks a Million' (20th). Henry Hathaway did 'Bengal Lancers' and 'Peter Ibbetson,' both for Paramount. W. S. Van Dyke turned out 'Naughty Marietta' and 'I Live My Life,' both for Metro.

Stars

A number of stars who occupied high spots in 1934 either skidded or stepped from the star class. To counteract the fickleness of the public in doing an about-face on a number of names, the customers found quite a few new favorites and many of these went up the ladder fast. Among this latter group is Claudette Colbert, who is giving promise of becoming close to head girl during 1936. The late Will Rogers, who had been spotty in his popularity around the country prior to 1935, also clicked in great style the past year. His main b.o. weakness was in the foreign market. Otherwise he might have rated even, and possibly ahead of Shirley Temple.

Numerous film performers not under contract to major plants proved important during the year. Among this group can be included Henry Fonda, under contract to Walter Wanger, and Robert Donat. There are others from the stage who did single films and are in the free lance field.

Star importance increased over the previous year but the story still remains more vital than the star. This was demonstrated in many instances.

Leading boxo ce stars number about 12, an increase over 1934. But the decrease was greater among the femme names than in the male division. Some of the girls were unquestionally hurt by the way they were handled, while others tried to outsmart their studios by dictating, and so climbed the scaffold on their own.

ictures

There were more real gross films during 1935 than distribution organizations have had in a few years. Metro's 'Mutiny' is figured out here to hit $3,000,000, maybe more, on world wide gross. But one of the best of the profit makers, basing latter on amount of investment in comparison to intake, seems to have been 'Curly Top' which cost a little over $300,000. This also goes for 'G Men' (WB), which cost under $300,000 and did plenty as the first of the G-Men cycle. These two films should really be bracketed.

Topical and Biographical

The studios went pretty heavy on topical and biographical subjects over the year. Warners started the 'G Men' cycle, made plenty along that line, with other studios also jumping in, the market finally being deluged with this formula. In the biographical field 'Diamond Jim' (U) proved a neat money getter but 'Barnum' (20th) did not fare so well. Hollywood was also threatened with a Shakespearian epidemic but the key pic, 'Midsummer Night's Dream, was held up for road show release and the jury is still out, although Metro intends to do 'Romeo and Juliet' with Norma Shearer and Leslie Howard, and is also preparing 'As You Like It.'

In the costume division the outstanders were 'Crusades' (Par), which cost around the $1,000,000 mark but promises doing better than breaking even, while 'Les Miserables' and 'Cardinal Richelieu,' rank well. Eddie Small, for Reliance, turned out a good b.o. entry in 'Count of Monte Cristo' which brought Robert Donat to the fore.

Musicals

Musical field was not so forte on the whole. Radio got off to a flying start with 'Top Hat,' which made it tough for the films which followed. 'Big Broadcast' was Par's main musical effort while 'Broadway Melody of 1936' (M-G) did well in this country and is reported very good in the foreign market. Warners turned out a number of musicals, majority being profitable for the company but none of sock dimensions.

The westerns perked up considerably on account of the predominance of double bills, and the horse operas all seemed to bring in coin for their producers whether they were from the indies or majors. Demand for them continues as the current year arrives.

In the short field Mickey Mouse still holds the leadership, with the Pete Smith shorts not far behind.

Operettas

On operettas Metro had the top with 'Naughty Marietta.' Columbia repeated with Grace Moore in 'Love Me Forever' which did well but not up to her 'One Night of Love.' Radio has launched Lily Pons in 'I Dream Too Much,' and Paramount has two films with Gladys Swarthout ready.

Jesse Lasky was also in with 'Here's to Romance,' starring Nino Martini, reported as doing fairly well. All of the studios have a number of top chanters under contract and no doubt their usage in 1936 will be heavy.

Radio field contributed to the screen during the year with Nino Martini, James Melton, Fred Allen, Frances Langford, Jane Froman and Phil Regan. Also returning to screen on radio popularity rep was Jack Benny, Burns and Allen, Ben Bernie and Joe Penner.

Few New Stars

Studios were stuck for new starring material. To retain interest, as well as obtain publicity for what they deemed potential name talent they elevated a number of featured players to stardom. Many of the people who have this top billing will have a task in living up to it as most of them are incapable of attaching real importance to a picture unless surrounded by topnotch support. Selection of some, especially among the women, seemed almost ridiculous with producers even smiling at their own selections, shrugging their shoulders and hoping for the best. Few pics through the year had those dynamite all-star casts figured to carry most any kind of a story.

Currently there is feeling on the part of the big stars to relax a bit on work during 1936 due to the income tax. This, however, has also been true of the free lance leaders who have been big earners. Stars and contract players seem to talk the same way, but none are turning down 40 or 52-week contracts when offered.

Paramount

Paramount still has Mae West as its leading coin getter but again her grosses were not as startling as the previous year. Bing Crosby had a struggling year and, though rated below Miss West last year, now gives way to Claudette Colbert and also falls behind Gary Cooper. Cooper's showing in 'Bengal Lancers' helped greatly to increase his company value.

What looks like a strong combination for the fir is the team of

PARAMOUNT

Stars

MAE WEST
CLAUDETTE COLBERT
GARY COOPER
BING CROSBY
MARLENE DIETRICH
W. C. FIELDS
LOMBARD—MacMURRAY
GEORGE RAFT
SYLVIA SIDNEY

FEATURED

Fred MacMurray
Mary Boland—Chas. Ruggles
Jack Oakie
George Burns—Gracie Allen
Herbert Marshall
Cary Grant
Randolph Scott
ichard Barthelmess
lr Guy Standing
Ben Bernie
Henry Fonda
Lynne Overman
Carl Brisson
William Frawley
Alison Skipworth
Joe Penner
David Holt
Ida Lupino
Frances Drake
Henry Wilcoxon
Larry Crabbe
John Halliday
Benny Baker
Gertrude Michaels
Kent Taylor
Virginia Weidler
Dickie Moore
Fred Stone
Roscoe Karns
Gail Patrick
Mary Elli
Samiel S. Hinds
Katherine DeMille
Kitty Carlisle
Grace Bradley
George Barbier
Tom Brown
Ray Milland
Colin Tapley
John Howard
Toby Wing
Julie Haydon
Baby LeRoy
Elizabeth Patterson
Eleahore Whitney
Marsha Hunt
Wendy Barrie
Johnny Downs
Mildred Stone
Helen Jepson
Robert Fiske
Porter Hall
Bennie Bartlett
Frances Farmer
Billy Lee
Murray MacLean
Ernest Cossart
Henry Arthur

Carole Lombard and Fred MacMurray. Latter seems to be best among the coming bets on star material for the firm. Marlene Dietrich holds her spot due to the foreign market, while George Raft suffered a bit from poor films, as did W. C. Fields and Sylvia Sidney.

MacMurray unquestionably leads the Par feature group. He was in only one starrer. In this feature division company is short of promising personalities who may rise quickly.

RKO-Radio

RKO-Radio went to town with Fred Astaire. Plus Ginger Rogers, the duo, listed last year among those just featured, hopped to the star rung and are the 'golden' children of the lot. Showing of Katharine Hepburn was not entirely to the liking of the producers, due to her films coating tops and not being startling grossers.

Wheeler and Woolsey, with their

RADIO

Stars

ASTAIRE—ROGERS
KATHARINE HEPBURN
WHEELER—WOOLSEY
WILLIAM POWELL
ANN HARDING
IRENE DUNNE
RICHARD DIX
BARBARA STANWYCK
LILY PONS
CHARLES BOYER

FEATURED

Gene Raymond
Preston Foster
James Gleason
John Beal
Anne Shirley
Heather Angel
Margot Graham
Walter Abel
Alan Hale
Tom Brown
Eric Blore
Erik Rhodes
Fred Stone
Helen Westley
Wallace Ford
Jessie Ralph
Helen Broderi
Edward Burns
Addison Randall
Helen Parrish
Helen Gahagan
Ray Mayer
John Mercer
Jane Hamilton
Joy Hodges
Maureen Delany
Margaret Callahan
Natalie Paley
John Wood
Tony Martin
Lucille Ball
Betty Grable
Phyllis Brooks
Margaret Hamilton

provincial following, as well as a foreign draw, hold in same groove as in 1934, while Ann Harding eased off somewhat. Story material counted in her case. However, expected that Miss Harding can be brought back to her former place the current year.

William Powell, though under contract to Metro, is also listed because of the pic he made here. Irene Dunne had only one, being out on loan elsewhere most of year, while Richard Dix wound up a long association with this firm last summer. Barbara Stanwyck is looked upon as future b.o. timber and, of course, Lily Pons.

This company relies heavily on featured aid for stars and has rounded up what it feels is worthwhile b.o. support. Gene Raymond heads this contingent with Preston Foster showing promise of becoming important. Studio also figures Fred Stone a bet for 1936 and will bring him into the starring class. James Gleason is another who is considered valuable. Ann Shirley, Heather Angel and Margot Graham, with Harriett Hilliard, recent addition, are figured as most important of the supporting women players.

20th Century-Fox

20th Century-Fox is shown here as a combine, analysts being based on Fox alone until the merger last August. Top players are three of the Fox favorites, Shirley Temple being the leader by a good margin. Will Rogers improved greatly in draw power around the country during the year. Janet Gaynor, though ranked third, was considerably off in strength from the previous year.

Warner Oland, in the featured group last year, was brought into the star division and showed solid value with his 'Charlie Chan' films. Also boosted into the star class were Jane Withers, John Boles, Rochelle Hudson and Claire Trevor. Their value in the spot must be shown in 1936. Loretta Young, though in this group, is not listed, as she did not work for the combined concern. George O'Brien, who works under the Sol Lesser banner, is classed here due to release of his western and action pics by the firm.

Victor McLaglen heads featured group but in '36 will be in star contingent. His outstanding effort the past year came at another studio, Radio, on 'The Informer.' Best development among players in the featured group during year concerns Alice Faye while Irvin Cobb, Bill Robinson and Fred Allen, new, show promise of doing things. Gloria Stuart is new here and she, with Cobb, may hit the star column before the 1936-37 season starts.

Twentieth Century, prior to the combine and with product released through United Artists, had Clark Gable and Loretta Young as a combine in 'Call of the Wild.' Miss

20TH-FOX

Stars

SHIRLEY TEMPLE
WILL ROGERS
JANET GAYNOR
RONALD COLMAN
WARNER OLAND
WARNER BAXTER
E. E. HORTON
GEORGE O'BRIEN
LAWRENCE TIBBETT
JOHN BOLES
JANE WITHERS
ROCHELLE HUDSON
CLAIRE TREVOR

FEATURED

Victor McLaglen
Slim Summerville
Arline Judge
Alice Faye
Gloria Stuart
Stepin Fetchit
Alan Dinehart
Bill Robinson
Irvin S. Cobb
Jack Haley
Fred Allen
Sara Hadon
Arthur Treacher
Astrid Allwyn
Rita Cansino
Francis Ford
Paul Kelly
Charles A. Sellon
Maurice Murphy
Andrew Tombes
Keye Luke
Mona Barrie
Kettl Gallian

Young also appeared in other pics and was the only femme star under contract to the organization. Fredric March, shown here, is also under contract to 20th-Fox but has made

20TH-U.A.

Stars

GABLE—YOUNG
GEORGE ARLISS
RONALD COLMAN
FREDRIC MARCH
BEERY-COOPER—MENJOU
MAURICE CHEVALIER

no pics to date on this lot but had two good films in 'Les Miserables' and 'Dark Angel.'

United Artists

In the Sam Goldwyn-U. A. Division Eddie Cantor is head man. Goldwyn dropped Ann Sten who

GOLDWYN-U.A.

Stars

EDDIE CANTOR
GARY COOPER—ANNA STEN
MIRIAM HOPKINS
JOEL McCREA
MERLE OBERON

FEATURED

Ethel Merman
David Niven
Billie Burke
Douglas Walton
Walter Brennan
Frank Shields

did two pics, and has added to his star group via Miriam Hopkins, Joel McCrea and Merle Oberon. He also made 'Dark Angel' with March.

Metro

Clark Gable heads the Metro contingent, taking the spot formerly held by Norma Shearer. Miss Shearer made no films for '35 release, but she remains most important. Greta Garbo, though slipping in this country, still has that powerful foreign draught. New combine of Jeanette MacDonald and Nelson Eddy also looked upon here as a box office tonic.

Wallace Beery, right at top of the list last year, is down considerably on past year with studio deciding to use him in future with other names. Marx Brothers, with one pic now on

release, have placed themselves in the running for company, and it is figured that with their next one they will be a strong magnet.

Fading in the star division at this studio on the year were Helen Hayes and Constance Bennett, while Ramon Novarro and Maurice Chevalier did not hold over from '34.

Metro has an outstanding group of support personnel. Robert Taylor and Luise Rainer jumped to the fore and there is the former attractive contingent of featured people.

METRO

Stars

CLARK GABLE
GRETA GARBO
NORMA SHEARER
JOAN CRAWFORD
WILLIAM POWELL
MacDONALD—EDDY
JEAN HARLOW
MYRNA LOY
WALLACE BEERY
JACKIE COOPER
CHARLES LAUGHTON
ROBERT MONTGOMERY
MARX BROTHERS
FREDDIE BARTHOLOMEW
LIONEL BARRYMORE
SPENCER TRACY
HELEN HAYES
CONSTANCE BENNETT

FEATURED

Franchot Tone
Robert Taylor
Luise Rainer
Elizabeth Allen
Una Merkel
Virginia Bruce
Charles Butterworth
Jean Hersholt
Joseph Calleia
Frank Morgan
Dudley Digges
Madge Evans
Ted Healy
Eleanor Powell
May Robson
Mickey Rooney
June Knight
Paul Lukas
Jack Benny
Chester Morri
Ted Lewis
Allan Jones
Lewis Stone
Edna Mae Oliver
Maureen O'Sullivan
Eric Linden
Reginald Owen
Sid Silvers
Cecelia Parker
Jean Parker
Nat Pendleton
Robert Young
Johnny Weissmuller
Rosalind Russell
Henry Wadsworth
Louise Fazenda
Constance Collier
Bruce Cabot
Stuart Erwin
Frances Langford
Brian Aherne
Betty Furness
Edmund Gwenn
Mary Carlisle
Louise Henry
Lucille Watson
Mala
Shirley Ross
Harvey Stephens
Robert Benchley
Robert Livingston
Irene Hervey
Buddy Ebsen
Juanita Quigley

UNIVERSAL

Stars

MARGARET SULLAVAN
EDWARD ARNOLD
IRENE DUNNE
BORIS KARLOFF
EDMUND LOWE
BUCK JONES
JACK HOLT

FEATURED

Gloria Stuart
Sally Eilers
Bella Lugosi
Cesar Romero
Binnie Barnes
Andy Devine
Billy Burrud
Frank Lawton
Pinky Tomlin
Arthur Jacobson
Noah Berry, Jr.
Valerie Hobson
Matty Kemp
Jane Wyatt
Nan Grey
John King
Jark Williams
Jean Rogers
Don Briggs

iversal

Universal was not so forte on star power for the year with Margaret Sullavan being the topper and Edward Arnold, a new recruit, running about even on popularity. In the feature class promise is shown by Binnie Barnes, Valerie Hobson and Pinky Tomlin, while Sally Eilers still is important here, with Gloria Stuart, who headed this group, having gone over to 20th-I ox.

Warners

Dick Powell stands as the Warner top man. He went along at a fast pace on his home lot and increased his value with 'Thanks A Million' (20th). Jolson ranks next here with the Powell-Keeler combine in third place.

James Cagney, who was next to top last year had one pip picture, 'G-Men,' was also combined with Pat O'Brien and had a good year with some of the spots formerly antagonistic to him won over due to toning down his treatment of women on the screen.

Joe E. Brown holds his own with the hinterland continuing loyal and key centers war ing up a bit to him. Kay Francis has come to the fore, with Marion Davies showing value to company on her first pic under that banner. Joan Blondell and Glenda Farrell team proved fair enough.

Two new stars added to the WB roster during year will get their chance in 1936. They are Gene Raymond and Jean Muir. Four names that disappeared from the list are Richard Barthelmess, Ruth Chatterton, Barbara Stanwyck and Leslie Howard, though latter will be on 1936 listing.

Featured group does not change any from previous year with George Brent topping this contingent. Few new ones are Wini Shaw, James Melton, Jane Froman, Olivia de Haviland, Margaret Lindsay, Sybil Jason and Dick Foran.

Columbia

Grace Moore continued as the outstander at Columbia. Other name draws this studio had in star group were outsiders such as Claudette Colbert, Edward G. Robinson and Edmund Lowe. Jack Holt held his own with the few pictures he made during year, while Buck Jones did well in the western division. Company has not yet released a picture with Ruth Chatterton.

This studio has a number of contract featured players with Leo Carrillo, Walter Connolly and Jean Arthur heading the group. Miss Arthur may get into the star class for 1936.

Independents

The independent field during the year was rather hectic with Monogram, Mascot and Liberty merging into Republic and Chesterfield, and invincible continuing to get moderate priced product over the line to a profit in the state right field. These firms used free lance players during the year, but Republic gives indications of building up a stock company of talent in 1936. Also in the indie field is Harry Sherman who is making action pics for release through Paramount. Bill Boyd and James Ellison are under contract to star in these pictures.

Warner's-F. N.

Stars

ICK POWELL
AL JOLSON
POWELL—RUBY KEELER
JAMES CAGNEY
CAGNEY—PAT O'BRI
JOE E. BROWN
KAY FRANCIS
MARION DAVIES
PAUL MUNI
RUDY VALLEE
BLONDELL—FARRELL
ED G. ROBINSON
WARREN WILLIAM
GENE RAYMOND
JEAN MUIR

FEATURED

George Brent
Glenda Farrell
Ann Dvorak
Hugh Herbert
Ricardo Cortez
Frank McHugh
Guy Kibbe
Margaret Lindsay
Hobart Cavanaugh
Allen Jenkins
Helen Morgan
Colin Clive
Helen Lowell
Maxine Doyle
Philip Reed
Lyle Talbot
William Gargan
Mary Astor
Anita Louise
James Melton
Olivia De Havilland
Winifred Shaw
Ruth Donnelly
Josephine Hutchinson
Dick Foran
Jane Froman
John Eldredge
Donald Wood
Ross Alexander
Patricia Ellis
Sybil Jason
Claire Dodd
Everett Marshall
Marguerite Churchill
George E. Stone
Henry O'Neill
Errol Flynn
Robert Barrat
June Travis
Richard Purcell
Phil Regan
Olin Howland
Eddie Schubert
Barton MacLane
Ian Hunter
Kay Linaker
Carlyle Moore
Gordon Elliot
Joseph King
Craig Reynolds
Warren Hull
Mary Treen
Paula Stone
Marie Wilson
Joseph Sawyer
Anita Kerry
Alma Lloyd
Joseph Creahan
Beverly Roberta
Gail Sondergaard
Florence Fair
Eddie Acuff

COLUMBIA

Stars

GRACE MOORE
CLAUDETTE COLBERT
BAXTER—LOY
EDWARD G. ROBINSON
EDMUND LOWE
JACK HOLT
KEN MAYNARD
RUTH CHATTERTON
MAY ROBSON
ANN SOTHERN

FEATURED

Leo Carrillo
Walter Connolly
Jean Arthur
Boris Karloff
Victor Jory
Nancy Carroll
Ralph Bellamy
Conrad Nagel
Bruce Cabot
Marian Marsh
Michael Bartlett
Richard Cromwell
Douglas Dumbrille
Judith Allen
Peter Lorre
Elisabeth Risdon
Melvyn Douglas
Arthur Hohl
Charles Starrett
Gloria Shea
Tala Birell
Henry Mollison
Lloyd Nolan
Nana Bryant
Robert Middlemass
Gene Morgan
George McKay
Arthur Rankin

GROSSES IN 1934 AND 1935

By Sam Shain

During 1934-35 there was around $30,000,000 in new capital provided by Wall Street to the film business. This is invariably a sure sign that grosses are rising and that the film industry is on the mend.

Under intelligent manpower the grosses in the business should continue to rise. Bankers can't make the grosses rise. Showmen know how. Some bankers have learned this.

There are deals pending presently in the trade with financiers involving upwards of $40,000,000 in new capital. Without the rising grosses such deals couldn't be considered.

It has been a period of reconstruction for the trade during the past three years. Costs and operations were overhauled. While the overhead was being reduced and inflexible items such as mortgages and rents were being adjusted, grosses kept apace.

There is no doubt that the grosses, today, are not as high as those of peak-times, but the adjustment in operating overhead which has been made almost everywhere in the theatre end of the business has cut down the risk of loss.

Talent and manpower are the biggest items in show business. That's because the business is not only a personality business but also a creative business.

Against reform movements, legislative tax drives and all kinds of outside criticism, the film business has come through three years of the toughest kind of reconstruction.

The higher grosses show that the film business has earned public confidence in 1934-35. That public confidence can grow because good showmen will appreciate it, nurture it and try to deserve it increasingly.

Dramatists' Guild Starts Fight To End Film Co.'s Financing Shows

Early Press Time

This issue of VARIETY went to press Sunday afternoon, Dec. 29.

W. B. SUSPENDS CAGNEY; TIFF STILL ON

Hollywood, Dec. 29.

Warners has suspended James Cagney for failure to report at the studio after a four-week layoff.

Actor wants to do six more films in duration of his five-year contract, which has two years to run, but studio insists on eight. This is the cause of their tiff. Warners has 'Over the Wall' ready.

Cagney is burned also at the studio for nixing a $100,000 offer for an outside picture.

Talk Original Screen Operetta by Gershwins, M. Hart for Thalberg

Hollywood, Dec. 29.

First original operetta written for the screen may be the outcome of conferences between Irving Thalberg and Moss Hart. George and Ira Gershwin have been overtured to do the music.

If the deal is consu trio will work in the east.

SELZNICK-KORDA SWAP COSTELLO FOR OBERON

oliywood, Dec. 29.

David Selznick has closed a deal with Alexander Korda for swap of Merle Oberon for Helen Costello, latter being under Selznick's wing.

Selznick is angling for an English yarn for Miss Oberon.

BerkTy Near Acquittal, Must Stand Trial Again

Los Angeles, Dec. 29.

Busby Berkeley, Warners dance director, must stand trial Feb. 24 for the second time on charge of second degree murder growing out of traffic crash which took three lives.

Jury at first trial couldn't agree and was discharged after 24 hours deliberating. Vote r orted at 10 to 2 for acquittal.

MG's No. 2 Shakespeare

'Hollywood, Dec. 29.

Metro has had a change of heart and will give William Sha espeare another whirl. Studio is reading 'As You Like It.'

Screen adaptation Ethel Borden.

ramatists Guild has started fight to the finish against Hollywoo financing of Broadway plays. First result is a notification to all members (all recognized playwrights in the U. .) and all producers of legit that the standard minimum basic agreement and contract for production of shows will not be enforced beyond Feb. 1. Instead, the writers are now working on a new agreement and contract which will give the producers of legit no percentage of accruing film coin.

Dramatists complain that Hollywood shadow on Broadway, made so obvious during the past and current seasons, is a distinct menace to them. According to the current minimum basi agreement (which ends its five-year course in February) the producer of any legit play is entitled to 50% of the film rights after the play runs a minimum of three weeks. otherwise, with a shorter run, the rights revert 100% to the author.

In the past, scribblers say, this was equitable and fair enough, the film percentage acting as a spur to producers. However, now that Hollywood is financing so many plays, authors claim, the film rights values are being shot way down. Hollywood picture companies can now afford to go up to high figures, it's pointed out, since they only have to pay half, really. That would be fine for the playwrights if it weren't for the fact that it discourages bidding, they argue.

'Three en' Exception

'Three Men on a Horse,' produced on a Warner Bros. bankroll, was an exception, allegedly being bid up to $110,000 last season through Sam Goldwyn wanting it for Eddie Cantor. Warners could afford to go to that high figure since, owning half of the production, it only needs pay 50%, or $55,000, the Dramatists point out. Thus it becomes almost impossible for any picture company to outbid any other picture company which has a pre-production (legit) interest in a play. Therefore there are no real play bids any more, as there used to be when producers put plays on with their own coin and then turned the gates open for ollywood bids.

Instance of this, Dramatists claim, is that not one of the plays produced

(Continued on page 53)

'MERCY KILLING' AS NEW CYCLE

Los Angeles,

Hays office is keeping close watch on Hollywood's impending euthanasia or 'mercy killing' cycle, scanning all scripts minutely. Controversial subject has Haysites baffled on which angle to okay.

Twentieth-Fox is readying 'Mercy Killer,' B. F. Zeidman 'Right to Kill' and Warners an untitled yarn.

Production race starts when Hay monitors give the word.

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Happy New Year

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YEAR IN PICTURES

By Roy Chartier

For the picture industry the year that has passed has been one of restoration. A particularly active year, and one which held much news from a trade point of view.

What impresses picture men the most is the advances made during 1935. Five years ago the picture business faced a crisis, along with other industries. Geared up as it was the film business was in a very nervous state. Bankruptcies and receiverships resulted after fruitless efforts to keep the proverbial wolf from filmdom's door. But during 1935 virtually all of these bankruptcies and receiverships were discharged or are close to being overcome as 1936 peeps around the corner.

For instance, it took Paramount a long time to reorganize and the job of restoration continues. Wall Street entered the Par reorganization scene early in the year and in March the stockholders voted approval of the plan which had been worked out after months of preparation and bickering. In June Par reorganization was effected and John E. Otterson, then president of Electrical Research Products, Inc., became president of the new company, Adolph Zukor becoming chairman of the board. This reorganization also marked the entry into the film picture of Atlas Corporation, and bankers associated with Atlas as regarded Par included Lehman Bros. Later Atlas and Lehman bought Radio Corporation of America's interest in RKO for $11,600,000, and further reports have been that a downtown syndicate would buy Chase National Bank's interest in Fox. This report has also met with some skepticism.

But the point to showmen within and outside of Par, is that the company seems once more on its way even if the bill was tremendous. Last estimates, with final fees of $1,045,000 allowed, were that this total would run to around $2,500,000. What the bill will add to in the case of RKO and other receiverships, or bankruptcies, isn't yet known. The Rockefellers will play an important part in final reorganization of RKO, it is conceded, due to the large claim of $8,200,000 allowed by the courts during the past year. Meantime, downtown interests in RKO have placed Leo Spitz, former Balaban and Katz attorney, as president of the company, and although the same interests figure in Paramount no merger of these two major firms is looked for at the present time.

ing from Under

While recently experiencing trouble through allegations that its bankruptcy was not justified, Fox-West Coast has been free from the trustee yoke since last February when National Theatres Corp. took it over for $15,500,000. Upon the start of '35 the way was cleared for other reorganizations, including Pathe and Fox-Metropolitan. Deal covering the latter, under which Joseph M. Schenck and associates in United Artists Theatre Circuit took over Fox-Met 90%, was closed late in the fall. A Pathe reorganization is expected shortly, and in October a reorganization plan for General Theatres Equipment was filed. During the past year one of the most important of the Paramount subsidiaries, several of which went into receivership or bankruptcy, was also cleared up when the Finkelstein & Rubin theatres in the northwest resumed on their own. The last of the Par subsidiaries to be reorganized, with the date near at hand, is the vast Olympic Theatres holding company in New England on which satisfying progress has been made recently. Various minor reorganizations within major, as well as independent, ranks have passed through the courts, inevitably foretold by the lean years attendant upon economic stress. But what is important at present is that the courts are about to be vacated as regards these film concerns.

Unquestionably more genuine optimism prevails currently than might have been expected a year ago. General conditions, and an increasing tendency on the part of the public to support amusements has figured. However, while there have been miscellaneous factors of a favorable character, the industry itself has made every bid and effort to attain this position. Product from the studios has been better and distribution companies have made every effort to take advantage of the improved merchandise. Theatres, seeing a brighter outlook, also have been coaxing the public.

Year's Big Pictures

An appreciable increase in the money spent on advertising pictures has occurred the past year. Even in conservative circles, budgets have been raised and extensive campaigns to push the bigger pictures have become common. Notable among these was the program on advertising and publicity for 'Midsummer Night's Dream' (WB) and so recognized by the trade at large.

This picture was a daring undertaking on the part of Warner Bros., and whatever its final result at the boxoffice, it stands as an example of effort. 'Dream' was, and is, a gamble that wouldn't even have been thought of a few years ago.

A representative number of other big pictures have run through projection machines the past 12 months; pictures on which generous bankrolls have been invested. Among these was 'Mutiny on the Bounty' (M-G) advertised as costing $2,000,000 to make. And so many films finally ran in around the $750,000 mark they are well nigh uncountable; justified, for instance, in the case of 'Top Hat' (RKO) by grosses but too much in many other cases. Meanwhile, Warners had the cheapest smash picture of the year in 'G Men,' a film which cost less than $300,000.

Rentals

On this season's product the distributors set out to get '29 rentals and have succeeded. There hasn't been so much bickering as to whether deals should be percentage or flat. The distributors are trying to furnish better pictures, something even the exhibitors admit, and the accounts, in turn, are paying for what they will get. The fact that there are always a certain number of 'dogs' doesn't alter the situation. Top rental for the year at one house was rung up by RKO on the N. Y. Music Hall engagement of 'Top Hat.' Rental figured around $100,000 for the three weeks the picture played there.

Labor Day week was unusually big over the country and on Broadway movie films grossed $378,600.

Theatre Problems

In the exhibition field, the year also had its disconcerting features. Aside from the usual exhibitor-distributor problems there were new matters to grapple with upon the nullifying of NRA codes. The radio free show menace caused much concern and as late as September bobbed up again. It was checked once but may come up again almost anytime via the big advertising firms sending touring units on the road.

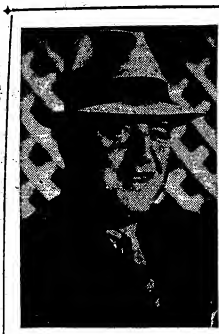
Early in the year giveaways by theatres were causing considerable havoc and out in Chicago operators conceded the fight against their practice a losing one. Efforts to stem the flow of the ticket premium fever, as boxoffice stimulant, were fraught with difficulty. Toward the end of the winter giveaways were spreading rapidly and getting beyond control. In Denver autos were being given away. When NRA stopped, premiums, bank nights, screeno and the like became legion. Picture solons could do nothing about it and finally the circuits have gone for it, as witness Loew's in the New York area with screeno.

Just so did the circuits go into double featuring despite it being an open admittance of weakness. Duals had a marked tendency toward confusing the exhibition system and recently exhibitors have started sounding out patrons on the two feature bills. As the trend toward duals increased the number of stage show houses decreased. This situation remains unchanged at the present writing.

Before the code went out the film reissue evil had been under attack. Revival of old hit pictures came into practice shortly after the depression but now is going the way of all temporary business lures.

The first six months of 1935 under the Blue Eagle brought problems and complaints as well as support. Some exhibitors liked and profited under the code. Others disliked it and claimed anything but profit. A satisfactory clearance schedule was something that took a long time to perfect but it was finally approved by the Code Authority in February for the Los Angles territory. This schedule was to serve as a model for the rest of the country but whether or not other territories would agree to it, without much more delay, was some-

(Continued on page 67)



SEASON'S GREETINGS
WILLIAM FRAWLEY
Paramount Productions, Inc.
Hollywood, Cal.
Management: LEO MORRISON

'35 Space-Grab In Fan Mags

Hollywood, Dec. 29.

The 1935 derby of fan magazine space-grabbers was won by Shirley Temple in the woman's division, while Clarke Gable won by two points in the male division.

Survey of individual space, exclusive of production or advertising tie-ups, contributed to screen personalities during the year 1935 by 11 leading national fan magazines shows that out of approximate 2,500 established featured screen players, only 330 found their way into the fan magazines in the proportion of commanding covers, full page and semi-full page photographs along with individual interviews and feature stories.

It is surprising to learn that out of the 132 issues involved in this survey, all of the covers have been given over to the fairer sex and not one contributed to the male favorites. Of the 132 covers, which is the most desired spot of all fan publications, Claudette Colbert received 10; Shirley Temple, 9; Ginger Rogers, 8; Carole Lombard and Jean Harlow, 7 each; Janet Gaynor, Joan Crawford, Myrna Loy, Ruby Keeler, 6 each; Miriam Hopkins, Mae West, Greta Garbo, Katharine Hepburn, 4 each; Kay Francis, Dolores Del Rio, Alice Fay, Ann Sothern, Marion Davies, Bette Davis, Loretta Young, 3 each; Marlene Dietrich, Gloria Stuart, Virginia Bruce, Merle Oberon, Jeanette MacDonald, Margaret Sullavan, Joan Bennett, Grace Moore, Ann Harding, 2 each; Irene Dunne, Lillian Harvey, Anna Sten, Madge Evans, Mary Carlisle and Elizabeth Allen, 1 each.

First 10 runners-up to Shirley Temple for total amount of space grabbed during the year in the woman's division are Crawford, Colbert, Ginger Rogers, Garbo, Harlow, Lombard, Hepburn, West and Dietrich. First 10 trailing Gable in the men's division are Fred Astaire, Gary Cooper, Bing Crosby, Dick Powell, Will Rogers, Franchot Tone, Nelson Eddy, William Powell and John Boles.

Out of the 228 full page photographs donated to individual personalities, 84 were given to actresses while 144 were apportioned to actors. Of the 91 full page photographs where only one other personality appeared, 42 were shared by the women and 49 by the men; 694 individual interviews or features were given to the women while 546 were apportioned to the men, making a total of 1,891 individual positions contributed to the 330 particip nts, with the women sharing 1,152 and the men 739.

This survey, which takes in 12 monthly issues of Photoplay, Picture Play, Silver Screen, Screenland, Motion Picture, Classic, Screen Play, Screen Book, Hollywood, Movie Mirror and Modern Screen is only confined to space given to individuals in cover, full page and feature story positions. It does not include other space where participants appear in group production stills or shared with other personalities.

30-Year Roll Call

On its 30th birthday VARIETY extends greetings to those actors who were on Broadway and elsewhere in vaudeville, burlesque and legit 30 years ago, and who are still active as actors in one or another of the present day show fields. Among the following names, all of whom were trouping when the first VARIETY was issued, are several who were stars of that day and have retained their star rating through the entire three decades:

George M. Cohan
James Thornton
Buster
Joe Whitehead
Grace LaRue
Gus Edwards
Pat Rooney and Marion Bent
Dave Genaro
Charlie Ahearn
Valeska Suratt
Lew Hearn
Fred Stone
Jack Norworth
Julian Eltinge
Louise Dresser
Mike Bernard
J. C. Nugent
W. C. Fields
Ferry Corwey
Irene Franklin
Polly Moran
B. A. Rolfe
Taylor Holmes
Edmund Breese
Charles Winni
May Robson
Harry Holman
Al Raymond
Cherry Sisters
Julius Tannen
Watson Sisters
Harry Pilcer
Dan Healy
Alison Skipworth
Josef Swickard
William Farnum
John Hyams and Leila McIntyre
James Kirkwood
Charlie Murray
Henry Armetta
Lionel Atwill
Al Shean
William Collier
Willie and Eugene Howard
Victor Moore
Joseph E. Howard
Walter C. Kelly
Joe Smith and Charli
Trixie Friganza
Grace George
George Sidney
Howard Thurston
Nate Leipzig
Tom Patricola
Joseph Cawthorn
Sir Guy Standing
George Arliss
Ethel Barry re
Lionel Barry more
John Barrymore
Herman Timberg
Hobart Bosworth
Joe E. Brown
Robert Edeson
Douglas Fairbanks, Sr.
Claude Gillingwater
Walter Huston
Blanche Ring
Leo Carrillo
Arthur Pryor
Jean Bedini
Al Jolson
Sir Harry Lauder
Frank Orth
Julia Sanderson
Roger Imhof
Cissie Loftus
Mme. Schumann-
Elsie Janis

Those Hollywood Contracts

By George McCall

ollywood, Dec. 29.

Though the word 'contract' is an integral part of the motion picture jargon, few precious pieces of paper are handed out in Hollywood considering the number of people daily employed in turning out the nation's entertainment.

Press agents announce their people as contracted but studios are careful how they hand out the documents. Of the approximate 25,000 people employed in pictures there exists only around 1,300 contracts and that includes players, writers, directors, executives and music and lyric writers. These people only have to worry about their jobs twice yearly when option time rolls around. Rest have a daily headache, and twice daily when executive operation changes, for it seems to be an unwritten law in Hollywood that when major studios change their operating regimes, most employees who worked for the previous execs are dismissed.

Topping the list of contractees in Hollywood are the players who hold collectively 472 contracts. Universal keeps 30; 20th-Century Fox, 70; Metro tops this list with 90; Warners has 88; Paramount, 77; Radio, 51; Roach, 13; Columbia, 46 and Goldwyn, 9.

Executive Contracts

Next in number of contracts is the executive groups which also includes department heads though few of the latter have yearly tickets. Toppers here are Paramount and Metro, both with around 60 executives each. Columbia and Universal have each 30 though the latter should increase shortly. 20th-Fox has 50 contracted execs; Warners has 60; Roach, 2; Goldwyn, 15; Radio, 45.

Next in important numbers are the writers who collectively hold 258 contracts in the major studios. Largest number of scriveners are, as usual, at Metro with some 70 pounding typewriters there. Paramount follows with 59; Warners, 46; Universal, 5; Columbia, 19; 20th-Fox, 38; Radio, 23. Goldwyn and Roach do not hold over writers, preferring to engage them on the picture and week-to-week basis.

Smallest group of contractees are the directors, a total of 121 being on exclusive contracts. Paramount is high with 21; Metro and Warners each have 20, Radio has 18; 20th-Fox, 19; Roach, 4; Columbia, 12; Universal 7. As with writers, Goldwyn engages his directors by the picture.

Though musical pictures are currently hot copy, only 37 songwriters are contracted by the major studios. In addition to those enumerated, around 67 executives are contracted among Selznick International Pictures, Pioneer, Republic, Reliance and Technicolor.

Others

Outside of those mentioned, around another 100 people, including cameramen, music department heads, sound and photographic department heads hold contracts.

Everyone else must depend on ability and pull to retain jobs the year through. Many have been in one spot for a number of years but those usually are submerged berths in studio operation.

In pictures when one becomes important, the sharpshooters usually sharpen up their guns. Only way to eliminate this possibility is to hold a job that is either inconspicuous or mysterious. In this way, an employee can remain at a studio indefinitely. All studios have their quota of silent mysterious people whose assignments are lost in the maze of red tape.

Big Yuletide Trade Hits L. A.; But the Ponies Top Payoff

Los Angeles, Dec. 29.

Biggest Christmas trade since 1929 showed up around the first run and nabe picture houses. However, it was 25 to 40% under the biz of Thanksgiving, except the Paramount.

Legit houses, El Capitan and Gerard's Playhouse, also hit capacity trade.

Santa Anita race track had biggest draw with 45,000 at $3.30 top. Handle was bit short of $500,000.

Seiler's Flu, Forde Subs

Hollywood, Dec. 29.

Eugene Forde replaces Lew Seiler on direction of 'Black Gang' before starting 'Country Beyond' at 20th-Fox.

Seiler is down with the flu.

SETTING FIELDS 'POPPY'

Hollywood, Dec. 29.

Norman Taurog directs W. C. Fields in 'Poppy' at Paramount after completing Eddie Cantor's 'Strike Me Pink' for Sam Goldwyn.

The William LeBaron production goes into work Jan. 27.

The Indies' Bull Season

By Walter Greene

Hollywood, Dec. 29.

Producers operating in the independent field are well-satisfied with general all-around conditions of the market and outlook for the coming year. Consensus indicates that the independent market hit its greatest peak in 10 years during 1935, and if present momentum increases, the indie producers and distribs are in for greatest prosperity of two decades during the next five years.

Financing, toughest thing in the indie field for some time past, loosened up considerably. Money was going around without takers, only requirement being assurance of exchange contracts with state right distribs who had past record of lifting pictures and meeting commitments on time.

Highlight of past year was the successful maneuver of Herbert Yates to combine the Monogram, Liberty and Mascot producing units into Republic; tieing up the outstanding indie exchanges, most of which were Monogram franchise holders, on contracts to distribute the Republic product exclusively.

The Republic combination, instead of retarding the market as was expected during the spring, injected new life into the field, with several newcomers popping up with proposed features to replace those swung over to Republic.

Newcomers

Among the newcomers to toss their productions into the independent field are Ben Ziedman, E. B. Derr and Charles Sullivan, Halperin Bros.—all of whom plan groups of features hitting $30,000 and up to the $50,000 and $60,000.

Majority of product from the independents for next year indicates split-up into two groups—westerns or action melodramas and exploitation features. Most of the former going through the state right exchanges will carry production costs ranging from $4,000 to $20,000, while the exploitation pictures will hit from $15,000 upwards.

Independents have discovered that regular product depending almost entirely on interiors cannot successfully compete with B product of the majors unless negative costs hit above $40,000. Pictures turned out below that figure, and down to around $15,000, show general quickie technique evidenced in much of production that compels them to slide into lower brackets.

Chaps Stars' Comeback

This deduction by smart indie operators has resulted in the large groups of western and action dramas being turned out in comparison to a year ago. Such features require large proportion of exterior work, giving chance for photography to be acceptable, and preventing comparisons with higher priced product that is shot inside the studios to a great extent.

Growing demand for western and outdoor melodramas among the state right exchanges has proved a bonanza for the cowboy stars and rough and tumble guys. Practically every westerner who has been starred or featured during the past 12 years finds himself in demand for the first time in moons. Good cowboy names command as high as $5,000 a picture for a series, tops of all time in view of distribution on the state right market.

Keen indie producers continually scour the literary field in their search for sure-fire name authors.

Writers such as Peter B. Kyne, James Oliver Curwood, Jack London, Zane Grey and others of similar ranking are cinches on which to finance and sell series of features for the market.

Influx of new producers, combined with merger of Republic units on the Mascot lot and decision of RKO Pathe that major independents can keep its plant to capacity, has resulted in shortage of studio space for the independents. Rental studios, nearly starved out in the past five years and glad to accept any customer who had an idea he might produce a picture eventually, are now sitting back looking over credit rating of each applicant and asking for cash advance.

Withdrawal of Consolidated Laboratories from the financing field due to its present tieup with Republic, looked like a serious setback to the indie producers who were depending on money at this end. Tightened coin outlook suddenly broke wide open, with four Coast sources bobbing up to extend assistance to indies with qualified releasing deals, and eastern labs and distributors coming forth with coin even up to 100% financing on deals that they were anxious to tie up.

Prosperity of the indie market can be attributed in a large way to the fast and furious spread of dual bills in top percentage territories. But one of the most important factors in favor of the indie producer was the upswing of selling conditions throughout the south. Exchanges below the Mason-Dixon line, which struggled along for years with only a small proportion of total amount of state right product handled, suddenly burst forth in a wild splurge of selling to theatres that gave many of the producers unexpected returns for their pictures.

Previously, many indie producers were glad to get their pictures into the south on straight percentage deals without advances, taking their chances of getting something out of a territory which would otherwise remain unsold. Cycle of prosperity in the south during the past 12 months is giving the indie producers a chance to get some money out of the exchanges in that territory in the form of advances on pictures.

Foreign condition is the most perplexing problem confronting the independent producers. Many pictures made never hit Europe, and languish on the shelves of exporters. The British market, which at one time was good for at least half the negative cost on a picture, is practically lost to the indies. So much cheap and quickie product is now turned out in England for quota purposes, American pictures of similar type have no market.

FLAT RATE YARNS

Lesser Considers Plan to Put Scribe On Straight Coin Basis

Hollywood, Dec. 29.

Sol Lesser would hire his authors on flat rates. Producer says he believes indies operating with mandatory release dates should follow the method prevalent in writing plays for the stage.

Lesser figures writers with originals or story ideas that might be acceptable for producers' needs will go for the plan.

Par Gets Around Holiday Slump, 14 Pix in Mill

Hollywood, Dec.

Fourteen picture sked, seven in active production and a like number on the boards for an immediate start, enables Paramount to hurdle the holiday slump this year.

Group currently in work are 'Give Us This Night,' 'Timothy's Quest,' 'Preview,' 'Sky Parade,' 'F-Man,' 'Desert Gold,' and '13 Hours by Air.'

Pictures down for start are 'Too Many Parents,' 'Turn of the Wheel,' 'Cocktails for Two,' 'Border Flight,' 'Florida Special,' 'Poppy' and 'Concertina.'

Australian Film Quota in Effect Jan. 1 Is Tough on American Picts

Sydney, Dec. 29.

E. Harkness, Under-Secretary of New South Wales has told VARIETY that the new film quota goes into effect on Jan. 1 whether American filmers like it or no, and they will have to go into production here within the next few months or stop distributi local . The government, he said, is determined, and there is no way out.

Questioned on the American production angle, the specific question put to him was, 'Will Americans have to produce films in Australia?'

He replied that, according to the act, distributors' duty is to 'acquire and make available for distribution not less than the proportion of Australian quota films specified in the schedule.'

Cornered for a definition of the word 'acquire,' he explained that it 'includes production or obtaining possession of films for the purpose of hiring or selling.'

In other words, he feels, speaking for the government, that if there are not sufficient local films available for Americans to purchase for quota purposes, they will have to either manufacture them or order them to be manufactured.

Americans' Aspects

That doesn't make things easy for the Americans down here. They must have pictures, but if there aren't any they must make them. And, of course, the majority of American distributors don't want to go into local production. They feel that it is unnecessary expenditure and will tie up a lot of money which may or may not be returnable to them.

Fox has a production arrangement with Hoyt's in which it owns a big chunk), and United Artists has a tentative deal with Cinesound for some pictures. Other American firms are waiting to see what will happen, and some are even waiting to see what the government will do if and when they fail to go through with the provisions of the law.

What makes it even tougher from the standpoint of Americans down here is that even the production of a local film for quota purposes isn't enough. After a film is produced it must be submitted to a governmental jury which rules on its quality and has the right to reject it for quota or any distribution purposes if it doesn't figure the film 'good enough.' In other words, after spending coin for the production of a local film, the film might be thrown on the scrap heap and still not qualify for either coin-return or quota law satisfaction.

Another angle that distribs here point out as 'inequitable' is that films acceptable in England for quota purposes there are not acceptable here. England, of course, will accept locally made films for the quota in England, but Americans are afraid that if they switch their production of British quota productions down here, England will reciprocate with some sort of tougher quota in London and complicate the problem even more.

Meantime it is impossible for local film studios to produce sufficient films for quota purposes, even if the Americans were minded to purchase them. No pictures are completed or ready at all. Three are in production, a high mark locally, but nowhere near enough for the needs.

An Xmas Total

A Coast production executive, in New York for the holidays, took a pencil and wrote out the following on a Hotel Astor tablecloth. His estimate of the negative cost of eight feature films which had their premiere on Broadway Christmas week:

'Tale of Two Cities' (M-G)	$1,100,000
'Captain (W-B)	850,000
'Ah, Wilderness' (M-G)	750,000
'Littlest Rebel' (20th)	400,000
'Bride Comes Home' (Par)	400,000
'Dangerous' (WB)	350,000
'If You Could Only Cook' (Col)	
'Fang and Claw' (RKO)	125,000
Total	$4,275,000

RKO'S RADIO COMEDIENNE

Patricia Wilder, radio comedienne with Bob Hope's programs is set on an RKO film contract. She left Thursday night (26) by plane to report to the studio.

Pandro Berman signed Miss Wilder while on his recent visit to New York.

RATING THE CAMERAMEN

Hollywood, Dec. 29.

Many new faces came up during the past year to the front ranks of the camera craft, giving the old-established craftsmen plenty of competition. Survey of 1935 shows that topnotchers of previous years maintained photographic standards on the whole, but pacemakers from way back in the field sprinted through the entire year to pass several of those who had been coasting on past performances.

Charles Lang of Paramount, George Folsey of Metro, Victor Milner of Paramount and Charles Rosher of 20th Century-Fox, rate four top spots at head of first 10 cinematographers of the year in general checkup.

Newcomers this year to the ranks of the 10 best include Ernest Haller of Warners, Ernest Palmer of 20th Century-Fox, Joe August of Radio, Hal Mohr and Peverell Marley. Latter moved up from second 10 on last year's list. Ray June maintained position gained in 1934.

Mohr gained recognition in the top group through his photographic work on Warners' 'Midsummer Night's Dream' and 'Captain Blood.' Others slipped into their respective spots on general all around excellence of their pictures during the year.

First Ten

Charles Lang.
George Folsey.
Victor Milner.
Charles Rosher.
Ernest Haller.
Ray June.
Ernest Palmer.
Joe August.
Peverell Marley.
Hal ohr.

Folsey's Standout

George Folsey stands out as being the greatest single influence on photography during the year. He set a new style in lighting sets, making lighting a definite and pictorial part of his composition. This has resulted in presenting the sets just as interestingly as the players —without having the set overshadow action. Folsey's technique was extensively imitated by other cameramen who recognized its value on production work.

Concede Lang Tops

Charles Lang is generally admitted in cinematographic circles to be the most consistent photographer of outstanding work in the craft. Henry Sharp, victim of an air crash early this year while going east for Paramount, would likely have landed in the select group if he had been able to continue during the year, as he was coming along at a fast clip.

Of the second 10 best in rating, Arthur Edeson, Byron Haskins, and Gregg Toland slipped into favored spots on the list. William Daniels found heavier competition than anticipated, and dropped down from the first 10 bracket of 1934.

Following close on the heels of the top 20 is a large group who just missed getting in under the wire. Several dropped off the top brackets from 1934, while others are making strong bids for recognition and a number may break through during the coming year.

Runner-Ups

Those in the runner-up classification, with one minute shading separating them from inclusion among the second 10, include Karl Struss, James Wong Howe, George Barnes, Arthur Miller, Leo Tover, George Schneiderman, Sol Polito, Leon Shamroy, Joe Valentine and Theodore Sparkuhl.

Shamroy came along particularly fast. Under personal contract to B. P. Schulberg, he photographed the Sylvia Sidney features, and has been loaned out to other producers for several class A pictures.

Keeper of the B's

Unsung heroes are the cameramen who swing along handling photography for class B product on the major lot. With fast shooting schedules to maintain, they turn in some remarkable accomplishments in view of restrictions in time placed on their camera and lighting setups.

In this group will be found the future top men of the craft. Len Smith has carried the burden of second units and smaller pictures on the Metro lot, and is rated as a dependable craftsman under any conditions. Fred Fishbeck has been hitting consistently on the Paramount lot, and Archie Stout is coming along fast to compete with the top rankers on exterior work.

Nick Musuraca, on the Radio lot for the past 10 years, is oldest cameraman in point of service at that studio. In addition, he turns out as many pictures as any other cinematographer at Radio, closely followed by Roy Hunt. David Abel, in handling camera work on the Fred Astaire and other filmusicals at Radio, is fast gaining a rep as a top lenser, and may slip through to favored ranking next year.

Forward-Comers

Year saw greater number of second cameramen moved up to first ranking in the craft. William Mellor, promoted to first during tail end of 1934 after seven years with Victor Milner, made good on several productions in 1935.

Robert De Grasse, second for the late Henry Gerrard on the Katharine Hepburn features at Radio, was moved up on the star's productions, reportedly at her request, and earned a permanent spot at that studio.

Tieup of Karl Struss on Bing Crosby picture at Paramount, with Mae West putting in requisition for the photographer, finally ended with assignment of George Clemens, Struss' second cameraman, to handle the West starrer, 'Klondike Lou.' La West expressed approval of his work on the picture and Clemens looks set for continuance in post of first cinematographer on the lot.

Other seconds who were given chance at first jobs included Henry Freulich at Columbia; Lucien Ballard, pushed forward by Josef von Sternberg; William Skall at Technicolor; Loyal Griggs in Paramount transparency dept.; Robert Tobey at Columbia; Warren Lynch at Warners; Joe MacDonald at 20th-Fox; and Harold Marzorati, now a first on projection backgrounds at Metro.

Showing London How

American cameramen have been greatly responsible for the improved camera technique and photography of English productions. Among the large number of cinematographers from Hollywood now in London for various British companies are Glenn MacWilliams, Charles Van Enger, Phil Tannura, Lee Garmes, Harry Stradling, O. H. Borrodaile, Hal Rosson, John Boyle, Lloyd Knetchel, Harry Zech, Edward Cohen, and George Benoit. Several more will go over early in 1936 to handle Technicolor photography for Alexander Korda when he gets rolling with the tinters.

Top Specialists

Process and trick work: Fred Jackman, Warners; Vern Walker, Radio; Farciot Edouart, Gordon Jennings, Paramount.

Aerial photography: Elmer Dyer, Charles Marshall.

Exteriors: Clyde De Vinna, Dan Clark, Sid Wagner.

Second Ten

Arthur Edeson.
Tony Gaudio.
John Seitz.
William Daniels.
Byron Haskins.
Gregg Toland.
James Van Trees.
Oliver Marsh.
Joe Walker.
Bert Glennon.

PAR MAY FILM SOME LEGIT SHOWS IN EAST

With a view to producing several pictures at the Astoria studio this season, Par is discussing deals for the filming in the east of some legit shows. These may include 'May Wine' in which Par has an interest.

Although there is talk at present on legit shows which would lend themselves to filming, and in the making of which their legit sponsors may have a hand in a supervisory way, so far Par has agreed on no very definite plans nor if Astoria also would be used to turn out regular program material and musicals.

Oscar Serlin, of the Par home office, is in charge of deals being negotiated with legit sources and may be placed in charge of Astoria production if present plans carry. Boris Kramer would succeed him at the h.o. as talent scout.

Amusement Stocks Up In '35

By Mike Wear

Picture company stocks and radio issues enjoyed greatest movement since 1929 duri the past year on the New York stock exchange. Ability of several leading fil companies to set their neial affairs in order, wise moves by various managements and considerable improvement in business, which in turn was reflected in increased dividends, had much to do with this better attitude towards amusement issues by average trader in the Street.

This sentiment w mirrored in a tremendous rise in the value of leading amusement issues. The 12 stocks carried in VARIETY's Am ment Group increased in worth $228,200,622 from their lows registered in first week of January, to the closing prices on Dec. 24. Most of these high quotations for year were made in final quarter though the final month did not see any vast material change.

As with the general run of stocks on the exchange, greatest single factor to contribute to rise in amusement values was voiding of the NRA code. U. S. Supreme Court made Blue Eagle legally dead effective June 16 though so-called benefits of its operation ceased some 30 days earlier.

Amusement Group, which generally suffers a sharp set-back during summer months, continued moving ahead into higher ground nearly every succeeding week after the Indigo Bird was out of the picture. This was only natural because numerous picture and radio companies showed better earnings as the year wore to a close, with resulting melon cutting and extras. And in this respect, they were not unlike hundreds of other industrial firms.

After having been neglected off and on for several years, traders suddenly became aware of the worth of many radio and picture issues. They translated this into action by buying a wide range of stocks.

Radio's Advance

Manner in which Radio common came to fore as active leader in market and nearly doubled its value in a short space of time is typical of this changed sentiment in Wall Street. A sensational favorite back in 1929, Radio had been ignored for years as a prominent issue. Excellent buying in Columbia Picture certificates, Radio Preferred B, Warner Bros., 20th Century-Fox and Universal preferred all contributed their share towards arousing interest in the amusement shares.

Year was marked by appearance of new and disappearance of old picture stock issues, release of Paramount from receivership, perfection of reorganization by Pathe, the 20th Century-Fox combination, and new deals for Radio-Keith-Orpheum and Universal.

Loew's, Inc. doubled its dividend rate and paid a cash extra; Eastman Kodak hiked its divvy disbursement to $5 annually on common besides paying several cash melons; Columbia Pictures declared a 50% stock dividend, in addition to its $1 cash annual, and then fixed a 5% stock dividend for payment in 1936 while maintaining old cash payment; Consolidated Film Industries paid $1.75 on its preferred; General Electric boosted its rate to 80c.; Westinghouse restored its old $1 rate on the common; Madison Square paid 30c, uch higher than the previous year; Trans-Lux declared 20c on its stock; RCA cleared up all arrearages on its Preferred A and paid $3.50 on this issue during year; Columbia Broadcasting paid $1 cash extra near close of year; and Pathe maintained its customary payments on the preferred.

Par Out of Receivership

Emergence of Paramount from receivership was rated outstanding achievement in Wall Street for the picture industry. With Atlas Corp. doing underwriting job, company reduced liens to an issue for Paramount Pictures and one for Broadway Corp., and removed its stock from Over-the-Counter trading and certificates from big board. In place of these latter two were issued a new common stock, and first and second preferred stocks. All three were listed on N. Y. stock exchange. Expense of reorganization and period of readjustment under new management in recent weeks has been reflected in Street's attitude towards the stock.

Pathe Exchange, Inc., reorganized under title of Pathe Film, supplanted two issues on big board with new common stock. Old preferred (Over-the-Counter) replaced by new preference stock. Company also set up First International, a financial holding company designed primarily to keep contact with First Division. This close relationship and sw which Pathe holds over First Division perhaps is best typified by its interlocking directorates. All three companies are now headquartered in same offices.

Street rated realignment of Fox Film interests with 20th Century as a big improvement. Fox removed its Preferred A stock from trading and exchanged it for issues of common and preferred. Attitude of Wall Street towards 20th Cent-Fox perhaps was reflected by steady rise of both stocks in closing weeks.

Atlas and Lehman Bros.

Another move that was viewed as indicative of trend was Atlas-Lehman Bros. purchase of RCA's Holdings in RKO. Two companies already have bought half of this In-

(Continued on page 54)

New Reason

Berlin, Dec.

Dorothea Wieck is getting a divorce on the ground that she feels hindered in her career because her husband (Van der Kerken), is a local film critic.

He cannot write highly enough about his own wife, she complains.

SAY BERMAN MAY QUIT RKO

ollywood, Dec. 29.

Pandro Berman is reported as possibly resigning as RKO-Radio producer. He's been dissatisfied since appointment of Sam Briskin as v.p. and production head of the studio.

Berman has a covenant running until March, studio holding renewal options.

Since Merian C. Cooper left the studio, Berman has been top man at the plant.

It is said that regulation of Berman's costs would be a certainty in future.

JOHN GOLDEN ON PAR B'D; LEGIT AFFINITY

Election of John Golden, legit producer, to the board of Paramount may mean a closer alliance with the Broadway play field than Par has had in recent years, or since it was hooked up with Charles Frohman, Inc. and Gilbert Miller. The Par board on Thursday (26) appointed Golden member of the directorate. It increases the board to 16, its size prior to the recent resignation of George J. Schaefer.

At present Golden is producing two legit shows, 'Tommorow is a Holiday,' and a road company of 'Three Wise Fools' (revival),. which will star William Gillette.

HARLOW'S TRIANGLE

Hollywood, Dec. 29.

Jean Harlow's next at Metro will be 'His Brother's Wife.' Domestic triangle yarn.

PIONEER'S FACE HUNT

Pioneer is scouting new names and voices for 'Musical Buccaneer.' Will be a tinter.

Definitions

By Jack Osterman

Executive: A relative, or someone with enough brains to find out his office is too small and has enough on the ball to get a larger office.

District mgr.: Anyone who finds fault with the house manager in his district.

House manager: Nothing at all, but he has his meal hours.

Asst. manager: The guy who removes the easels from the front lobby, changes the billing and takes care of everything that the district mgr. complained to the house mgr. about.

Asst. to the asst. mgr.: The lad who reports there's a blue bulb instead of a white bulb on the marquee.

Chief usher: He has the aisles down pat and runs home to his family to tell them he had a great night. He sent four people from the center to the end aisle without a single gesture.

Asst. to chief usher: He tells the little boys under him that if they behave 'you can't tell where they might finish.' After all, Boros Moros started in Russia without an aisle.

Ordinary usher:

It.

First stage doorman:

ome in without a pass.

Second stage doorman: A disappointed actor who is so tough he won't let himself out of his room without an okay.

Publicity man: A man who can transfer the old country store into bank nite, checkers, dominoes, and convince the exec's that they can play to $300 that nite by giving away $750.

Asst. pub. man: The guy that lays out the mats for above, forgetting there happens to be a few acts on the bill.

Chief booker: Who refuses to play Nick the Greek in person on the same bill with bank nite-confliction.

Asst. to C. B.: Who says the C. B. is absolutely right.

Asst. to asst. C. B.: Who runs into the office with a scoop. He has a nude dancer for next week with a muffler and overcoat.

Agent: Who books the dance of the umbrella, absolutely in the nude—in fact, not even the umbrella.

Comedian: The guy who follows the nude dancer, and the manager comes back and asks him to cut out a 'hell.' 'After all, we are catering to the family trade.'

Cashier in boxoffice: The one person who counts. But nobody pays any attention to her.

STARS AROUND THE WORLD

By Wolfe Kaufman

The biggest money stars at the b. .'s around the world for the past year (excluding the United States, and in order of draw strength) were:

Greta Garbo
Shirley Temple
Eddie Cantor
Clark Gable
Charles Laughton
Astaire-Rogers
Marlene Dietrich
Maurice Chevalier
Claudette Colbert
Martha Eggerth

VARIETY's correspondents around the world, plus reports from the foreign sales departments of all the major companies, checked in each geographical locality.

Several names on the list were not present in a similar compilation a year ago, most prominent being Shirley Temple and the Fred Astaire-Ginger Rogers team.

Charting the stars around the world brings out some curious highlights, most important of which is the growing strength of local talent. Almost everywhere around the world today there are native stars of real box office strength who frequently equal and better the great American names. Only one of them made inroads enough in countries outside of her native stamping ground to get into the 10 best list, Martha Eggerth, now in Hollywood for Universal but not having made her first American film as yet.

No Longer Universal B. O.

Stars are no longer universally popular, it seems. At least not the way they once were. Greta Garbo is the nearest to having all around world appeal, with Shirley Temple a close second during the year. But there it stops, with all the world's countries listing their preferences differently.

Thus, in Rio de Janeiro, the best b. o. names, in order are: Martha Eggerth, Jeanette MacDonald, Laurel-Hardy, Maurice Chevalier, Eddie Cantor, ing rosby. In Buenos Aires, on the other hand, a few hundred miles down the coast line, the list reads: Shirley Temple, Clark Gable, Astaire-Rogers, Maurice Chevalier, Joan Crawford, Greta Garbo.

France is, today, a good example of the fading Hollywood name world lure and the growth of local talent. In France during the past year, the biggest b. o. names were Harry Baur, Maurice Chevalier, Charles Boyer, Bach, Greta Garbo and Gaby Morlay.

Madrid sticks by the U. S. names: Garbo, Charles Laughton, Dietrich, Martha Eggorth, Cantor, Laurel-Hardy, Temple, Chaplin.

Germany is another strong native-conscious country. Stars' strength there is listed as Emil Jannings, Hans Albers, Garbo, Carl Ludwig Diehl, Paula Weesely, Anny Ondra, Willi Fritsch.

In Sydney, the list for the past year reads: Shirley Temple, Cantor, Gable, Colman, Astaire-Rogers, Robert Donat.

Countries like Japan, China, etc., have a different problem. There is a distinct line between the native and foreign films. Orientals, naturally, have a distinct yen to see their own folk in pictures. Thus, in Japan, for instance, two lists of b. o. draws would have to be made, since there is no basis of comparison. Certain theatres play foreign (white) pix, others play natives. Different exchanges handle each. Different companies for distribution, production and all the rest. In this country, then, one list would read: Gary Cooper, Gable, Temple, Colbert, Dietrich, Garbo, Miriam Hopkins, Fredric March. While the other would read: Chojiro Hayashi, Denjuro Okochi, Sumiko Kurishima, Hiroko Kawasaki, Takako Irie, Tsumasaburo Bando and Kinuya Tanaka.

An insight on choices is given by the check with companies. Foreign offices of the American companies list their stars differently than do the domestic sales departments.

Thus Metro lists its stars as Crawford, Gable, Garbo, Charles Laughton, Jeannette MacDonald and Norma Shearer. The fact that Crawford and Gable are listed ahead of Garbo here surprises, but is probably explained by their being in more films.

Par's Directors Also

Paramount lists names rather than stars, figuring some of its directors of equal or greater sales import than actors. List reads: Dietrich, Gary Cooper, Ernst Lubitsch, Colbert, Cecil B. De Mille, Sylvia Sidney, Pauline Lord, W. C. Fields. Figured that Jan Kiepura will be one of the first two or three here, but his first pic for the company is not completed yet. Mae West doesn't sell any too well abroad, although strong in spots. Same with Bing Crosby.

Warners lists its stars in the foreign mart as Kay Francis, James Cagney, Paul Muni, Dick Powell, Ruby Keeler, Bette Davis, Joe E. Brown. Figures that Marlon Davies should be in there at the head, or near, but hasn't had more than one Davies pic yet and hasn't decided just what her sales pull is.

Radio rates them: Astaire-Rogers, Katharine Hepburn, Victor McLaglen. Believes that Lily Pons will be there next year and is in doubt whether to list William Powell.

Fox has no doubt about Shirley Temple being tops. After that the list reads Warner Baxter, Janet Gaynor, Jane Withers, Rochelle Hudson, Warner Oland.

Universal, too, has a surprising foreign sales rating: Karloff, Margaret Sullavan, Irene Dunne, Henry Armetta, Buck Jones, Bela Lugosi.

United Artists (including past year's 20th Century pix) lists them as Eddie Cantor, Ronald Colman, Charles Laughton, Robert Donat and Leslie Howard.

Columbia figures them as Grace Moore, Peter Lorre, Frank Capra.

ROUBEN MAMOULIAN

Director of the original "Porgy," "Marco Millions," "Wings Over Europe" and other stage productions. Also directed the current Theatre Guild operetta, "Porgy and Bess."

Director of "Applause," "City Streets," "Dr. Jekyll and Mr. Hyde," "Love Me Tonight," "Song of Songs," "Queen Christina," "We Live Again" and "Becky Sharp," on the screen.

U DENIES FORD AD IN 'AFFAIR OF SUSAN'

St. Louis, Dec.

R. H. Cochran, v. p. of Universal Pictures, advises Fred Wehrenberg, pres. of Motion Picture Theatr Owners of St. Louis, Eastern Missouri and Southern Illinois, that use of closeup shot of a Ford automobile in 'The Affair of Susan' was not in any sense a 'deliberate advertisement,' as Wehrenberg complained in letter sent to Cochran and others recently.

Wehrenberg's complaint was also sent to execs of other producing companies who allegedly were advertising nationally known products in feature films. Ed Kuykendall, president of the Motion Picture Theatre Owners of America, augmented Wehrenberg's complaint by laying the matter before the Hays office.

Boland-Ruggles First for Harlan Thompson at Par

Hollywood, Dec. 29.

First for Harlan Thompson as associate producer at Paramount will be a Mary Boland-Charles Ruggles comedy.

Goes to work in March, when Miss Boland washes up with 'Jubilee' in New York.

LAEMMLE DEFERS N. Y. TRIP

Carl Laemmle, president of Universal, has cancelled his projected trip to N. Y. for the opening, Dec. 30, of 'Magnificent Obsession' at Radio City Music Hall.

Now plans to journey eastwards shortly after New Year's and will remain here until decision has been reached on matter of the C. Rogers-Standard Capital buy-i for U.

How to Pack 'em in....

TURN PLEASE ...

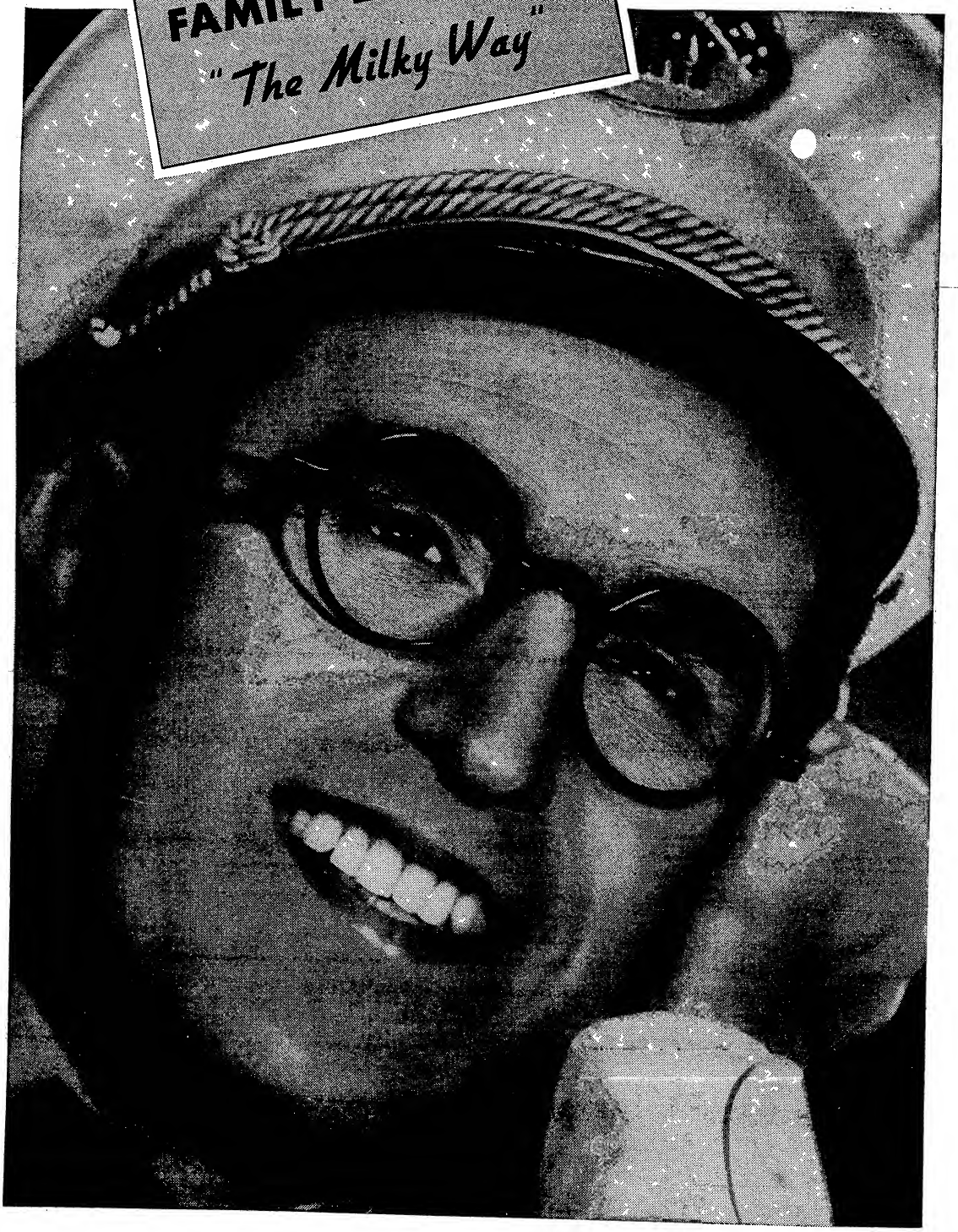
GIVE 'EM SONG(S)
AND DANCE(S)
with "Collegiate"

GIVE 'EM LOVE MIXED
WITH LAUGHTER in
"The Bride Comes Home"

GIVE 'EM ROMANCE
with
"Rose of the Rancho"

PUT ON A BIG SHOW
with "Anything Goes"
You're the top! You're the Co los se um. You're the top! You're the Louvr'
You're the top!

MAKE THE WHOLE FAMILY LAUGH with "The Milky Way"

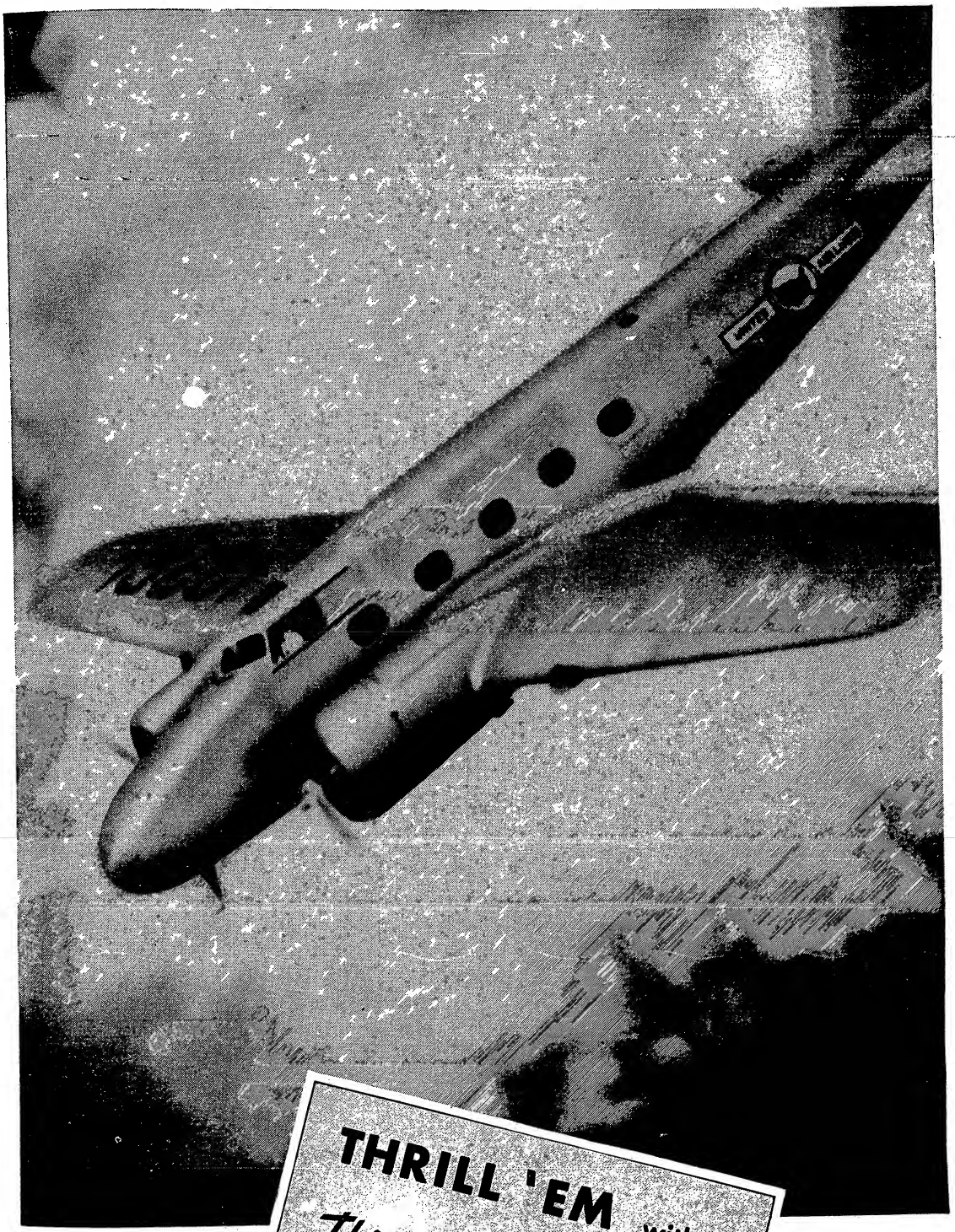


SPEAK TO THEM
OF LOVE with
"Desire"

GIVE 'EM DOUBLE THEIR MONEY'S WORTH with
Trail of the Lonesome Pine

GIVE 'EM THOSE CURVES
AND A CHANGE OF FACE
with "Klondike Lou"

CHARM THEIR EARS
with "Give Us This Night


THRILL 'EM with
Thirteen Hours by Air"

In Other Words

. . . GIVE 'EM THESE PARAMOUNT PICTURES

"COLLEGIATE" The Class of '36 . . . Hilarious Duck Owner, JOE PENNER, wide-grinned JACK OAKIE, mellow-voiced FRANCES LANGFORD, sad-faced NED SPARKS in a gag-full, gal-full revel of songs, dances, and laughs. Ralph Murphy directs. *Released December 27*

"THE BRIDE COMES HOME" Here comes the Bride, CLAUDETTE COLBERT; Here comes the Groom, FRED MacMURRAY (and ROBERT YOUNG is the other guy), in a fight to the finish romance, modern to the last fade out. Directed by Wesley Ruggles. *Released January 3*

"ROSE OF THE RANCHO" With popular JOHN BOLES and golden-voiced GLADYS SWARTHOUT in an adventure-crammed musical romance of Old Monterey. (Willie Howard and Herb Williams supply the laughs). Directed by Marion Gering. *Released January 10*

"ANYTHING GOES" The musical show that had Broadway on its ear for a solid twelve months . . . with BING CROSBY, ETHEL MERMAN (star of the New York show) and CHARLIE RUGGLES (Public Enemy No. 13). Cole Porter's famous songs and many new ones. Lewis Milestone directs. *Released January 24*

"THE MILKY WAY" HAROLD LLOYD in the Broadway hit about the milkman who K.O.'s the world's champion. Adolphe Menjou and Verree Teasdale head the supporting cast. Direction by Leo McCarey. *Released February 7*

"DESIRE" Better have a heart doctor in the house when MARLENE DIETRICH and GARY COOPER turn on the romance in this fast stepping story of love on the Spanish Riviera. Directed by Frank Borzage. *Released February 21*

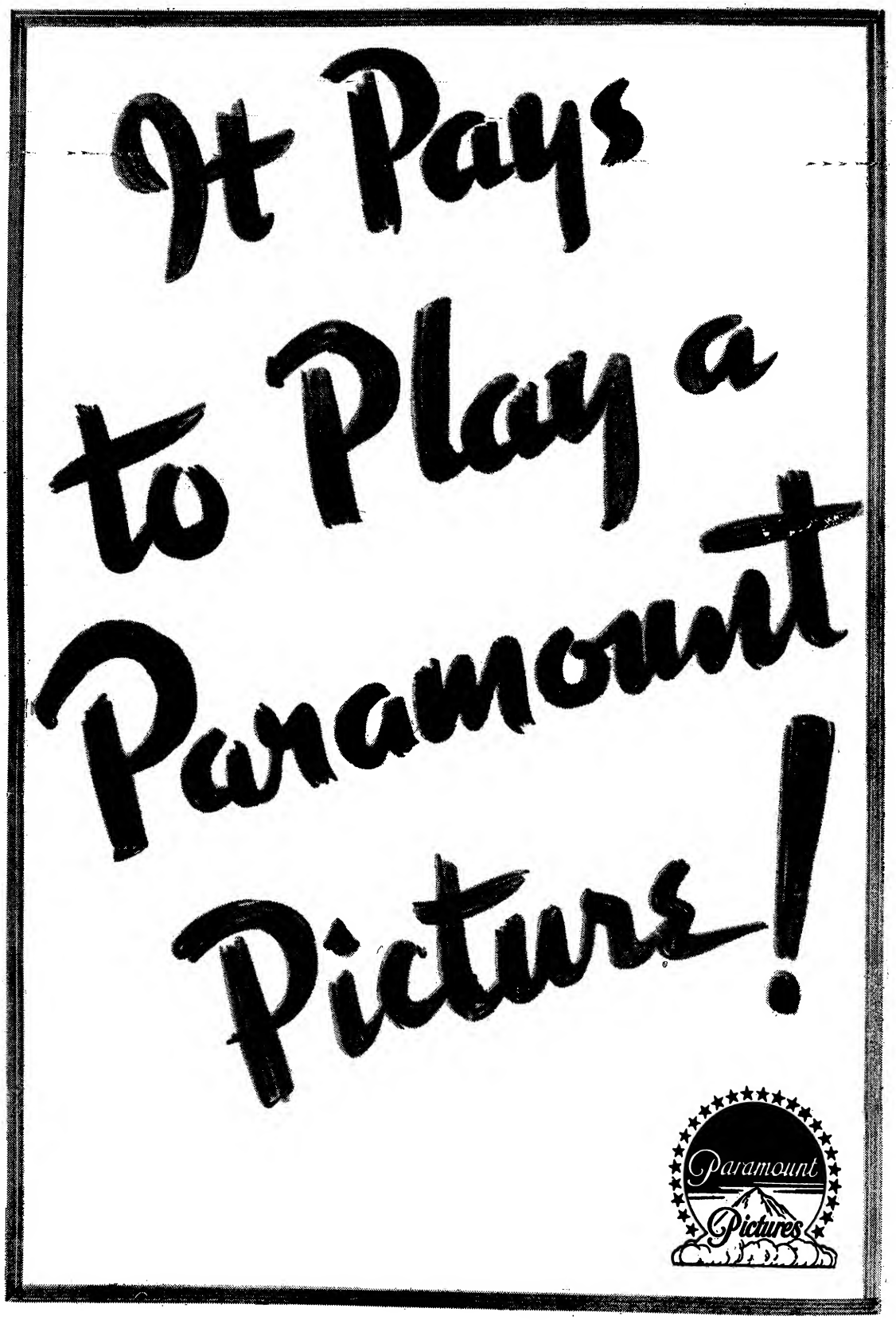
"KLONDIKE LOU" MAE WEST, the incomparable, as the call of the wild, the spell of the Yukon, with VICTOR McLAGLEN as a hardboiled ship's captain who wants Mae for his mate. Directed by Raoul Walsh. *Released February 28*

"GIVE US THIS NIGHT" Paramount presents JAN KIEPURA, Continental opera sensation, and GLADYS SWARTHOUT, America's favorite radio voice, in a singing romance of the Italian Riviera. Directed by Alexander Hall. *Released March 6*

"TRAIL OF THE LONESOME PINE" The first full length feature picture in Technicolor, with a real punch story of bitter clan feuds in the Kentucky Hill country, starring SYLVIA SIDNEY, FRED MacMURRAY and HENRY FONDA. Directed by Henry Hathaway. *Released March 13*

"THIRTEEN HOURS BY AIR" The great air transport plane zooming through the skies. Then . . . murder . . . melodrama . . . excitement, thrill-a-minute action . . . FRED MacMURRAY and JOAN BENNETT star. Mitchell Leisen directs. *Released March 20*

Back up this
PARAMOUNT CAMPAIGN
This January these 7 column ads appear in 131 newspapers in 40 key cities, with a circulation of 25,000,000, a potential reading public of better than 75,000,000 picture-goers. Similar campaigns will be run in February and March.
Best Shows in Town for January
COLLEGIATE
THE BRIDE COMES HOME
ROSE of the RA
THROUGH THESE STUDIO GATES COME THE BEST PICTURES OF THE MONTH
COLLEGIATE
COMES HOME
ANCHO
Paramount GIVES YOU ALL YOUR PICTURE NEWS FOR JANUARY
THE GOLD PICTURES OF THE MONTH
COLLEGIATE
Paramount PRESENTS PICTURE OF THE MONTH
BIG SHOWS ARE COMING TO TOWN!
Here they are! The Best Pictures of the Month for January!
COLLEGIATE
THE BRIDE COMES HOME
"ROSE OF THE RANCHO"
Paramount Pictures
AND YOU'LL FIND...


It Pays
to Play a
Paramount
Picture!
Paramount
Pictures

HEY, WAIT A MINUTE, BOYS!

Just as we think we've got all our Christmas and New Year's ads put to bed the wires begin to burn up with figures from cities all over the country telling how Paramount pictures have boosted Christmas day gates way higher than they were a year ago. So what can we do but slap this together any old way so you can celebrate New Year's by taking a gander at the best looking bunch of figures you ever saw outside of the "Collegiate" chorus.

Guess you'll have to turn the page—

Are you with us?
OK here they are

"COLLEGIATE" Makes Business at

Capitol Theatre,
Worcester, Mass.
288% Better
Than Last Christmas

Florida Theatre,
Jacksonville, Fla.
25% Better
Than Last Christmas

Orpheum Theatre,
Phoenix, Ariz.
27% Better
Than Last Christmas

Paramount Theatre,
Hartford, Conn.
110% Better
Than Last Christmas

Fox Theatre,
Atlanta, Ga.
18% Better
Than Last Christmas

Carolina Theatre,
Charlotte, N. C.
30% Better
Than Last Christmas

State Theatre,
Portland, Maine
12% Better
Than Last Christmas

Paramount Theatre,
Springfield, Mass.
118% Better
Than Last Christmas

Capitol Theatre,
Salt Lake City, Utah
53% Better
Than Last Christmas

Paramount Theatre, New Haven
Biggest Business of the Year

"BRIDE COMES HOME" Makes Business at

Paramount Theatre, New York City
15% Better Than Last Christmas

Paramount Theatre, Newark, N. J.
15% Better Than Last Christmas

Metropolitan Theatre, Houston, Texas
20% Better Than Last Christmas

Majestic Theatre, San Antonio, Texas
68% Better Than Last Christmas

● More of 'em are coming in but we're running out of space and Variety is yelling for copy. So, Happy New Year again and P. S.

Paramount Pictures

It Pays to Play a Paramount Picture!

Hollywood's New Faces, Metro, Par Top Lists

By George McCall

Hollywood, Dec. 29.

Year's end finds Hollywood busy tabulating its investments in talent for the past twelve month. As a farmer computes his accumulated wealth of the year by the amount of storage in his bins, major studios can evaluate their starring possibilities for the coming year by what was developed in talent during the previous year.

Unusually productive has been 1935. Despite the cry that Hollywood shows little interest in new faces, unfamiliar personalities have come to the front in larger numbers during the past year than in any similar period since the screen became audible.

There have been a few cases where players stepped into stardom on one picture such as Nelson Eddy, Fred MacMurray and Eleanor Powell. Most of the 1935 crop of discoveries, however, have managed to get as far as featured players within the year. How far they will go in 1936 is another question; sufficient is the fact that they have at least a good footing on the success road but there's plenty of gumbo ahead.

Metro's Roster

Metro feels particularly proud of its achievement in bringing new faces to the screen last year. Outside of Eddy and Miss Powell, studio has offered and seen accepted Buddy Ebsen, Fredie Bartholomew, William Henry, Sid Silvers, Allan Jones, Edward Norris, Cecilia Parker, Luise Rainer, Rosalind Russell and Robert Taylor. Studio, however, can claim little credit for the forward surge of the Misses Russell and Rainer. Both were considered poor investments until Myrna Loy decided to walk on her contract. 'Escapade' was ready and Miss Rainer was shoved in as a sacrifice to release dates. Same for Miss Russell in 'Rendezvous.' Both hit the ball and are now the subjects of ambitious studio plans.

Metro made an interesting actor of Bruce Cabot after several other studios had failed. Robert Benchley became a featured player through 'China Seas.' Eric Linden, who had become disgusted with pictures and left Hollywood, returned with a bang in 'Ah Wilderness.' Cecilia Parker had been doing bits on the lot until Clarence Brown, over the protests of studio officials, gave her the ingenue lead in the same picture. Both are under term contract to the studio now.

Par's Newcomers

Paramount's list of newcomers who have made an impression is also larger than usual though hardly as potent in possibilities. Outside of MacMurray, none has tipped over the fans. They still have some distance to go before they approach stardom. Paramount, however, concentrated on youth and has developed several personalities who, if not impressive for ability, certainly command notice for freshness.

Best bets are Eleanor Whitney and Robert Cummings, both young Americans. With Johnny Baker, Marsha Hunt, Johnny Downs, Wendy Barrie and Glenn Erickson, studio hopes to have a stock company of young stars who will appeal to the rising generation.

Par's canaries, Mary Ellis and Gladys Swarthout, are still unknown quantities. Miss Ellis' first picture, 'Paris in Spring,' could hardly be considered a fair criterion on her future boxoffice possibilities. The moppet, Virginia Weidler, takes her place among the screen kids getting close to the Temple-Withers combination at 20th Century-Fox.

That for Blackstone!

Other Paramount offerings of the year are Samuel S. Hinds, the Pasadena attorney who forsook Blackstone for grease paint. After two years as a bit player, studio contracted him and hopes he will become an important featured player. Ernest Cossart, imported from the stage, also bids for character honors. Fred Stone is hardly a discovery but he's new to present generation of picture-goers. He's another studio hope, on the Radio lot.

WB Coasted

Warner Bros. who during the two years previous to 1935 introduced more new faces to the screen than all other studios combined, hit a snag last year, coasted along with its now familiar players. Towards the end of the year, studio picked up a few players who have hardly had time to develop. However, there there are several indications of material, which properly shaped, should t to something before long.

James Melton in his first pictures showed considerable ragged edges but should iron out all right. Eddie Acuff looks like a good featured player bet. Sybil Jason, the eight-year-old, should go places if the public does not tire of kid thesplans. Dick Foran, after a r at Fox in which he did nothing, is an important personality in the western field after six months and three pictures at Warners.

Male Leads Coming Through

Anita Kerry, from the stage is getting a slow buildup but the studio has confidence in her personality and ability. Errol Flynn and Ian Hunter are both good possibilities as leading men, something sorely needed by all studios. Marie Wilson, though having made only two pictures, is already in the recognizable class through her ability to handle comedy. She's the sole pickup from Hollywood little theatres during the past year who has managed to get screen credit. Jane Froman, as yet, has to be proven, although WB deems her highly promising.

io's 9 Bets

Radio, for several years needing personalities, brought nine of them to the screen during 1935. Eric Blore and Erik Rhodes were worked overtime with the former in danger of wearing out his welcome unless the studio switches his characterizations. Rhodes, who was forced to use dialect in his first three pictures, switched a straight role in his last which should help this competent player considerably.

Studio does not know what to do with Ray Mayer, comedi So far he has been cast as a heavy. Margot Grahame got away to a good start in the 'Informer.' Margaret Callaghan has had several leads in 'B' pictures, should gather a fan following shortly. Anne Shirley and Moroni Olsen look like possibilities.

Tall end of the year revealed Lily Pons as the studio's best personality offering. Miss Pons, if properly handled, should be potent boxoffice material, but opera singers, as far as story material is concerned, are one of Hollywood's major production problems.

Cobb Among Discoveries

Administrative changes have retarded 20th Century-Fox's developing of players. So far studio brought only Irvin S. Cobb, Rita Cansino and William Benedict to the screen. Late year development was Arthur Treacher, English actor, who has been doing bits for two years. Studio has signed him for a series of pictures based on the P. G. Wodehouse stories.

Samuel Goldwyn has brought to the screen David Niven and Walter Brennen; has also under contract Frank Shields, the tennis player. On his first start, Niven looks good as a leading man. Brennan should go places as a character man on the strength of his work in 'Barbary Coast.' Shields is still known as a rankin tennist.

Columbia, to the roster of possible screen importants, contributed Michael Bartlett, Peter Lorre and Raymond Walburn. Lorre, established as a European star, has the best possibilities of coming to t front.

Wanger's Tinter

Hollywood, Dec. 29.

Next Walter Wanger picture, 'Spawn of the North,' will be tinted.

Gets a heavy budget as 'Trail of the Lonesome Pine' followup.

ASHER ON 'DRACULA'

Hollywood, Dec. 29.

Carl Laemmle, Jr., has transferred production reins of 'Dracula's Daughter' to E. M. Asher. Laemmle is concentrating on 'Lucky Baldwin' and 'Phantom of the Opera.'

'Daughter' skeded for early January start.

FILM THEATRE SETUP IN 1935

By SAM SHAIN

St. Louis trial rocked the trade in 1935.

The RFC has stalled apparently on a loan for the reorganization of the Roxy theatre, N. Y.

With Skouras operating the Rivoli, on Broadway, now for Metropolitan Theatres (formerly Fox Met), the situation of the Roxy theatre, for the coming season, may be one of those things. As the flagship of an important chain in metropolitan New York, the Rivoli's purchasing power and its first-run chain position could replace the Roxy theatre in the scheme of supply and demand on Broadway.

With the Rivoli now of the Metropolitan chai , and under Skouras, the former Fox Met circuit takes on the robes of a major first-run chain, third in this area. Loew and RKO are the others.

Fox Theatres Corp, disposed of its 50% equity in Metropolitan for $150,000 to the United Artists Theatre Circuit, now principal owner. Keith-Albee-Orpheum is a minority interest in Met. Joseph M. Schenck, is head of Met. He also is chairman of the board of 20th Century-Fox film.

Paramount has accepted definitely the principle of decentralized operation.

A marked forward step in the operation of theatres, in 1934, was Herbert Bayard Swope's administration of the affairs of Keith-Albee-Orpheum. Swope, as chairman of the board of KAO, established, with the consent of the directors, a profit sharing plan for the KAO theatre operators and officers. That circuit which lost money in 1934 will show an estimated net of $600,000 for 1935.

Warner's 'Midsummer Night's Dream' relighted the Hollywood, N. Y., on a two-a-day policy. Lower Times Square will have two new theatres soon—a new Rialto on site of the old theatre, Arthur Mayer to operate, and B. S. Moss, who shadowed-boxed for control of Fox Metropolitan, returning to the business as prospective operator of the theatre which is being erected on the site of the former Loew's N. Y.-Criterion. Loew's runs the Mayfair as a grind with the passing of the old New York and its famous Roof.

In Radio City, the Center, smaller of the two Rockefeller houses, is on a diet of straight films, after almost a year in legit with 'The Great Waltz.' The RKO Palace is struggling on double feature policy, changing weekly.

In Chicago

In Chicago, some exhibs howled about Metro's rentals. Felix Feist visited Chi, the hue and cry faded.

Balaban & Katz and RKO flashed swords in Chicago; didn't last very long.

The NRA Code disappeared and how quickly it was forgotten! The business ceased to argue about ethics.

Premiums and giveaways still hold the trade's interest. Radio is full of premiums and the theatres in the trade are getting more of these. The problem exists and becomes more perplexing. This is in addition to dime admission places which have sprung up.

Industry now beset with the ancient problem of double bills. About one-half of the country's theatres twin-billing.

Heaped to other dilemmas of the theatre industry is the penchant of legislators to harass the film business. 'Spokesmen' of the trade compiled 50 'anti-film' tax bills pending in various state legislatures.

Free Shows

But if these were not sufficient obstacles to hurdle. Standard Oil and other sponsors of the radio, where premiums are rampant, decided to route free shows around parts of the country, in direct competition to established theatres and amusement places. By concerted action the film biz was able to stop this competition from the industrial firms.

If anything, therefore, the 1934-35 period was not a rose path for the theatre end.

SCHULBERG'S COL. CHORE

Hollywood, Dec. 29.

Counterfeiting racket yarn, 'Queer Money,' has been bought by Columbia.

Quizzing the Femme Fatale

Brock's 2d in East

ollywood,

rock gets 'Yea, Merrily' as his second Paramount production. Will make the filmusical in Astoria, Long Island.

Brock's first, is to be made here.

40-Min. Featurettes Circumvent Double Billing Ban in Chi

Chicago, Dec. 29.

A number of 40-minute pictures, too long to be classified as shorts and too short to be figured as a featurc, are hitting the midwest. Fact that the doubling of regulation features is outlawed in this territory has brought this about. In order to get around this double-feature ban several of the exchanges slice down their regular-length features to 40-minute length, which is not classed as a regular feature and therefore okay to tie in with a standard feature. Featurette and regular picture are sold by bulk of the local theatres as a twin bill.

Example of this new practice is 'Little America' (Par), cut to 40 minutes at the Roosevelt, with 'Collegiate' (Par). Paramount also cut down 'Wings Over Ethiopia'. 'Dealers in Death' (Indie) i another 40-minute featurette.

RKO Operating the R. C. Houses Another 90 Days

Very likely that there will be an extension for 90 days, until March 1, 1936, of the presently existing arrangement between the two Radio City theatres and the RKO theatre end (RKO Service Co.), whereby for certain advisory services which may be performed from time to time the RKO end is paid a nominal weekly fee by the Radio City theatres.

The arrangement is one which has been in force right along and which was previously extended until Dec. 31, 1935, between the parties. It has no real effect on the operation of the Radio City theatres (the Music Hall and Center).

Actual operation of the Radio City theatres is under the direction of Rockefeller appointed representatives, headed by W. G. Van Schmus.

Republic's Realignment

On his return from the Coast and conferences with Nat Levine, Republic's new v.p. over production, Louis S. Lifton will be stationed in New York as eastern story editor. He left for the Coast Christmas day. Levine also is now back on the Coast.

Along with the new setup in Republic, which has Walter Vincent, theatre operator, as chairman of the board, other appointments have been made of a less important character. William L. Pelrce, formerly on the Coast, has joined the publicity department at the h.o., while Bernard Bernbaum has been appointed Hollywood advertising director.

Naming of Walter Vincent (Wilmer & Vincent) as chairman of the board of Republic is viewed by some industry leaders as constituting a complete reversal of policy by this company on dual bills. Following closely on heels of Eddie Golden's departure from company's ranks accentuates this belief.

Vincent not only is active head of a circuit, operating largely in Pennsylvania and Virginia, that always has leaned towards the single picture policy but he personally has been an ardent opponent of double-feature programs. Whether or not he will carry this attitude into Republic is not definitely known but it is rated a logical development.

'May Time' a Special

Hollywood, Dec. 29.

'May Time' is being groomed by Irving Thalberg as a Metro special. Gets a 'Cavalcade' pattern, running through from Revolutionary War to current times.

Dwight Taylor is scripting.

By Cecelia Ager

'Little femme fatale, have you been?'

'Scaring kiddies who-dun-its. Stooging around for laughs.'

'Dear, How terrible. So they don't let you get your man any more?'

'Get him! Even Harpo Marx has quit chasing us. That Mae West!'

'Why do you say 'that West?' '

'She did this to us, the Upperoffer.'

'Pr

'Mae takes our game out of the boudoir into the joint, that's what she ris used to hold our cards close to our bosoms, mysterious like. So Mae puts hers on the table, plus a laugh.'

'What'll you do with all your old slinky black satin dresses?'

'Cut 'em up and make 'em over into costumes of a past era. They may still believe us if we claim that's the way it went in the classics. Though what's happened to us in history has been pretty sad lately, too. Look what happened to Marlene in 'The Devil Is a Woman.' They laughed when she put a flower between her teeth. Garbo was a good mother in 'Karenina.' Think of it. Oberon got out from under just in time, the double-crosser. Went over to the enemy, joined up with the modern girls. Those modern girls. In fact, modern girls, phooey.'

'What is the matter with the modern girl?'

'Too skinny.'

'Continue.'

'Skinny, frank, upright, honest, bright, regular, capable, self-possessed, resourceful, decent, fine, splendid. And they've all got a sense of humor. Hideous qualities in a woman. Myrna Loy, Ginger Rogers, Kate Hepburn—the tennis players! And in shorts, yet.'

'Maybe they play good tennis.'

'That's the trouble. Companionable. They want to be pals. Don't they know sometimes it's more companionable to let the champagne get you, that sometimes it's more pally not to know what you're doing? Not them. They know all the answers, can't wait to blurt 'em out. No mystery, no subtlety, not an undulation in the pack of 'em.'

'They seem to be doing all right.'

'With what? William Powell? Edmund Lowe? Franchot Tone? Smart alecks. It takes Harlow or Joan to get Gable, please notice. Harlow's not skinny. Joan's sense of humor will never tear her down. Goo'-by.'

'Where you going?'

'To my tap lesson.'

LOEW'S HAS CHAPLIN 1ST RUN OUTSIDE N. Y.

New Charles Chaplin picture, 'Modern Times' has been obtained by Loew's circuit for first run in some 46 cities outside of New York. Deal was closed by J. R. Vogel for Loews. Contr ct includes Poli circuit, under Loew operation, in New England, and some 38 other spots extending from Providence to Houston, Tex.

Though exact terms were not divulged, deal is reported to have set a new high for a single feature, making '. odern Times' one of most expensive attractions to play Loew's circuit houses in years. Deciding factor in granting first-run privileges to Loew's said to have been manner in which 'City Lights,' last Chaplin pix, was handled.

Reported that picture is in on 40% of gross percentage, which is customary. In the past Chaplin always held out for that percentage from chains, and 50-50 fro indie houses.

WARNER'S 'VALENTINE'

Hollywood, Dec. 29.

Warner is set by Republic for the name role in 'Return of Jimmy Valentine,' which he played in the New York stage production. Lew Collins directs.

DIAMOND'S U 'EXPRESS'

Hollywood, Dec. 29.

David Dia ond draws the assignment to produce his original, 'Exile Express,' at Universal.

Yarn is built around deportation of aliens.

'Mary Burns'-SMU Band Big $20,000 At L. A. Par; 'Rebel' $31,000, 2 Houses, 'Scarlett' $15,000 in Day-and-Dater

Los Angeles, Dec. 29.

(Best Exploitation: Chinese-State)

Xmas brought cheer to all of the first run contingent here. Best Yule week houses have had since 1929, with Paramount leader of pack where 'Mary Burns' and the Southern Methodist University band on stage are the draw. 'Littlest Rebel' at Chinese and State got the kiddies and grownups from Christmas day on. Pic in here for six and half day week to allow successor to get New Year's eve start.

'Mister Hobo' at the Four Star only so-so. 'Mutiny' held over for fourth week at United Artists will continue to keep house out of the red for fourth consecutive stanza.

Chinese and State worked every possible stunt on 'Littlest Rebel.' They sold L. A. Times to sponsor Orphans' Xmas showing for 2,500 kiddies, first time that paper had gone back of such an idea. Street railway and auto services carried kids to theatre, with local department store giving away 41 Shirley Temple dresses. Houses also went strong on window tieups besides doubling daily newspaper ad budget of previous week. Result was obvious by way kiddies have been frequenting the two houses.

Estimates for This Week

Chinese (Grauman) (2,028; 30-40-55)—'Littlest Rebel' (20th). House handling more youngsters than has had since current policy, geared for a cinch $14,000 on 6½-day run. Last week 'Whipsaw' (MG) and 'Red Salute' (UA) came through limper than stride expected to $7,600 finale, but oke.

Downtown (WB) (1,800; 30-35-40)—'Dangerous' (WB). Holiday will give house neat $7,000, oke. Last week 'Pay Off' (WB) and 'Personal Maid' (WB) not so good, $2,700.

Four Star (Fox) (900; 30-35)—'Mister Hobo' (GB). Moderate grosser, around $4,000. Last week 'Monte Carlo' (20th), third and final, faded out to $2,300, which gave house even break for blowoff.

Hollywood (WB) (2,756; 30-35-40-55)—'Dangerous' (WB). Not particularly a holiday attraction, but grossing neatly and will wind up with around $8,000. Last week 'Payoff' (WB) and 'Personal Maid' (WB) a little better than estimated but not good at $3,600.

Orpheum (Bdwy) (2,270; 25-30-35-40)—'Paddy O'Day' (20th) and vaude. With corking stage show to help, gaited for a cinch $8,500. Last week 'False Pretenses' (Ches) and 'Lucky Legs' (WB). With good stage show, just got nowhere, shy of $4,000.

Pantages (Pan) (2,700; 25-35-40)—'Sylvia Scarlett' (RKO). Hepburn fits better here than downtown, so for 6½-day run will bring in around $8,000, which is oke but under expectations. Last week 'Rainmakers' (RKO) and 'Another Face' (RKO) brutal at $3,000.

Paramount (Partmar) (3,595; 30-40-55)—'Mary Burns' (Par) and stage show. Off strong with the S.M.U. band credited for plenty draw power; surely hit $20,000, big. Last week 'Coronado' (Par) and 'Nevada' (Par), six days, bit disappointing in finishing up $11,800.

RKO (2,950; 25-35-40-55)—'Sylvia Scarlett' (RKO). Not a typical Yule attraction for this downtown house which will have to struggle along with a $7,000; much more expected. Last week 'Rainmakers' (RKO) and 'Another Face' (RKO) only $3,100.

State (Loew-Fox) (2,024; 30-40-55)—'Littlest Rebel' (20th). Temple pic a sure $17,000 for 6½ days. Last week 'Whipsaw' (MG) and 'Red Salute' (UA), $9,800.

United Artists (Fox-UA) (2,100; 30-40-55) — 'Mutiny' (MG) (4th week). Finish up around $5,100. Last week (third) a big $5,700, is outstanding for holdover.

N. H. REBOUNDS

Post-Xmas Biz Up—Par, Poli, Sherman in 7G Brackets

New Haven, Dec. 29.

(Best Exploitation: Poli)

Okay rebound from pre-holiday slump. Roger Sherman getting nice word-of-mouth on 'Dangerous' and 'Hobo,' with draw even. 'Two Cities' off to slow start, but comment favorable.

Poli's rates bally blue ribbon this week on big campaign for 'Cities.' Tie-in with auto dealer giving away two prize autos, serial story in news columns; book marks in library; roto heralds inserted in Sunday papers; free Libertys with corner envelope; heralds in laundry packages; half hour air show; lecture by prep school dean to pupils; bookstore window display; clothing store stills of Colman in full dress; extra news space.

Estimates for This Week

Paramount (M&P) (2,348; 35-50)—'Collegiate' (Par) and 'Nevada' (Par). Big opening points to nice $7,000. Last week 'Great Life' (Par) and 'Scrooge' (Par) scratched out a light $3,600 on five days.

Poli (Loew) (3,040; 35-50)—'Two Cities' (MG). Not too good as a single, despite heavy campaign; around $7,000. Last week 'In the Air' (MG) and 'Kind Lady' (MG) rated the usual low pre-Xmas $4,100 on five days.

Roger Sherman (WB) (2,200; 35-50)—'Dangerous' (WB) and 'Hobo' (GB). Ropes up for opening and holding steady for good $7,300. Last week 'No Mercy' (20th) and 'Rainmakers' (RKO) weak, as expected, at $3,800 on six days.

College (Loew) (1,565; 25-35)—'Musketeers' (RKO) and 'Too Tough to Kill' (Col). Headed for oke $4,000. Last week 'Devil's Island' (Col) and 'Navy Wife' (20th), drew action fans for surprising $3,200 on five days.

Coogan, Grable, With 'Wilderness' $26,500 in Wash.

Washington, Dec. 29.

Town came out of the dumps with a bang Christmas Day, and it has been clear sailing ever since. All but two vaudfilm spots are opening new flickers on the holiday, idea being to run 'em seven days and change again New Year's Eve.

Despite flock of good celluloid and lavish stage bills, nobody pulled any unusual bally. Just plenty ad space and holiday mood. It worked.

Estimates for This Week

Fox (Loew) (3,424; 25-35-60)—'Ah Wilderness' (MG) and vaude. Jackie Coogan and Betty Grable on stage. Swell $26,500. Last week 'Chan's Secret' (20th) and circus on stage took kids for oke $18,000.

Earle (WB) (2,424; 25-35-40-70)—'Captain Blood' (WB) and vaude. Should see big $20,000. Last week 'Miss Pacific Fleet' (WB). Light $14,500.

Palace (Loew) (2,363; 25-35-60)—'Littlest Rebel' (20th). Should get good $17,500. Last week 'Kentucky' (20th). Weak $11,500 when whole town was in doldrums.

Keith's (RKO) (1,830; 25-35-60)—'Sylvia Scarlett' (RKO). Opened big and holding up adequately, despite round panning by most critics. Hoping for good $12,000. Last week 'Another Face' (RKO). Died in five days with floppo $2,900.

Met (WB) (1,853; 25-40)—'Nevada' (Par). Only western on main stem taking kids for good $4,500. Last week 'Man of Iron' (FN) flopped in five days with $1,800.

Belasco (Radin) (1,100; 25-35-50-70)—'New Gulliver' (Serlin-Burstyn). First Russian flicker of season, and puppet angle getting by with average $3,000. Last week 'Mimi' (FD) milked five extra days for weak $1,500.

Columbia (Loew) (1,263; 25-40)—'Thanks a Million' (20th). Third week downtown shooting at good $5,000. Last week 'Gay Deception' (20th). Light $1,800 for five days.

Wallaces Didn't Forget Par Plane Crash Near K.C.

Kansas City, Dec. 29.

The country folk in the vicinity of Barnesville, Mo., who aided the dying and injured when the TWA liner crashed last May with a load of motion picture (Par) people, enjoyed a 'Christmas' provided by Richard Wallace, Paramount picture director, and Mrs. Wallace. He is one of the survivors of the accident.

Celebration was at the home of William Jenkins and Bland Gentner, first to reach the scene of the accident, who distributed the gifts.

Seattle's Many Duals Mostly Oke; Shirley And 'Millions' $10,000

Seattle, Dec. 29.

(Best Exploitati... Fifth Ave.)

Whole town goes dual starting Christmas day. Hamrick-Evergreen combo used opening full page ads in two leading papers, all houses grouped, telling the glad tidings of big value, with no advance in prices.

Ideas is to impress public that duals doesn't mean two weak ones, but all major product, one naturally topping the other, but with plan to have both features of ace rank. Duals are new for the ace Fifth Ave. of the circuit.

As counter-attack the usually dualed Liberty, (Jensen-von Herberg) comes into the fold with a singleton, the only one in the burg, in any kind of a theatre, downtown, nabe or subsequent. Lib is using 'If You Could Cook,' (Col) and plenty of shorts to balance the fare. Christmas day openings helped takes.

Best exploitation at Fifth Ave. for the Shirley Temple opus, with tieup with leading dept. store, display of S. T. dolls and 300 'courtesy' ducats to kiddies as Xmas gift.

Estimates for This Week

Blue Mouse (Hamrick) (900; 27-37-42)—'Musketeers' (RKO) and 'Stormy' (U). Held over 3 days on this week, for $2,500. Dionne reel added Xmas day helped; Last week $4,300, big.

Coliseum (Evergreen) (1,800; 21-32)—'Barbary Coast' (UA) and 'Tunnel' (GB), dual. Big at $4,200 on six days. Last week 'O'Shaughnessy' (MG) and 'Little America' (Par) four days, $1,200, slow.

Fifth Ave. (Evergreen) (2,400; 27-37-42)—'Littlest Rebel' (20th) and 'Millions in Air' (Par). Duals getting gasps at this spot. Looks to reach heavy $10,000 with matinees especially good. Last week 'Monte Carlo' (Fox), six days, $4,500, terrible.

Liberty (J-vH) (1,900; 16-27-37)—'If You Could Cook' (Col). Only singleton in town, playing with shorts, getting $7,000, fine. Last week 'Bar 20' (Par) and 'Scrooge' (Par), five days, $2,100, slow.

Music Box (Hamrick) (900; 27-37-42)—'Sylvia Scarlett' (RKO) and 'Great Impersonation' (U), dual. Big $4,000. Last week, 'Whipsaw' (MG), six days, $2,200, slow.

Orpheum (Hamrick) (2,700; 27-37-42)—'Collegiate' (Par) and 'No Mercy' (20th). Dandy dual, en route to $10,500. Last week, 'Miss Pacific Fleet' (FN), five days, $3,700, fair.

Paramount (Evergreen) (3,106; 27-37-42)—'Kids and Queen' (U) and 'Chan's Secret' (20th). Former renamed locally 'The Old Battleax.' Strong at $5,500. Last week, 'Storm Over Andes' (U) and 'Broadway Hostess' (FN), dual, bad, $2,300.

Jack Little with 'Collegiate' Nice $28,000, Detroit; 'Rebel' Big $35,000

Detroit, Dec. 29.

(Best Exploitation: Fox)

Biz pretty strong everywhere despite snow and cold, with 'Littlest Rebel,' held over at the Fox, headed for a terrific $35,000. New Year's Eve shows, ranging from 55c. top at the State to $1.50 tops at the Fox and Michigan, will up grosses considerably.

Shirley Temple's film at the Fox is still getting a big press play, with Molasses 'n' January plus the Human Ford on the stage serving as good tieups with General Foods and Ford Motor Co. Fox also holds local amateur winners.

Estimates for This Week

Fox (Fox) (5,000; 25-35-55)—'Littlest Rebel' (20th) (2d week) plus amateurs, Molasses 'n' January and Human Ford on stage. Headed for big $35,000; first week showed $26,000.

Michigan (United etroit) (4,000; 25-35-55) — 'Collegiate' (Par) and Little Jack Little's Revue. Should do excellent $28,000. Last week 'Stars Over Broadway' (W) and Whitey- ild $13,000.

Adams (Balaban) (1,700; 25-40)—'Fang and Claw' (RKO). Good for big $7,000. Last week 'Remember Last Night' (U) and 'Grand Exit' (Col) delivered neat $5,000.

State (United) (3,000; 25-40)—'Coronado' (Par) and 'Man of Iron' (WB). Exceptional $7,000 pace. Last week (four days) of 'Mutiny' (MG) wound up with $3,000, good.

Downtown (RKO) (2,500; 25-35-55)—'Scarlet' (RKO). Opened Xmas, headed for okay $10,400. 'Dance Band' (FD) and 'Spanish Cape Mystery' (Rep) wound up weak $3,500. 'Dream Too Much' (RKO) moves in New Year's Eve.

United Artists (United) (2,000; 25-35-55) — 'Two Cities' (MG). Looks headed for smash $14,000. Last week 'Last of Pagans' (MG) hit by pre-holiday slump delivered $3,500.

Europa (475; 25-40)—'Waltz ime in Vienna.' German-made holding over for second week, doing $800. Last week film exactly half, $400.

'2 Cities' Raves Good For $25,000 In Philly; Openings All Mixed Up

Defective Film Causing Fire Not 'Change's Fault

Minneapolis, Dec. 29.

If defective film starts a fire in a theatre operating booth it is due to the operator's negligence and no liability attaches to the film exchange furnishing it, according to a decision handed down by the district court at Fergus Falls, Minn., in a $2,500 damage suit brought by M. L. Sondegaard, Parkers Prairie, Minn., exhibitor against RKO's Minneapolis exchange.

S. P. Halpern, of Minneapolis, counsel for RKO, contended that defective film in itself could not cause the fire which necessarily must have been brought about by the booth operator's negligence. The court sustained this contention and found in the defendant's favor.

Philadelphia, Dec. 29.

There will be a general change of schedule in the downtown picture houses Tuesday (31). Some houses will shove in their new films at the regular morning opening time, others start with the New Year's midnight show. Stanley changes at 5 p. m. Exceptions to the Tuesday change rule are the Boyd and Aldine, where 'Tale of Two Cities' and 'I Dream Too Much' hold over, and the Earle, which keeps its regular Friday change policy unbroken.

All of which means a number of odd-sized weeks.

'Two Cities' got the best collection of rave notices recorded here in Philly in many moons. It opened Christmas Day and in its first full week should get $25,000, not figuring the New Year's midnight show which should properly belong to the second week. Dickens' picture should stay at the Boyd for three weeks unless bottom drops out after the holidays, and that is not expected.

'I Dream Too Much,' which also opened Christmas Day, should get a nice $15,000 at the Aldine, and holds over. Earle with 'Miss Pacific Fleet' on screen, and N. T. G. show on the stage ought to get between $19,000 and $20,000.

Estimates for This Week

Aldine (1,200; 40-55-65)—'Dream Too Much' (UA). Will get a fine $15,000 on first full week and a holdover. 'If You Could Cook' (Col) got $7,000, a little more than expected.

Arcadia (600; 25-40-5)—'Wilderness' (MG), second run. Most disappointing, maybe $2,800. Last week 'Mutiny' (MG), second week of second run; fine $4,500.

Boyd (2,400; 40-55)—'Two Cities' (MG). Biggest thing in town and figuring for $25,000 with chance for more; run indicated. Last week 'Whipsaw' (MG) $5,500 in four-day, second week.

Earle (2,000; 25-40-50) — 'Fleet' (WB) and vaude. Not switching weekly change date; $19,000 or $20,000 indicated. Last week 'Broadway Hostess' (FN) and vaude. Fair $14,500.

Fox (3,000; 40-55-65) — 'Littlest Rebel' (20th) and stage show. In five-day second week, looks for $19,000. 'King of Burlesque' opens New Year's Eve (Midnight). Last week 'Rebel' soared to swell $31,500.

Karlton (1,000; 25-35-40)—'Crime and Punishment' (Col), second run. Only six days and won't get over $2,200. Last week 'Freckles' (RKO) only four days; sad $1,500.

Keith's (2,000; 30-40-50)—'Cook' (Col). Second run, $3,000 likely. Last week 'Mr. Hobo' (GB), second run, for $2,800.

Stanley (3,700; 40-55)—'Bride Comes Home' (Par) getting three-day second week for probable $4,000. 'Captain Blood' in Tuesday. 'Bride' got $15,000 in first week.

Stanton (1,700; 30-40-50)—'Fang and Claw' (RKO). Getting considerable juve play; getting $8,000 and no holdover, although that's a good figure. 'Riff Raff' Tuesday.

'Opera,' $6,000, 'Cities,' $7,000, 'Rebel,' OK, Port.

Portland, Ore., Dec. 29.

(Best Exploitation: Brdwy)

With most pix opening Xmas day all grosses soared to boom heights. Odd freak b. o. twist was second week of 'Littlest Rebel' at Paramount. Pre-Christmas opening week of that pic suffered but the holiday rebound on the second lap is big stuff.

UA and Broadway turned on high steam exploitation for 'Two Cities' and 'Night at Opera,' both spots answering with heavy trade. 'Cities' will undoubtedly hold for two or more weeks following a six week record breaking run of 'Mutiny' at the UA. 'Mutiny' now goes to the grinds with nabes and others eager for subsy runs of that pic.

Practically no competish in the burg, and general biz on the up and up. It looks like clear sailing ahead with good product rather than gag stunts getting the best b.o. response. This week midnite matinees at most major spots swelled the local holiday grosses.

Signs of better pic biz at the b.o. evident in J. J. Parker's undertaking to build new house at Pendleton, Ore. House will cost about $75,000 and is first theatre construction in these parts for several years. New spot opens latter half of Jan.

Estimates for This Week

Broadway (Parker) (2,000; 25-40)—'Night at Opera' (MG). Getting a big play on the holiday trade and should close for a good $6,000. Last week 'Whipsaw' (MG) ran 12 days altogether for total of $7,700; suffered last six days from pre-Christmas slump.

United Artists (Parker) (1,000; 25-40)—'Two Cities' (MG). Great Xmas biz, answering exploitation, first week $7,000, corking, and will hold. Last week 'Mutiny' (MG) closed its sixth stanza for okay $2,600; first five weeks ran up a record total gross of $31,000.

Paramount (Evergreen) (3,000; 25-40)—'Littlest Rebel' (20th) (2d week). Getting bigger returns than first, holiday trade responsible for this freak b.o. twist; second week getting good $5,500, with first fair $4,600.

Orpheum (Hamrick - vergreen) (2,000; 25-40)—'Collegiate' (Par) and 'No Mercy' (20th). Fair combo profiting from general b.o. upturn, and okay at $5,000. Last week 'Monte Carlo' (20th) and 'Guard That Girl' (Col) another pre-holiday sufferer with disappointing $3,300.

Mayfair (Parker - Evergreen) (1,400; 25-40)—'Couldn't Take It' (Col) and '$1,000 a Minute' (Rep). Fair combo getting fair results at $2,000. Last week 'Powder Smoke Range' (RKO) and 'Payoff' (FN) got a better than average play on the horse opera and nicely for $2,600.

'2 CITIES,' 'SCARLETT,' TEMPLE OK IN OMAHA

Omaha, Dec. 29.

(Best Exploitation: Omaha)

Christmas day openings at all houses brought in a bevy of stellar films the like of which picture fans haven't been offered in weeks. Weather the only element handicapping houses with blizzard and sub-zero temperatures. May dent entire week.

Vying for leadership are 'Tale of Two Cities' and the Shirley Temple's latest. Brandeis, with 'Sylvia Scarlett,' will have to look on, but set for a nice dip into black ink.

Last week's weakies both in film value and gross returns up to usual poor average. Epidemic of scarlet fever made slight returns a certainty. Mercury slump likewise cut in last week as it is doing currently.

Exploitation credit is rather acknowledgment for commanding ads. Omaha dominated the amusement page all week on the strength of cooperative ads. Orpheum which last week took first place with its 'City of Dreams' in the lobbies for the kiddies still in the notice with a holdover on the special lobby for the current week.

Estimates for This Week

Omaha (Blank-Tri-States) (2,100; 25-40)—'Two Cities' (MG). Brought in with the national Christmas Day break behind some large ads and other heavy plugging. Off to a good start despite zero weather. Holiday makes it virtually two weekends of business within the seven days, and $10,000 very likely, fine money due entirely to the Dickens story. 'Little America' (Par) makes it dual. Last week 'Red the Rose' (Par) dualled with 'Music Is Magic' (20th) held six days for very light $5,000.

Orpheum (Blank-Tri-States) (2,976; 25-40)—'Littlest Rebel' (20th) and 'Uncle Dudley' (20th). Whole show will bring money here that hasn't been seen in weeks. Holds full week and should near $11,000 with the holiday opening and a weekend tossed in for good measure. Last week 'Mr. Hobo' (GB) with 'Kids and Queen' (U) flickers for five-day stretch to allow for the Christmas opening, weak at $4,000.

Brandeis (Singer-RKO) (1,250; 25-35-40)—'Scarlett' (RKO) and 'Devil's Island' (Col) dualled with the Hepburn film and the Dionne's 'Xmas Party' tossed in as added attraction. May approach $6,000 in the full week, very good money. Last week 'Baldpate' (RKO) with 'Dan Matthews' (Col) less than so-so at $3,500.

Palace, Chi, Back to $2 Reserved Seats, but Don't Get Excited—It's Only for N.Y.E.; 'Kid' $44,000

Chicago, Dec. 29.
(Best Exploitation: Chicago)

Boom times are here. tarting lth the day after Christmas, despite the snow and zero weather of the early winter season, the town showed immediate transfusion of new blood with the start of generally new shows on Friday.

Palace went novel by changing its show Christmas day and will send in a new one Tuesday (31) for two special reserved-seat performances at a top of $2.20. House is already well sold for the two performances, which should garner about $8,000.

New Year's eve and day business looks like a cinch throughout the town and will mean zoom takes on the week. Bulk of the houses are turning on plenty of box-office pressure, with only the United Artists preparing to go past New Year's day for any length of time with a so-so attraction, 'Splendor' is doing only a fairish trade there. It sticks until Jan. 8 to be replaced by 'Captain Blood.' On New Year's day the Roosevelt switches from 'Collegiate' to 'Rose of the Rancho' (Par).

Chicago, Oriental, State-Lake and Palace are all showing fine strength currently. Apollo brought back 'Midsummer Night's Dream' for additional two-a-daying, figuring on the kids out of school. Chicago with a triple wallop of 'Frisco Kid' plus Milton Berle and Paul Lukas on the stage is on a big spurt, going into its biggest money in months. House is pounding away at present on all exploitation angles by Archie Herzoff, on a powerful line of attractions.

Estimates for This Week

Apollo (B&K) (1,200; 55-83-$1.10-$1.65)—'Dream' (WB) (4th week). Brought back to loop after week layoff and school kids are responding for good $9,000 on repeat. Will stick one more session. Last week 'Metropolitan' (20th). Weak $2,100.

Chicago (B&K) (4,000; 35-55-75)—'Frisco Kid' (WB) and stage show. Milton Berle and Paul Lukas on stage and adding to the general cheer. House rides to forefront with walloping $44,000. Last week 'Littlest Rebel' (20th) bucked the Xmas slump to okay $25,100.

Garrick (B&K) (900; 25-35-55)—'Monte Carlo' (20th). Ronald Colman drawing the femmes and title getting the trade and generally upping to big $8,000 on holiday gallop. Last week 'Stella Parish' (WB), $2,200, fine for the Xmas nosedive in its second loop stanza.

Oriental (B&K) (3,200; 25-35-40)—'One Way Ticket' (Col) and vaude. Strong vaude in expectation of New Year's trade and started off Friday to best start in weeks, which means $22,000, zowie. Last week sad for 'Pay Off' (Par) at $12,800.

Palace (RKO) (2,500; 35-45-65)—'Sylvia Scarlett' (RKO) and 'Round the Town' unit. Opened on Christmas day (25) and will snag powerful $22,000 for the session in between the two holidays. Goes out Tuesday (31) to be replaced by 'I Dream Too Much' (RKO) and vaude, which starts two shows at $2.20 top. Last week's five-day session should be quietly and quickly forgotten for 'Great Impersonation' (U) at hopeless $8,900 in face of pre-holiday toboggan.

Roosevelt (B&K) (1,500; 35-45-65)—'Collegiate' (Par). Also 'Little America' (Par) as a 40-minute featurette. Doubtful picture from the start and goes out Tuesday (31), after 11 flabby days to be replaced by 'Rose of Rancho' (Par). Maybe $15,000 for the 11 days, soggy.

State-Lake (Jones) (2,700; 20-25-35-40)—'Music Is Magic' (20th) and 'Band Box' unit. Will garner $16,000 easily. Last week half-and-half for 'Ship Cafe' (Par) at $9,800.

United Artists (B&K-UA) (1,700; 35-55-65)—'Splendor' (UA). Public passed this up from the bell, and it will go just two weeks after its opening on Xmas day. Will hit around $12,000 for first week, aided by the holidays. Last week 'Mutiny' (MG) finished four weeks' stay to $8,100. 'Captain Blood' (WB) Jan. 8.

Cold Chills B'ham B.O.'s

Birmingham, Dec. 29.

Coldest weather of year has kept folks around radios but 'Top Hat' doing exceptionally well considering weather and Christmas hangover. Not set for holdover as would likely have been case had been played other than at present.

'Mary Burns' only fair at itz. The old fires at home feel too good.

Estimates for This Week

Alabama (Wilby-Kincey) (2,800; 30-35-40)—'Top Hat' (RKO). For eight days ending Tuesday, good for around $7,500, very good considering. Last week ld' (WB), five days, $3,000.

Ritz (Wilby-Kincey) (1,600; 25-30)—'Mary Burns' (Par) through Tuesday. 'Splendor' (UA) coming in then. 'Fugitive' $9,000 for week. Last week, 'Remember Last Night' (U), $2,000 on short week.

Strand (W-K) (800; 25)—'Rainmakers' (RKO). Ended Saturday, getting $1,600. 'Whispering Smith Speaks' (20th) for two days with 'Keeper Bees' (Mon) opening New Years, latter two pix for one week $2,400.

Empire (Acme) (1,100; 25)—'Stella Parish' (FN). Christmas through New Year's gives good break, $3,000. Last week, 'Dance Band' (FD) on six days $1,400, poor.

'Cities' $15,000, Shirley $12,000 In Providence

Providence, Dec. 29.
(Best Exploitation: Loew's)

The boys are smiling again; biz is up. Natives slowly but surely turning from the spirit of the holidays to the theatres. In some instances grosses are climbing close to records. Most of the stands downtown got an early start this week, bills being switched on Chrismas Day.

Best bets so far look like 'Tale of Two Cities,' 'Red the Rose' and 'Littlest Rebel.' Latter opened as usual on Friday at Majestic, but others got their start on Christmas and most of the coin is in the till by this time.

'Two Cities' seems headed for $15,000 gross, and more if the breaks are right. 'Rose' will be over $9,000, and 'Rebel' should wind up the week with a nifty $12,000, Shirley Temple ranking high in these parts. Katharine Hepburn's 'Sylvia Scarlett' at Albee got poor start, despite Christmas opening, but things look brighter now.

A little more activity this week among the p. a. boys, practically every stand making a stab for holiday biz. Loew's took the nod by virtue of several well executed stunts designed to attract every type of fan. Stuff mostly routine, but job very thorough, Chris Wilbert, Loew p. a., having a tough time in taking attention of department store heads, and the like, away from the holiday rush.

Estimates for This Week

Strand (Indie) (2,200; 15-25-40)—'Red the Rose' (Par) and 'Spanish Cape Mystery' (Rep). Off to nice start and keeping pace; made best showing in town Christmas Day, despite opening later in day than any other stand in Providence; house gave staff half-holiday on Christmas, upsetting all precedent, but attracting plenty attention: pace augurs for $9,000 gross, and more if there's no deuces in the deck. Last week 'Coronado' (Par) and 'Scrooge' (Par). Old customary pre-holiday biz at $5,000 for six days.

Loew's State (3,200; 15-25-40)—'Two Cities' (MG). Bally okay and critics kind, but start rather poor; picking up, and if the breaks are right, house can figure on at least $15,000 with chances of bettering. Last week 'If You Could Cook' (Col) and 'Kind Lady' (MG). Off at $5,300 on six days.

Majestic (Fay) (2,200; 15-25-40)—'Littlest Rebel' (20th). One of the two stands not jockeying opening to get the holiday breaks, sticking to regular Friday change: picture will be well past the $10,000 mark, and probably $12,000. Last week 'Stella Parish' (WB) and 'Society Fever' (Chest). Took it on the chin at $5,000.

RKO Albee (2,500; 15-25-40)—'Sylvia Scarlett' (RKO) and 'Seven Keys' (RKO). Start not so good, but pickup indicates close to $7,500; oke. Last week 'Melody Lingers On' (UA) and 'Another Face' (RKO). Plenty off at $4,000.

Fay's (2,000; 15-25-40)—'Iron Man' (WB) and stage show. Plenty forte and should come out of the fog for first $7,500 gross in weeks. Last week 'Whispering Smith' (20th) and vaude. Off at $6,000.

'PETTICOAT' ASSIGNMENTS

Hollywood, Dec. 29.

Metro assigned George Fitzmaurice to direct 'Petticoat Fever,' with Robert Montgomery heading the cast.

Bernie Hym n produces.

LINCOLN BULLISH

Sharp Post-Xmas Recovery—'Rebel' Strong for $4,000

Lincoln, Neb., Dec. 29.
(est Exploitation: Lincoln)

Sharp recovery is being shown here as result of the Xmas holiday opening all around town, after a bitter pre-Xmas week of worse than doldrums. Hardest of the climbers is 'Littlest Rebel' at the Stuart which will see $4,000 in all probability. Lily Pons, hindered by a sluggish previous operatic week with 'Metropolitan,' is not doing as well as expected at the Lincoln, although the pace is satisfactory.

'Two stage shows are in line—at the Orpheum; Jackie Heller and the 'International Follies' on first—at top price of 40c, and getting plenty of play.

Exploitation for Pons pic the only stunt in town.

Estimates for This Week

Colonial (LTC) (550; 10-20)—'Fang and Claw' (RKO), four days, and 'East of Java' (U), three days. Although biting cold here, pair is expected to get near $1,000 in a marvelous after-Xmas recovery. Last week 'Swifty' (Div) and 'Man of Iron' (FN) in for 6 days on a split, a mere $550, n.s.h.

Lincoln (LTC) (1,600; 10-20-25)—'Dream Too Much' (RKO). Heading for a likely $2,400, good enough. Pic was given the talk by an invite preview three days ahead of the opening. Last week (6 days) 'This is Life' (20th) very good in the face of coming Xmas, $1,600.

Orpheum (LTC) (1,200; 10-15-20-25-40)—'Uncle Dudley' (20th) and 'International Follies' featuring Little Jackie Heller in for two days with top price 40c. Three days following is Hilton Sisters unit and 'Coronado' (Par). Gross likely to hit $3,700, mighty good. Last week 'Navy Wife' (20th) and stage show, followed by two days of 'Scrooge' (Par), finished with $1,900, good considering.

Stuart (LTC) (1,900; 10-25-40)—'Littlest Rebel' (20th). Ideal Xmas picture and in this top-priced house where it'll cost mamas to take their young. This holiday command performance sure of $4,000 for the stretch. Last week 'Metropolitan' (20th) died miserably on five days, a bare $1,000.

Varsity (Westland) (1,100; 10-15-20-25) — 'Dan Matthews' (Col). Steering for probable $1,500, not very good. Last week 'Dictator' (GB) was shied from in this Republican town and not even investigated to a weak $800.

'BLOOD,' $15,000, STANDS OUT IN BALTO.

Baltimore, Dec. 29.
(Best Exploitation: Stanley)

After the b.o.'s trudged through one of the toughest pre-Xmas sessions in recent years, down roared a snowstorm and spell of severe weather on the Yule. Cut into the take all around, and as yet the blustery blasts have not abated and consequently hurting biz.

One outstanding exception is 'Captain Blood' at the Stanley. Clicked right from start and will spear an easy $15,000, smash, and biggest take in about two years at the house. Will h.o. Century started nicely with 'Two Cities' and neat stage-show.

Stanley led the publicity push this week. With 'Capt. Blood' a WB-Cosmop release, local Hearst rag gave long, wide-range buildup.

Estimates For This Week

Century (Loew-UA) (3,000; 15-25-35-40-55-66)—'Two Cities' (MG) and vaude. Climbing to grand $20,000. Last week 'In the Air' (MG) and 'Hollywood Secrets' unit got good $16,000.

Hippodrome (Rappaport) (2,300; 15-25-35-40-55-66)—'Sylvia Scarlett' (RKO) and vaude. Pic panned and that factor hurting, though Hepburn name keeping it in running and abetted by good stage show. Nice $15,000. Last week five days of 'Fang and Claw' (RKO) and Frank Buck on stage in person heading vaude, down near $7,000, poor.

Keith's (Schanberger) (2,500; 15-25-30-35-40)—'Invisible Ray' (U). Strong $5,000. Last week, five days of 'Night after Night' (Par), three-year-old hauled off shelf, weak $2,400.

New (Mechanic) (1,800; 15-25-30-35-40-55) 'Littlest Rebel' (Fox). (2nd week). Second session started Sat. (29) and should grab very good $4,000, with still much strength showing in Temple tug. First week, nifty $5,100.

Stanley (WB) (3,450; 15-25-35-40-55) 'Capt. Blood' (WB). Soaring to smash $15,000 and will stay added stanza. Last week 'Coronado' (Par) $2,200 in six days, poorest biz house ever had.

Santa Public Presents Big B'way B. O.; 'Cities,' 'Bride'-Casa Loma Each 55G, 'Blood' 43G, 'Cook' 60G

(Best Exploitation:

The downtown New York operators hung up their Christmas stockings in a hopeful mood and their most fervent prayers are being answered. They addressed an appeal to a public Santa and the latter is coming through with a bagful of cheer. It's the best Yuletide, taking all first run theatres in the Times Square sector as a whole, that has been enjoyed since '

Not a single theatre is doing badly among the 12 on which grosses are recorded. And that's something, even at Christmas time. Leader over Xmas is the Music Hall with the Shirley Temple picture, 'Littlest Rebel,' a natural for this time of year, booked for an 11 day stay. On its first seven days it got a big $91,800. Four final days around $64,000 for a total run of around $155,000, a heavy reindeer load. 'Magnificent Obsession' opened Monday (30) for 10-day tenancy or longer.

Paramount may hit a fancy $55,000 with 'Bride Comes Home' and the Glen Gray Casa Loma orchestra which brings life back into the theatre. This business vindicates those in the Paramount organization who long have been urging a return to something living in the Par de luxer. House has the Case Loma band in for two weeks with 'Bride' but may keep it an extra two weeks with 'Rose of Rancho,' beginning Jan. 8 and then on Jan. 24 move to the stage for unit shows.

Although the Par now becomes new opposition to the Roxy and State with stage shows, both are holding their own tremendously well. With 'If You Could Only Cook' as Roxy's attraction, on a nine-day stay the hope is for a $60,000 take, smash business. State may get around $35,000 with 'Night at Opera' and the Ed Sullivan unit.

Two other unusually strong pictures which opened their runs on Xmas morning are 'Captain Blood' at the Strand and 'Tale of Two Cities' at the Capitol. 'Blood' may mount to $43,000, some shekels, while the Cap looks a cinch to snare $55,000. 'Ah, Wilderness' at the Center brought that house strongly to life, and the chances are good to hurdle an excellent $35,000. At the new Rialto, which opened Xmas afternoon at 1 o'clock, 'Fang and Claw' is getting close to capacity, despite opposition of stronger attractions against it on street, and may pan out on first week at $12,000.

The Rialto goes to a 99c top New Year's eve, while all other houses, even including the State, will tap $1.50 a seat. This will help make up for the fall-off in business Thursday night in the face of bitter cold, but matinees that day were unusually potent. Mats between Xmas and New Year's are always better than nights, however. Kids are out of school and people in town for the holidays give pictures a play in the afternoon, while a certain percentage turns to the niteries in the evening.

Rivoli, with 'Dangerous,' is the poorest among the new pictures brought in for Christmas, but at $26,000 it is making a satisfactory profit. 'Annie Oakley,' which came into the Astor two days ahead of Xmas, landing good notices, gets that house the best business it has enjoyed since reopening a few months back, $20,000 first week. All pictures hold over for New Year's except 'Rebel,' which totals its run at 11 days ending Sunday night, and Roxy, which brings in 'Just a Girl' on Friday (3). 'Magnificent Obsession' the Monday (30) entry at the Music Hall for stay of 10 days.

Paramount out-advertised the street on its 'Bride' picture and return to flesh, giving plenty of pressure to selling the show. House put up a front that could be seen for a long distance with marquee ends higher than anything ever seen on Broadway.

Estimates for This Week

Astor (1,012; 25-35-55)—'Annie Oakley' (RKO) (2d week). Very strong and over the Christmas week nudged $20,000, big, holding for a second week through New Year' .

Capitol (4,620; 25-35-55-85-$1.25)—'Tale of Two Cities' (G). With New Year's eve and $1.50 prices easy for $55,000 and stays over. Final five days on third week of 'Night at Opera' (MG) under $20,000.

Center (3,525; 25-35-55-85-$1.10)—'Ah, Wilderness' (MG). Ending its first week last night (Tues.) at over $35,000, handsome and sticks by. 'Perfect Gentleman' (MG). In ahead, couldn't fight the opposition and Xmas shopping, hitting new low of around $6,500.

Hollywood (1,553; 55-$1.10-$1.65-$2.20)—'Dream' (WB) 13th week). Last week (12th), with Christm shopping hurting, under $7,000. New Year's holiday should help business considerably.

Palace (1,700; 25-35-55)—' Dream Too Much' (RKO) and 'Another Face' (RKO), dual. Might rope around $11,000 with the New Year crowds thrown in. This doubleton opened Friday (27), regular opening day here, previous pair having the benefit of Xmas, 'Frisco Kid' (WB) and 'Baldpate' (RKO), over $9,000.

Paramount (3,664; 25-35-55-85)—'Bride Comes Home' (Par) and Casa Loma orchestra in pit. From an insignificant $8,500 on 'Coronado' (Par) week before Xmas, this house leaps for a possible $55,000, big profits, on its current show and holds over. Casa Loma band may stick two additional weeks for a total of four, but with 'Rose of Rancho' (Par) coming in Jan. 8.

Radio City Music Hall (5,989; 40-60-85-99-$1.10-$1.65)—'Littlest Rebel' (20th) (2d week) and stage show. On first week a fine $91,800 and on final four days of holdover week, around $64,000 for succulent total of $155,000 on 11-day run. 'Magnificent Obsession' (U) in Monday (30) for a run of 10 days through Jan. 10 or longer.

Rialto (750; 25-40-65)—'Fang and Claw' (RKO). Frank Buck picture opened house Christmas afternoon (25) and though only moderate as entertainment is drawing close to capacity for small house with chance of hitting $12,000 first week, holding over. 'Dr. Crespi' (Repub) next.

Rivoli (2,092; 35-55-75-85-99)—'Dangerous' (WB). Brought in Xmas morning (25) and on first seven days including New Year's eve around $26,000, not big but okay. Stays second week. Final five days on third week of 'No Mercy' (20th), $9,000.

Roxy (5,836; 25-35-55)—'Could Only Cook' (Col) and stage show. Opened Christmas day and on nine days galloping for a mighty $60,000, but won't stay for another week. 'Just a Girl' (G-B) follows in. On five days of '$1,000 a Minute' (Rep), up to Xmas, house got close to $20,000, profit, anything but a kick coming.

Strand (2,767; 35-55-65-85) — 'Capt. Blood' (WB). Another Yuletide entry which started off like a house afire and may get up to a fancy $43,000 on first week. Probably gets at least two more weeks. Under $12,000 for 11 days of 'B'way Hostess' (WB), the one they put up against Christmas shopping.

State (3,150; 35-55-75)—'Night at Opera' (MG) and Ed Sullivan unit. Something alive at the Par after many months may cut into the State, plus fact the Marx picture played two weeks and five days at Cap, but at possible $35,000 house is still making plenty of money. Gets $1.50 top New Year's eve. Last week 'Mary Burns' (Par) and stage bill headed by George Jessel and Joe Morrison, just under $25,000, new Xmas shows around town cutting in.

HAMRICK'S 27-CENTER

His Tacoma Downtowner — Blue Mouse Reopens to $3,000 on Dual

Tacoma, Dec. 29.
(Best Exploitation: Music Box)

John Hamrick's Christmas gift to Tacomans is another first-run house with duals, and reduced prices. Blue Mouse his week reverts to first-run policy, with 27c., including the state tax, the top nick. This gives Hamrick three indies on the same policy, in downtown Tacoma, although prices at Roxy and M. B. top at 37c.

Cab Calloway last week offset usual pre-Christmas blues at the b.o. for Music Box, putting record in Sunday biz, and grossing $4,500 for five days.

Best exploitation is at Music Box for 'Littiest Rebel' (20th) which opens next. Limerick contest is underway in co-op with News-Tribune, with life size doll (Shirley Temple) as top prize, and ducats for others who land among the best.

Estimates for This Week

Blue Mouse (Hamrick) (750; 16-27)—'East of Java' (U) and 'Calm Yourself' (MG), dual. Starts new first run at this remodelled house. Anticipating $3,000, good.

Music Box (Hamrick) (1,400; 16-27-37)—'Frisco Kid' (WB) and 'Broadway Hostess' (WB), dual. Looks like big $5,000. Last week 'Annie Oakley' (RKO) and Cab Calloway band, great $4,500 in five days.

Roxy (Hamrick) (1,300; 16-27-37)—'Thanks Million' (20th) and 'Couldn't Take It' (Col), dual. Good $4,000 likely. Last week 'O'Shaughnessy' (MG) and 'Grand Exit' (Col). Slow $1,700 in five days

Boston's Bullish Biz; 'Collegiate,' With Apollon, $35,000, 'Blood' $17,000

ton, Dec. 29.

(Best Exploitati Par-Fenway)

Hefty grosser looks like 'Collegiate' at the Met, with Dave Apollon drawing from the stage, aiding for $35,000, including idnight holiday show. Way ahead of figures for past several weeks.

'Ah, Wilderness' on dual bill with 'Could Only Cook' at the Orph and State, will hit around $32,000 for total. 'Wilderness a bit disappointing in view of fact that stage play had successful run here last season; and that many scenes were shot in Grafton, Mass., not far from Boston. Audience reaction to these semi-local scenes indicates that tremendous newspaper buildup here when scenes were shot had a telling effect.

'Captain Blood,' on a day-and-dater at the Paramount and Fenway is socko, indicating $17,000 or better at these twin stands.

Keith Memorial opened New Year's Eve with 'Dream Too Much' and ad department has started doubletruckin' as a feature of a $26,000 newspaper campaign subsidized by RKO's national office. Biggest newspaper flash seen here since way back. 'Sylvia Scarlet' current at the Memorial is n.sh.

Keith-Boston doing okay with 'Devil's Island' on the screen and 'International Scandals,' with Everett Marshall and Mary Small on stage, around $21,000, without midnight show.

Par and Fenway exploiteers (Harry Brown, Jr., and Paul Levl) had a natural thrown into their laps on short notice, but they didn't nap when Errol Flynn, star of 'Captain Blood' landed in town. Towed Flynn all over the Hub, with police escort, posed him in Post Santa Claus and Boston Christmas Basket Fund offices, interviewed him over WEEI, and planted him in the audience of the Par. Wound up at a home office Xmas party at M&P, wrapped him all up in a swell package of publicity that was unfolded for the balance of the week.

Estimates for This Week)

Met (M&P) (4,200; 35-50-65)—'Collegiate' (Par) and Dave Apollon's 'International Varieties' on stage. Looks hot, at $35,000, including midnght show. Charging $1.10 all over the house, carrying over some of Apollon's unit, plus added acts and 'Pacific Flight' (WB) on the screen, for the one show. Last week, $23,500 for 'Littlest Rebel' (Fox) and stage show. Temple pic not quite up to expectations, allowing leeway for Xmas slump.

Keith Memorial (RKO) (2,900; 25-35-50)—'Sylvia Scarlet' (RKO). Would be heading for something considerably lower than the indicated $14,000, but for a smart incidental booking of Edward MacHugh (gospel singer from radio) along with it. Matinee biz on this freak booking has been outstanding, surpassing easily 'Alice Adams' trade. Afternoon customers are mostly femme radio listeners who come to ogle the psalm singer. Lily Pons pic opens 8:30 New Year's Eve, at 55c. Last week 'Crime and Punishment' (Col) let down sadly to tune of $6,000 on six days.

Keith-Boston (RKO) (2,300; 35-50-65)—'Devil's Island' (Col) and stage show. Going to $21,000, okeh. Holiday eve show will feature Jane Froman in a new stage show, and Everett Marshall and Mary Small held over from this week's, at $1.65, biggest ducat tap in town. 'East of Java' (U) and 'Freckles' (RKO), dual, last week, soft at $4,700. N. Y. Eve pic will be 'Another Face' (RKO), and this will carry through with new stage show for rest of week.

Orpheum (Loew) (3,000; 25-35-40-50)—'Ah, Wilderness' (MG) and 'Could Only Cook' (MG), double. Good at $16,000. N. Y. Eve will bring in 'Two Cities' (MG) at 55c all over house. First week 'Whipsaw' (MG) and 'Perfect Gentleman' (MG), dual, off at $9,000.

State (Loew) (3,200; 25-35-40-50)—'Wilderness' (MG) and 'Only Cook' (MG), dual. Okc at $16,000. Midnight show, 'Two Cities' at 55c. Last week 'Whipsaw' (MG) and 'Perfect Gent' (MG), dual, disappointed at $8,500.

Paramount (M&P) (1,800; 25-35-50)—'Capt. Blood' (WB). Very rugged and best film bet on the street, $10,000 at least. Par and Fenway will play 'Dangerous' (WB) and 'Broadway Hostess' (WB), dual, midnight show, at 75c. Last week 'Millions in Air' (Par) and 'Scrooge' (Par), dual, sagged to $3,600, six days.

Fenway (M&P) (1,600; 25-30-40-50)—'Capt. Blood' (WB). Sailing pretty at $7,000 pace. Opening day house opened two hours early to care for initial throng. Last week, $2,200, off, for 'Scrooge' (Par) and 'Millions In Air' (Par).

Scollay (M&P) (2,700; 25-35-40-50)—'Splendor' (UA) and 'Chan's Secret' (20th), dual, both 2nd run. Around $5,200, fair. Midnite films, 'Littlest Rebel' (20th) and 'Stars Over Broadway' (WB), dual, at 50c and 75c. First time in some 23 years that this house has not played vaude for New Year's Eve. Last week 'Frisco Kid' (WB) and 'Coronado' (Par), double, swerved to $3,900.

STAGE SHOWS BOOM ST. L., ALL O.K.

St. Louis, Dec. 29.

(Best Exploitati : Loew's)

With Fox showing 'Littlest Rebel' for second week and Ambassador putting on 'Dan Matthews,' with Olsen and Johnson stage unit running another week from Saturday (30), rest of first runners here reverted to single celluloid features Xmas day. Loew's, indulging in fast stepping exploitation campaign, put 'Wilderness' on screen; Shubert-Rialto is offering 'Captain Blood' and Orpheum is screening 'Collegiate' on same day. Near zero weather which started early Christmas Day put a crimp in b. o. grosses and until natives become accustomed to frigidity to atmosphere all houses will suffer lack of patronage.

All houses here will have shows New Year's Eve. Loew's is putting a new policy into effect. After last regular show is ended house will be cleared and tickets sold for new show, 'Tale of Two Cities,' that will carry on until almost 2 bells. Warner houses, Shubert-Rialto and Orpheum will show preview of new feature at end of last show at no added cost to patrons. Fanchon & Marco's Fox will break straight sound policy existing over a year by putting on 10 acts of vaudeville and two new feature pictures at 90c plus tax, an advance of 40 after 6 p. m. Ambassador will have usual night prize midnight show with Olsen and Johnson. Missouri starts permanent vaudeville with six acts, 15-piece orchestra and feature New Year's Day picture.

Estimates for This Week

Fox (F. & M.) (5,038; 25-35-55)—'Littlest Rebel' (20th) (2d wk). Big New Year's Eve show at 90c plus tax will enable house to enjoy a very good $16,500 week. Last week, coldness held take to $8,200.

Ambassador (F. & M.) (3,018; 25-40-55)—'Calling of Dan Mathews' (Col) and Olsen and Johnson on stage (2d wk). Midnight stage show and new picture points to $18,000. Last week, 'One Way Ticket' (Col) and Olsen and Johnson finished with good $12,400.

Shubert-Rialto (WB) (1,725; 25-35-55)—'Captain Blood' (WB). Set for a good $8,700. Last week, 'Man of Iron' (WB) and 'Powdersmoke Range' (Par), ragged to a sad $4,500 end.

Orpheum (WB) (1,960; 25-35-55)—'Collegiate' (Par). All indications to a swell $11,500 week. Last week, 'Scrooge' (Par) and 'Hi Gaucho' (RKO), didn't click, finished $5,100.

Loew (Low's) (3,162; 25-35-55)—'Ah Wilderness' (MG). With new show for New Year's Eve should finish week with $12,500, okay. Last week, 'Kind Lady' (MG), $6,100, one of worst weeks in months but expected it and isn't complaining.

Missouri (F. & M.) (3,514; 25-40)—'Metropolitan' (20) and 'Navy Wife' (20th). With vaudeville moving in Jan. 1 and New Year's Eve preview theatre will close with $7,300 for best in moons. Last week, 'Old Kentucky' (Fox) and 'His Night Out' (U) could only count $5,400 at end of week, fair.

H-McA's 2d Starts Jan. 14

Ben Hecht and Charles MacArthur, now at Nyack, N. Y., are at work on their second production for Par this season, 'Murder at 21.' Expect to go into work at Astoria, L. I., Jan. 14.

H. & M.'s first this year, 'Soak the Rich,' is set for Par releasc Jan. 17.

Simon's 20th Starrer

Hollywood, Dec. 29.

Gene Markey is scripting 'Commencement' as Simone Simon's first starrer at 20th-Fox.

William K. Howard may direct before reporting to Alexander Korda in London in April.

1st Runs on Broadway

(Subject to Change)
Week of Jan. 3

Capitol—'Tale of Two Cities' (MG) (2d week).
Center — 'Ah, Wilderness' (MG) (2d wk).
Music Hall—'Magnificent Obsession' (U) (30).
Paramount—'Bride Comes Home' (Par) (2d wk).
Rialto—'Fatig and (RKO) (2d wk).
Rivoli—'Dangerous' (WB) (2d wk).
Roxy—'First A Girl' (G-B)
Strand—'Captain Blood' (WB) (2d wk).

Week of Jan. 10

Capitol—'Tale of Two Cities' (MG) (3d wk).
Center—'Ah, Wilderness' (MG) (3d wk).
Music Hall—'Sylvia Scarlett' (RKO) (9).
Paramount—'Rose the Rancho' (Par) (8).
Rialto—'Crime of Dr. Crespi' (Rep).
Rivoli—'Dangerous' (WB) (3d wk).
Roxy—'Invisible Ray' (U).
Strand—'Captain Blood' (WB) (3d wk).

Pitt's Bliz Chills B.O.'s; 'Cities' 16G, Stanley's $30,000

Pittsburgh, Dec. 29.

(Best Exploitation: Penn)

Worst blizzard in years, hitting town on Christmas day and continuing for another 24 hours, put terrific crimp in holiday trade and sent grosses cellarward all along line. Looks like the worst Yule session here in some time. Started to pick up everywhere by Friday—most of first-runners switched to Wednesday openings, also doing the same thing this week—but damage apparently has already been done.

Stanley getting best break of all, holding off inaugural until regular day (Friday) and opened to biggest single day since Bowes troupe ran up a $30,000 gross. Bang-up combo with 'Whipsaw' on screen and Ed Lowry, always a fave here, on stage, plus Fifi Dorsay and Stepin Fetchit. With special New Year's Eve show and holiday in addition it should sail into pretty close to Bowes figure with any sort of break at all from weather.

Otherwise, however, town easing off, betting, of course, last few weeks but still nothing terrific. Of remaining sites, Penn and Fulton getting best breaks, former with 'Tale of Two Cities' and latter with 'Littlest Rebel.' Latter heading for around $6,500, all right, and will hold over for second week while 'Cities' should pick up around $16,000, comparatively all right but losing proposition in face of terrific newspaper campaign. Christmas and day following cooked goose of this one and even remarkable recuperative powers weren't enough to recover from opening debacle.

Davis still going practically nowhere, with maybe $3,200 for 'Pursuit' and 'Frisco Waterfront,' while Warner is heading for light $5,000 with 'Mary Burns' and 'Stars Over Broadway.' Alvin has 'Uncle Dudley' and stage show, headed by Eddie Stanley and Ilomay Bailey and Lee Sims, but for four days only, and may get around $9,000 on brief session. Another new stage-screen bill opening Monday (30) also for four days, with house going back to regular opening and straight pictures Friday (3) with 'King of Burlesque.'

Exploitation for 'Two Cities' at Penn started breaking week ahead of opening, with biggest newspaper budget in years and tie-ins with department stores, special shots on transportation lines and out-of-town newspaper plugs for suburban holiday trade. Dickens societies also contacted as well as civic and literary clubs.

Estimates for This Week

Alvin (Harris) (2,000; 25-40-55)—'Uncle Dudley' (20th) and stage show with Eddie Stanley, Sims and Bailey, Joe and Jane McKenna. In for four days only. Opened Xmas, but not week; weather break possible first two days and eased off to practically nothing. Maybe $6,000, but doubtful. Bill closed Saturday night (28) with house previewing 'King of Burlesque' Sunday (29) before regular opening Friday (3) and shooting in 'Navy Wife' and Ray Perkins and his amateur winners Monday (30) also for four days. Last week, 'Feather in Her Hat' (Col) and 'Sweet Surrender' (U) in five days under $2,300.

Fulton (Shea-Hyde) (1,750; 15-25-40) — 'Littlest Rebel' (20th). House reopened Xmas day after shutdown of two weeks, and Temple flicker drew flock of kids despite stormy weather. Would have been plenty better with any sort of break, but looks to build into around $6,500 and expected to hold up well enough to last through New Year's week as well. 'Professional Soldier' (20th) skedded to get under way for run Jan. 3.

Davis (WB) (1,700; 25-40)—'Pursuit' (MG) and 'Frisco Waterfront' (Rep). House getting nowhere fast with class B duals. Just a downtown filler and unable to make a dent in stiff downtown competish. Not more than $3,200 looked for this week, just about the breaking-even point, and at a time when house ought to be turning in a neat profit if it's ever going to show any. Last week 'Scrooge' (Par) and 'Hot Tip' (RKO) in the dumps at $1,700 for five days.

Penn (Loew's-UA) (3,300; 25-35-40)—'Two Cities' (MG). Big flicker drew raves everywhere and would have been a pushover for terrific holiday trade but skidding mercury cut in plenty. As it was, 'Cities' got best Xmas biz in town but at that just about two grand under last year's take at same time, which is something of an idea. Closing in high $16,000 is enough to level enormous nut, chiefly on advertising. Last week 'Crusades' (Par) in five days miserable at $4,000.

Stanley (WB) (3,600; 25-40-55)—'Whipsaw' (MG) and Ed Lowry's stage show with Fifi Dorsay and Stepin Fetchit. Had Friday (27) opening all to itself and got off to biggest start around here in years. Topped even terrific Bowes inaugural of couple of months ago and with New Year's eve special and the holiday still to come should clock off pretty close to $30,000, great. Management giving plenty of credit to Lowry, m.c. for six months once at this site and great fav locally. Last week 'Red the Rose' (Par) and 'Hit Parade' unit never got started and when expected Xmas trade failed to develop eased off to blah $14,000.

Warner (WB) (2,000; 25-40)—'Mary Burns' (Par) and 'Stare Over Broadway' (WB). Good dual but, like the others, doing all of its business closing few days and not enough to overcome freak getaway. Maybe $5,000 or a trifle better but that's n.s.h. everything considered. Last week 'Man of Iron' (WB) and 'Without Regret' (Par) in five days down under at $2,600.

'CITIES,' $9,500, 'DREAM,' 9G, K.C. NICE

Kansas City, Dec. 29.

(Best Exploitation: Mainstreet)

Picture openings still pretty well mixed up as managers jockey for holiday play. Big Loew's Midland swung open Xmas day with 'Tale of Two Cities,' and is going strong. Mainstreet also opened Christmas with 'Dream Too Much' and is going nicely.

At the Newman, 'Bride Comes Home,' held until New Year's Eve, is getting a nice play as is 'Littlest Rebel,' held over at the Uptown.

Mainstreet management shot both barrels for 'Dream,' using thousands of extra lines in the papers, radio plugs, and other publicity.

Estimates for This Week

Mainstreet (RKO) (3,200; 25-40)—'Dream Too Much' (RKO). Great newspaper campaign given the Pons musical, paced for a nice $9,000. Last week, 'Baldpate' (RKO), $4,500, blah.

Midland (Loew;) (4,000; 25-40)—'Two Cities' (MG). Picture given a lot of advance newspaper publicity; Jack Moffitt, picture editor of the Star, now in Hollywood, took a three-day week to tell of its merits and magnitude. A followup of dignified display ads seemed to hit the right class and picture will show a swell $9,500. Last week, 'In the Air' (MG), six days, $6,500, just fair.

Newman (Par) (1,900; 25-35)—'Bride Comes Home' (Par). Will be held until New Year's eve, when 'Rose of Rancho' (Par) opens. First seven days $10,000, good; final four days corking $6,000.

Tower (Rewot) (2,200; 25-35)—'Remember Last Night' (U) and stage show. Nice play and with New Year's business to help should show close to $9,000, okay. Last week, 'Dan Matthews' (Col) and stage show $6,300.

Uptown (Fox) (2,040; 25-40)—'Littlest Rebel' (20th) and 'Uncle Dudley' (20th), dual (2d week). Clicking nicely, probably $4,000, good after a nice $5,400 the first week.

$10,000 B.&A. Stage Show with 'Bride' Hitting Hefty $30,000 in Minneapolis

Minneapolis, Dec. 29.

(Best Exploitation: inn-Orph)

Judging from current appearances it would seem as though local entertainment emporiums have resolved to provide bigger and better shows for 1936. Certainly, with Burns and Allen in person topping a stellar stage array at the Minnesota where 'The Bride Comes Home' holds forth on the screen, and with Ada Leonard and Hal Sherman and their 'Cocktails of 1936' supplementing 'Sylvia Scarlet,' the New Year is off to a flying start here.

It's the first time this season that there have been two stage shows opposing each other at local film houses and takings, helped by the Minnesota's boost from 55c. to 60c. for its top and special New Year's eve midnight shows all around, promise to hit the biggest total so far this winter. With 'Tobacco Road' at the Metropolitan and stock burlesque at the Gayety, and a record number of night clubs offering elaborate entertainment, a big dent will be put in the public's purse.

Most important development here is the reopening of the 1,600-seat de luxe Century, formerly the Publix circuit's ace No. 1 house, as a second run theatre at 25c. top. With its reopening the 1,100-seat Grand will close.

Minnesota and Orpheum divided exploitation honors. The former promoted a full page display ad by a local radio distributor welcoming Burns and Allen to town, radio broadcasts and chain store tie-ups. Orpheum put through Journal roto pictures and a chain store tie-up, among other things, for 'Cocktails of 1936.'

Estimates for This Week

Innesota (Publix) (4,200; 35-40-60)—'Bride Comes Home' (Par) and Burns and Allen, Stone Vernon Foursome, Ben Blue, Cardini, Jacques Renard and Gene Marvey, show costing $10,000, on stage. All-around fine entertainment and good selling job and New Year's eve midnight show, with all seats reserved at 75c., sending gross to enormous $30,000. Last week, 'Thanks a Million,' (20th), $7,000. Okeh.

Orpheum (Singer) (2,890; 25-35-55)—'Sylvia Scarlet' (RKO) and Ada Leonard and Hal Sherman in 'Cocktails of 1936' unit. Whale of a show and well exploited. Pointing in direction of the $14,000. Last week, 'Could Only Cook' (Col), $5,-200, good.

State (Publix) (2,400; 25-35-40)—'Ah Wilderness' (MG). Heavily advertised, but opposition too powerful. Even with midnight show New Year's eve will do well to hit $6,000, fair. Last week 'Coronado' (Par), $2,500, bad.

World (Steffes) (350; 25-35-40-55)—'La Maternelle' (French). French dialogue a detriment. About $1,500, fair. Last week, 'Scrooge' (Par), $900, light.

Time (Berger) (290; 15-25)—'Gay Divorcee' (RKO), revival, and 'Remember Last Night' (U), first run, split. Good at $1,100. Last week 'High School Girls' (Foy), $1,000, okeh.

Lyric (Publix) (1,300; 20-25)—'It's In Air' (MG). Absence of meaning names a drawback. Maybe $1,500, fair. Last week 'Music Is Magic' (20th), $1,200, light.

Uptown (Publix) (1,200; 25-35)—'Mutiny' (MG). Big $3,500. Last week 'Live My Life' (MG), $1,400, light.

Century (Publix). (1,600; 20-25)—'Broadway Melody' (MG). This beautiful house reopened as second-run. About $2,600, good for second loop run.

Aster (Publix) (900; 15-25)—'O'Shaughnessy's Boy' (MG), second run, and 'Ship Cafe' (Par), first run, split. Around $1,000, okeh. Last week 'Gay Deception' (20th), and 'Dr. Socrates' (WB), second runs, and 'Eagles Brood' (Par), first run, $900, okeh.

Grand (Publix) (1,100; 15-25)—'Crusades' (Par), second loop run. Light $1,000. Last week 'Shipmates' (FN). Second loop run, $1,200, fair.

'BUFF BILL' BENCHED

Hollywood, Dec. 29.

Paramount has shelved 'Buffalo Bill,' originally skeded for Cecil B. De Mille's production but taken off his list some time ago.

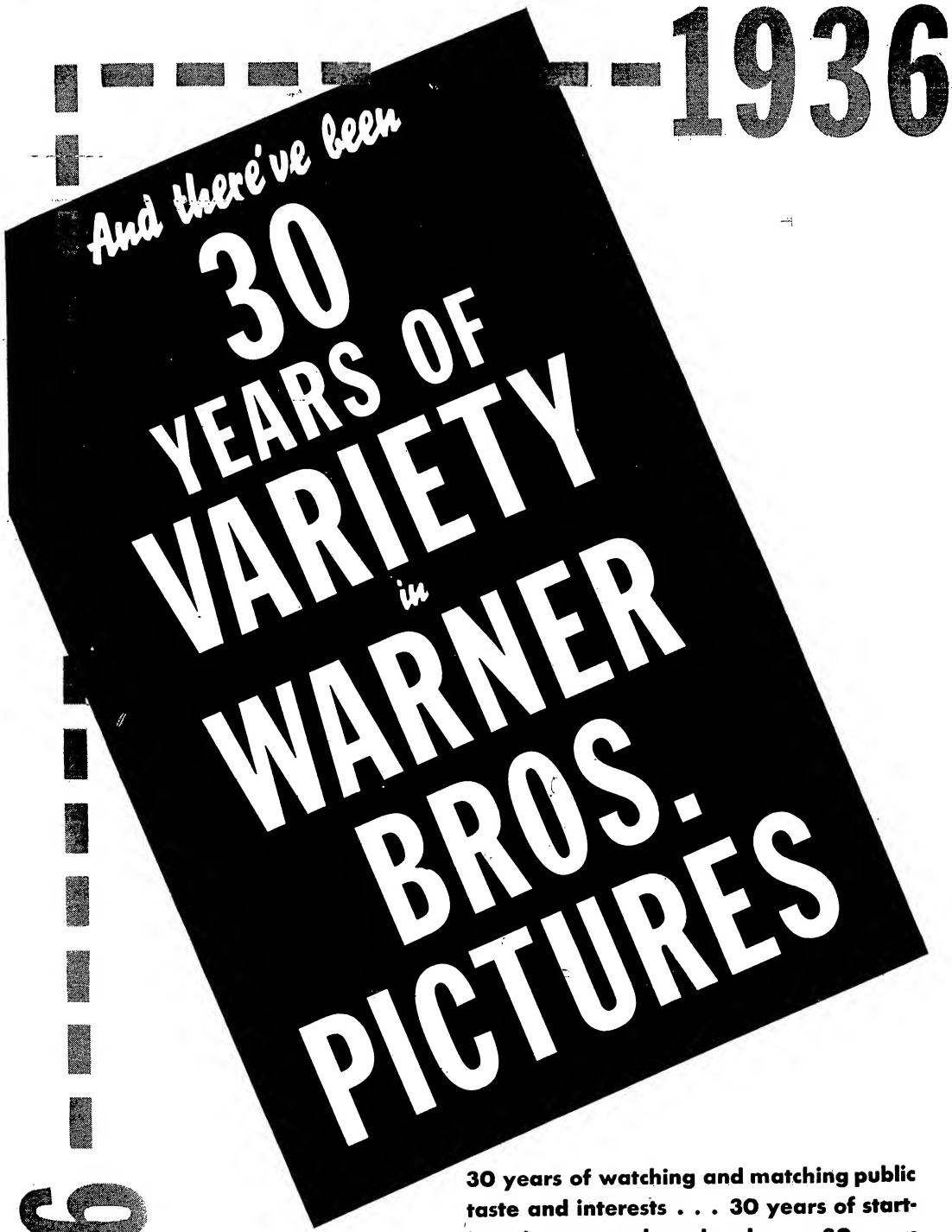
Studio figures edge is off the subject for time being.

N. Y. to L. A.

Patricia Wilder.
Jack Oakie.
Pat Casey.
O. L. Preminge.

L. A. to N. Y.

B. P. Schulberg.
Adrienne Ames.
Homer Curran.
Lester Cowan.



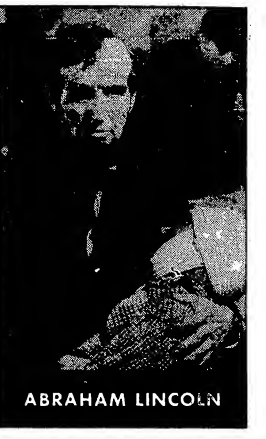
30 years of watching and matching public taste and interests . . . 30 years of starting picture trends and cycles . . . 30 years in which Warner Bros. have reputedly been foremost in fitting story themes to the headlines of the hour! Thirty years of *experience* that alone makes possible such a production schedule as Warner Bros. have prepared for 1936 . . .

We're Proud of the Three Decades of Achievement That Have Produced Such Historic Warner Bros. and First National Successes As . . .

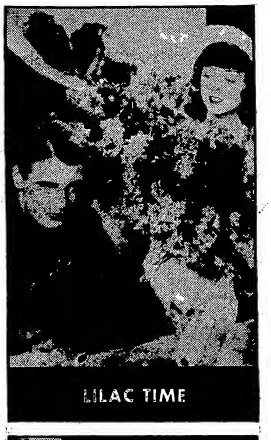
TOL'ABLE DAVID

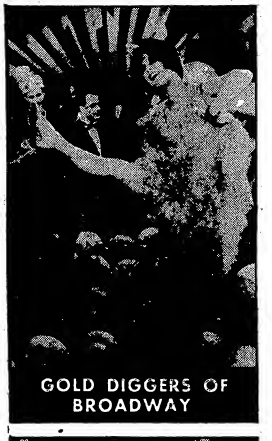
THE KID

THE SEA HAWK


ABRAHAM LINCOLN

THE JAZZ SINGER


LILAC TIME

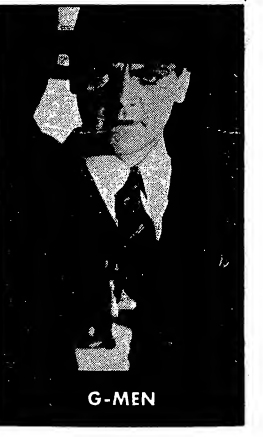

GOLD DIGGERS OF BROADWAY

DISRAELI

LITTLE CAESAR

I AM A FUGITIVE FROM A CHAIN GANG

42ND STREET


G-MEN

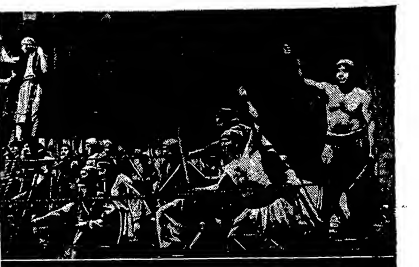
. . . But We Wouldn't Hesitate a Minute to Trade All These Famous Shows for the Leaders of Our Line-Up for 1936!

Look at the record in the following pages, and you'll see why we conservatively believe that our production technique and studio facilities have progressed in the past 30 years to such a degree that we have been able to condense into a single year's product, values equivalent to our top shows of a dozen past seasons!

"A SUPERLATIVE JOB... YOU CAN'T OVERPLAY IT... GO THE LIMIT!"

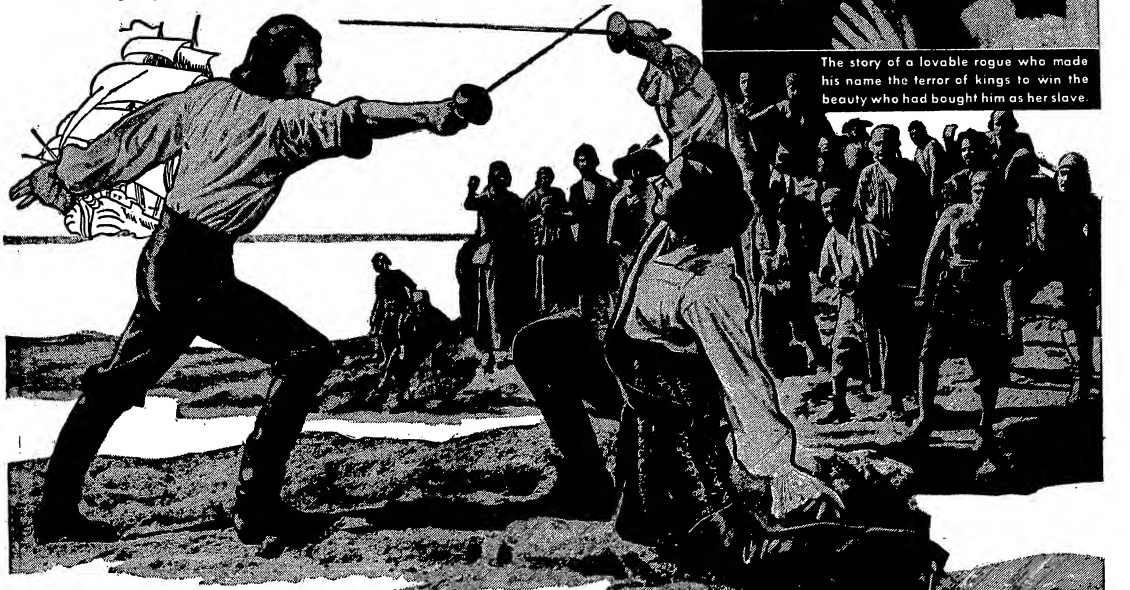
—says Film Daily, which also calls it "smashing drama to please all...Every type of imaginable appeal...An outstanding production...Moves with surging suspense from one stirring episode to another. Errol Flynn is splendid."

And Red Kann in M. P. Daily calls it a "big-time show handled in a big way. Falls easily in the heavy-money division...Producer has gone the limit...Ranks in the front rank of Hollywood's recent efforts...Errol Flynn makes a dashing figure...Another matinee idol is on the way up."



1500 men risking their lives before the onslaught of club and cutlass!...Giant galleons launched and blown to bits!

The story of a lovable rogue who made his name the terror of kings to win the beauty who had bought him as her slave.



WARNER BROS. PRESENT RAFAEL SABATINI'S

CAPTAIN BLOOD

A Cosmopolitan Production
A First National Picture

Introducing the new star sensations

ERROL FLYNN
OLIVIA DE HAVILLAND
LIONEL ATWILL • BASIL RATHBONE
ROSS ALEXANDER • GUY KIBBEE

Directed by Michael Curtiz

Already slashing its way to new records after brilliant holiday premieres at N. Y. Strand and other keys!

And Just One Week After "Blood" You'll Get

BETTE DAVIS

In a drama to write home about . . . with asterisks!

Now teamed for the first time with

FRANCHOT TONE

to answer the question we've all been asking—

WILL SHE SOFTEN UP WHEN THE RIGHT MAN COMES ALONG?

Her performances with Paul Muni in "Bordertown"—Leslie Howard in "Of Human Bondage"—George Brent in "Front Page Woman"—were only a hint of how great she really is

with the power turned on . . . in

"DANGEROUS"

When the hard-boiled critics of famous *Variety Daily* get hysterical and label this opera "a duel of souls and senses...played with a courage which gives her distinction," they're merely saying in ten-dollar words that **BETTE SMACKS 'EM WHERE IT HURTS!**

A BOLT OF DRAMA THAT WILL BLOW THE FUSES!

A Warner Bros. Picture with—

MARGARET LINDSAY

ALISON SKIPWORTH

John Eldredge • Dick Foran

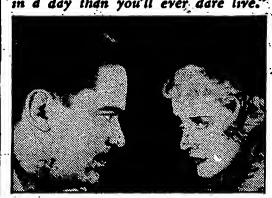
Directed by Alfred E. Green

SENSATIONAL AT N.Y. RIVOLI HOLIDAY WEEK!

. . . LOOK HOW SHE TALKS ABOUT LIFE, AND LOVE, AND MEN!

"I'm not lady enough to lie! Loving me is like shaking hands with the devil—the worst kind of luck. But you'll find I'm the woman you'll always come back to!"

"I've never had any pity for men like you. You with your fat little soul and smug face! Why I've lived more in a day than you'll ever dare live."



"It's going to be your life or mine! If you're killed, I'll be free . . . If I'm killed, it won't matter any longer . . . and if we both die—good riddance."

"I've got something these safe women haven't. They don't know what it is . . . but they're afraid of it . . . and heaven knows, they've a right to be."

"You hurt my pride. I wanted to hurt yours. I teased you with all the tawdry tricks I knew until you tried to kiss me, just so I could laugh in your face."

"My love isn't the kind a man can have and walk away from! I'm bad for people. I'm the kind of woman who destroys, not builds."

And Right After That Comes Another Great Nationally Advertised and Publicized COSMOPOLITAN PRODUCTION

From the first great stage drama of commercial aviation—a brilliant success at New York's famous Music Box Theatre!

"CEILING ZERO"

We've seen the rough cut and we can guarantee that not since "Here Comes The Navy" have we had such a sock-a-second thriller for the hit-team of the hour—

JAMES CAGNEY and PAT O'BRIEN

Plus **June Travis, Stuart Erwin, Barton MacLane, Henry Wadsworth, Martha Tibbetts, Isabel Jewell.**

Directed by none other than HOWARD HAWKS

A First National Picture

. . . All you'd HAVE to tell your customers is that the stars of "Of Human Bondage"—

Leslie HOWARD
BETTE DAVIS

are together again in

"The Petrified Forest"

—and you'd have a hit on your hands!

Tell them also that it's from Leslie Howard's own stage shocker that froze New York audiences in their seats for nearly one whole year, and that Warner Bros. have given it a cast that includes HUMPHREY BOGART, hit menace of the stage production, GENEVIEVE TOBIN, DICK FORAN, JOSEPH SAWYER and EDDIE ACUFF, all under ARCHIE L. MAYO'S direction . . . and

You'll Have a Smash!

10 WEEKS BEFORE RELEASE FILM NEWSMEN LAUNCHED THE MOST EXCITING BUILD-UP EVER ACCORDED TO

"A GREAT PICTURE"

"ABSORBING"

MOTION PICTURE DAILY

MOTION PICTURE DAILY'S HOLLYWOOD PREVIEW

"The Story of Louis Pasteur"

(Warners)

HOLLYWOOD, Nov. 20.—So absorbing is this theme that the film is sure to win terrific word-of-mouth endorsement.

Chemist Louis Pasteur was one of the first men to discredit the then incredible idea that "wee beasties" discernible only under the microscope were responsible for human ailments. Paul Muni lends intensity to the role of a man whose fight against careless doctors and unsterilized instruments brought first laughter, then hatred, and then persecution from orthodox medicos.

Muni is convincing as the fanatic searcher into the secrets of murderous maladies. Josephine Hutchinson is telling as his understanding wife. A slight thread of romance is carried on by Anita Louise as Pasteur's daughter and Donald Woods as a young researcher.

The excellent cast, deserving special commendation, includes Fritz Leiber, Henry O'Neill, Porter Hall, Raymond Brown, Akim Tamiroff, Halliwell Hobbes, Frank Reicher, Dickie Moore, Ruth Robinson, Walter Kingsford, Herbert Corthell and Iphigenie Castiglioni, under the direction of William Dieterle.

"SIGNIFICANT"

DAILY VARIETY DAILY

From the life of a great scienti .
Warners-First National has made a
truly great picture. As a production,
as entertainment, as a film docu-
ment, it stands among the signifi-
cant works of the screen—important
and impressive because of its in-
spirational treatment of things and
a figure tremendously significant in
the upward climb of the human race,
told in such fashion as to grip every
audience it will reach. 'The Story of
Louis Pasteur' deserves, and is head-
ed for, big money and acclaim.

Scientists have been regarded as
dubious heroes for films. The dra-
matic posing of Pasteur as the great
healer through conquest of infec-
tion, in a picture profoundly stir-
ring as sheer drama, will disperse this
taboo and widen the range of picture
venturings.

Muni is superb in a quietly power-
ful interpretation of the Frenchman
who has left his name as a label of
surgical cleanliness and the emer-
gence of medicine out of the dark
ages. Every member of the cast
lives up to Muni's performance pace.
William Dieterle gives splendid
account of his directorial powers. He
drives to his objective surely, with-
out trickery, with obvious convic-
tion in the high human interest of
the material and with the technical
mastery to make it live and shine
from the screen. In every detail of
character and incident, homely and
heroic, Dieterle reveals a sure sense
for the stirring mass appeal of the
medical pioneer's life and labors.
Seldom
has a picture preview shown so
strongly shared interest of men and
women. Men were openly in tears
of emotional response throughout the
audience, not so much in tribute to
players but for simple heroism of a
man unselfishly battling great odds
and jeering bigotry for a cause more
precious than his life—a moving
theme for men.

"SOMETHING TO CHEER ABOUT"

THE Film DAILY

"THE STORY OF LOUIS PASTEUR"

DISTINGUISHED AND GRIPPING DRAMA WITH ACTING, DIRECTION, SCRIPT AND PRODUCTION ALL DESERVING HIGHEST PRAISE.

This blazes a new trail in pictures. Warners have made cold science dramatic, and, with Muni as the French scientist, have fashioned a story that grips from the start. Muni's performance is something to cheer about, while William Dieterle's direction deserves lavish praise. Pierre Collings and Sheridan Gibney, who wrote the story and screenplay, turned in one of the best writing jobs of the year. Henry Blanke, who supervised the picture, rates bows. Josephine Hutchinson, Fritz Leiber, Porter Hall, Donald Woods, Anita Louise, Raymond Brown and Halliwell Hobbes are among the important players.

Direction, Standout. Photography, Best.

"EXTRAORDINARY"

LOS ANGELES EVENING HERALD AND EXPRESS:

By HARRISON CARROLL

* * *

I am moved to recommend to you an extraordinary picture, "The Story of Louis Pasteur." Out of so unlikely a subject as a man's fight to combat germs, Warner Brothers have built one of the most fascinating films of recent years. It is Paul Muni's greatest, and he could stand on it, as an actor, for all time. This screen biography of Pasteur is as suspenseful as a G-man picture and, while dealing with exact science, it is crowded with emotion. The play-goer who can witness Pasteur's final appearance before the French Academy of Medicine, and not feel a lump in the throat, a tingling in the spine, had better have himself examined. Here, my friends, is a great picture out of Hollywood.

* * *

A "MUST SEE"

JIMMY FIDLER'S RADIO REVIEW

A three bell picture. Strikingly highlighted by a supreme performance by Paul Muni. This is one of the most intriguing motion pictures of the year. The picture is a personal triumph for Muni. You'll forget that he's an actor, and you'll suffer and rejoice right along with him . . . The human drama is injected so forcibly—that you'll be left breathless . . . put on your "must see" list this newest Paul Muni vehicle—"The Story of Louis Pasteur."

"POWERFUL"

SHOWMEN'S TRADE REVIEW

THE STORY OF LOUIS PASTEUR

(Formerly "Enemy of Man")

THIS OUTSTANDING HIT WILL SEND PATRONS AWAY TALKING; MUNI IN BEST ROLE

SUMMARY: A powerful production, impressive entertainment and a stand-out characterization by Paul Muni make this a prestige picture of importance with world-wide appeal. It is an excellent pictorial biography of the great scientist, Louis Pasteur. Sheer drama of Pasteur's fight for recognition, including his overcoming of innumerable obstacles and countless disappointments until victory at last is his, builds to a great climax. Muni gives his finest performance with the quiet restraint of realism. Hutchinson is excellent as the wife, understanding, sympathetic, loving. Others excellent are Louise, Woods, Leiber, O'Neill, Hall, Hobbes and Reicher. Splendid direction and screenplay. Story in less capable hands might have gone astray. Strong adult appeal and should win favor with women audiences everywhere

JOE BLAIR, Hollywood.

WARNER BROS.

urge you to read every word of these amazing reviews on

PAUL MUNI in

"THE STORY OF LOUIS PASTEUR"

With Josephine Hutchinson • Anita Louise • Donald Woods • Directed by Wm. Dieterle • A Cosmopolitan Production • Released by First National

PAGING MORE GLORY FOR THE SCREEN'S LEADING LADY

In Her Second Great Cosmopolitan Production Released by Warner Bros.

MARION DAVIES

in

"HEARTS DIVIDED"

From the famous story by Rida Johnson Young with an astounding cast now being selected, just the first few names of which are

DICK POWELL

CHARLIE RUGGLES

Edw. Everett Horton • Arthur Treacher

And it will be directed by

FRANK BORZAGE

A Frank Borzage Production

ALL THE WORLD'S ITS STAGE . . . AND ABOUT ONE-TENTH OF ALL THE ACTORS IN HOLLYWOOD ARE ITS CAST!

Beyond Dispute the Biggest—and Biggest-Selling—Novel of the Century, Brought to You in a Giant Production by Warner Bros.!

"ANTHONY ADVERSE"

will have 78 speaking parts . . . starring

FREDRIC MARCH

and here are just a few of the other big cast names already signed

OLIVIA DeHAVILLAND • CLAUDE RAINS • ANITA LOUISE
EDMUND GWENN • STEFFI DUNA • GALE SONDERGAARD
PEDRO De CORDOBA • LUIS ALBERNI

Now in production under the direction of

MERVYN LeROY

And Here's a Combination That's An Inspiration!

AL JOLSON

"The World's Greatest Entertainer" in the Most VARIED Entertainment He's Ever Had—

"THE SINGING KID"

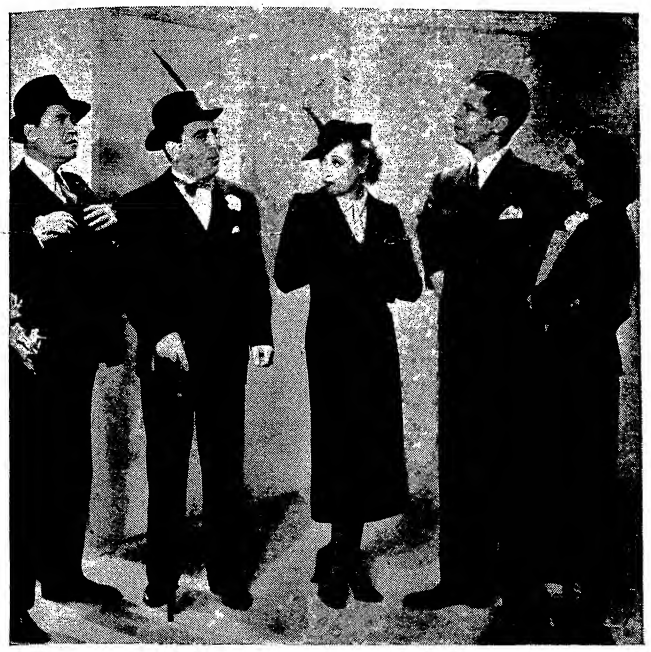
with

SYBIL JASON

AND THIS ASTOUNDING ARRAY OF MUSICAL AND COMEDY TALENT

The Four Yacht Club Boys
Cab Calloway And His Band
Mitchell And Durant
Edward Everett Horton
Claire Dodd • Allen Jenkins

Production numbers by BOBBY CONNOLLY
Music and lyrics by E. Y. Harburg and Harold Arlen • Directed by WILLIAM KEIGHLEY



WE CHALLENGE THE WORLD'S GREATEST MEMORY EXPERTS

to name a cast of the past that matches, for comedy, romance and rhythm, the one you'll get in

"COLLEEN"

DICK POWELL
RUBY KEELER
JOAN BLONDELL
JACK OAKIE
PAUL DRAPER
Dancing discovery from famous New York revues
Hugh Herbert
Louise Fazenda
Hobart Cavanaugh
Luis Alberni
Marie Wilson
J. M. Kerrigan

Production numbers by BOBBY CONNOLLY
Music and lyrics by WARREN and DUBIN
Directed by ALFRED E. GREEN

Get Your BRIGHT LIGHTS Ready!

JOE E. BROWN

is going to dance and sing again in

"SONS O'GUNS"

—a far bigger production and with an even greater cast than "Bright Lights"!

From the celebrated Broadway stage hit. Already signed for it is EUNICE HEALEY, dancing sensation of famous revues.

After 5 years on the stage, including a year-and-a-half on Broadway—1750 performances—and its selection for the Pulitizer Prize, here comes

"GREEN PASTURES"

Author, Adaptor and Co-Director

MARC CONNELLY

One whole year on Broadway and still playing to capacity!

Road companies spreading its fame to every corner of the globe!

Not in years has there been a stage comedy buy like

"3 MEN ON A HORSE"

which will be produced by Warner Bros. with an

ALL-STAR CAST

Scene from the stage production

And the Picture of Pictures . . . Hit of Hits...The Screen's Class Achievement of All Time–

MAX REINHARDT'S production of

"A MIDSUMMER NIGHT'S DREAM"

Three Months on Broadway!—Extended runs in the capitals of the world at $2.20 top!

NOW AVAILABLE FOR ROAD-SHOW ENGAGEMENTS ONLY

WE PREDICT

That Among the Chief Highlights of *Variety's* 30th Year Will Be Its Box-Office Reports on the Shows Just Listed, Plus...

●

KAY FRANCIS in "LOVELY LADY"

"THE CHARGE OF THE LIGHT BRIGADE"

BETTE DAVIS in "MEN ON HER MIND"
with Warren William

"STAGE STRUCK"
starring JAMES CAGNEY and RUBY KEELER

"SNOWED UNDER"
with George Brent, Genevieve Tobi

"BACKFIRE"
with Ross Alexander, Patricia Ellis

"FRESHMAN LOVE"
with Frank McHugh, Patricia Ellis

"THE ADVENTURES OF ROBIN HOOD"
starring JAMES CAGNEY

"APPLESAUCE" (Temp. Title)
with Ross Alexander, Anita Louise

"OVER THE WALL"
by Warden Lewis E. Lawes

RUDY VALLEE
In a Lavish New Song-Show Idea

BORIS KARLOFF in "THE WALKING DEAD"

LESLIE HOWARD in "GREEN LIGHT"

"GOD'S COUNTRY AND THE WOMAN"
starring Bette Davis and George Brent

"MAN HUNT"
with Ricardo Cortez, Marguerite Churchill

"ROAD GANG"
with Donald Woods, Kay Linaker

"THE WIDOW FROM MONTE CARLO"
with Warren William, Dolores Del Rio

DICK FORAN
in more of 'The Singing Cowboy' Western Series

"ANGEL OF MERCY"
with Josephine Hutchinson

"INVITATION TO A MURDER"
From The New York Stage Play

●

All coming from

WARNER BROS.

IN 1936

Accompanied by a Brilliant* Variety *of Star-Filled

VITAPHONE SHORTS

Foreign Films in U. S.

By Wolfe Kaufman

Another year has come and gone for the film importers without much actual light. Year saw 190 films imported and distributed from foreign marts, as against 147 in 1934. That's considerable i rove-, but in number only. Actually, coin it doesn't figure. there were only 113 imported pictures distributed in the U. S., but 1934 wasn't an improvement, either. Seventy-three more pictures were shipped around last year than in 1933, but in 1933 there were profits made that counted, and in 1935 there weren't.

From a numerical standpoint, there are some surprising coincidences and paradoxes in the figures. Both Germany and England sent over exactly equal amounts of films during both years, yet England, in grosses, progressed during the year and Germany diminished even more than it had the year before, new low year (in take) for that country.

Also, numerically, Spanish imports almost doubled. In grosses they didn't change much. There still are but very few spots available for Spanish language pictures in the U. S. Too, Spanish film figures are somewhat inaccurate, since, for purposes of compilation, all Spanish language talkers are called imports, despite the fact that a goodly share of them are actually produced in America.

Hungarian releases increased to a new high mark, 12 films. Doesn't mean that Hungarians are producing more films now, but that the pictures had piled up and were brought over more or less at once.

Figures on Italian films, too, are likely to be isrepresentations. There are a constant flock of Italian films being shown in the Italian nabes, most of them not seeing the light outside of the nabe houses. But the films are practically entirely in the hands of small one-picture distribs who carry their product around in cans and play it wherever possible under those circumstances. Frequently the same picture appears in the hands of two or three different persons, each claiming distribution rights. It is the most disorganized branch of a disorganized business. Frequently the titles are changed and booted around second and third times. Or more. Sometimes, it has been known, two or three pictures, out-played in the little available territory, have been clipped together, melded and formed into another film. As far as can be learned from governmental figures, the number of Italian pix listed in the adjoining box is an accurate one for actual imports.

France's Real Progress

French pictures are the only foreign-tongue films which made any real headway in the American market during the year. That is not only in the number of imports but in actual returns and results.

When the Nazi regime got going it ruined the entire German film trade in the U. S. German pictures at that time, about two years or so ago, were doing well here and had established an American market. There were nearly 200 cinemas in the U. S. playing them. It has dropped to nothing. But the market, potentially, remained because a great portion of it did not consist of Germanic people but of so-called 'arty' customers, cosmopolitans, etc. These customers were willing to switch to another language but there weren't any films of quality being made in another language. France had a great opportunity but muffed it for a year or more. Late during the past year they got started with a bang.

'La Maternelle' did fine business and is heading for more. 'Crime et Chatiment' got a lot of attention and is a potential big b.o. film in this country for the coming year (the word 'big' being used, of course, from the moderated standpoint of foreign-language films). 'Dame Aux Camelias' ('Camille') did well. 'Maria Chapdelaine' did, and is still doing well. At the time of this writing (first week of December) both 'Crime et Chatiment' and 'La Maternelle' are concurrently in New York in their sixth weeks and going strong. Also both are being booked aro d the country; seven prints of 'Maternelle' are out, six of 'Crime'. That's the best any foreign language films have done in the U. S. since 'Maedchen' and the fact that there are two such pictures concurrently 's encouraging. 'Crime', of course, benefited considerably from the fact that it was released in the U. S. at the same time as was a picturization by Columbia of the same subject, with critics giving the Frencher the benefit of double reviews and the break in comparisons.

Film Imports, '34-'35

For ign pictures imported and shown in the U. S. during the 12 months ending Dec. 1, 1935, totaled 190, as against 147 for the same period in 1934. Picture imports for the two years, by country of ori in, follow:

	1935	1934
German		59
Spanish		20
British		33
French		7
Russian		
Hungarian		4
Swedish		4
Polish		4
Italian		1
Yiddish	1	3
Armenian	1	0
	190	

Russians, after a slow year in 1934, and a slow start on 1935, got going towards the end of the year. Two, 'Chapayev' did fine business and got a lot of good breaks. 'Moscow Laughs' was fair. Then came a real sock in 'Gulliver,' a film acted entirely by puppets which got high critical attention at its New York premiere and is sailing towards big profits. It is still at its first New York stand at time of writing, in its eighth week and the one date has paid back to the distribs the original print investment.

That is, of course, the big lure in foreign language films. It is so much more of a big gamble than any other kind of film biz in that the investment figure is low but the profits (when and if they come) can be tremendous.

Importers and foreign language distribs switched around considerably during the year. With German films nebulous in market value, it spread out and a lot of small fellows with minimum or no investments appeared in the field. Only one of the regulation German film distribs to make any headway is General Foreign Films (Arthur Ziehm) which, however, also imports Frenchers.

DuWorld Pictures, which started about two years ago, dropped German pix completely and took some time getting lined up with others, but as the year waned had interesting alliances with French, Hungarian and other producers, and a couple of click potentialities.

Jean Lenauer, a new firm, is concentrating on French and Viennese films. First release, 'Crime et Chatiment,' should set the company.

Metropolitan ictures, headed by Martin Lewis, formerly in the German language field, got going with a few weak Italian pictures but managed a tieup with John Tapernoux which looks good for the future. Tapernoux, a weak distrib group handling French films only, hadn't been able to click for the past two or three years. First picture the amalgamated group sent out is 'Maternelle,' a click.

France Film, another new form specializing in French talkers, and with more solid backing than most of the others, has the pick of the Pathe-Natan pix, but hasn't any strong pictures yet. Headed by J. Herron, who has handled most French films in Canada for some years nd who is on very strong friendly terms with French producers, giving the firm a distinct advantage for the future. lso has a tieup with the Fifth Ave. Playhouse, N. Y., as a showcase. DuWorld operates the Westminster, N. Y., as its showcase. The others merely rent where possible.

Another new association during the year is Osc Serlin-Joe Burstyn-Arthur Mayer, which bought from Amkino, the American rights of 'Gulliver,' and should, on the strength of profits from it, spread.

BLASKOS DIVORCED

Chicago, Dec. 29.

Albert Blasko, manager of the westside Symphony theatre for Warner Bros., was divorced last week by Katharine Blasko.

Divorce granted on grounds of cruelty.

AMEND COMPLAINT IN $1,797,000 SUIT

Lincoln, Dec. 29.

Amended petitions were filed in Federal court here in the conspiracy action against a string of exhibs and distribs by the State Theatres and Independent Theatres, totaling a damage demand of $1,797,000. Of this total amount, $1,353,000 is asked for the Indie group, which at one time controlled the operations of lalto, Orpheum and Liberty here.

Amendments of the original petitions which were filed in early summer are in line with the recent St. Louis trial decision, and will constitute another delay in the ultimate trying of the case, when and if.

The charge is that the defendants —Fox, United Artists, Par, RKO, Metro, Universal, itagraph, Lincoln Theatre Corp. of Delaware and Nebraska, Bob Livingston and J. H. Cooper, conspired with control of 90% of the features and half the houses to cause the ultimate financial ruin of both corporations owned by the plaintiffs.

Trial originally expected in January will probably be moved over now until the spring session.

306-Allied-Emp. Operator Unions Merger Still On

Merger of New York operator unions, Local 306, Allied and Empire, is expected shortly after the first of the year. Proposed combination of the three boothmen unions progressed slowly in effecting it, as originally planned, but indication is that remaining details will bring no hitches. Allied and Empire men are to be taken into 306 at a $500 initiation rate and all will retain the various jobs they now hold.

Joseph D. Basson is president of Local 306, membership now standing at over 1,800. Proposed absorption of Allied and Empire will add 700 more.

Kennedy's RCA Chore

Joseph P. Kennedy, former chairman of the Securities Exchange Commission, has been retained by Radio Corp. of America for the special purpose of making a study of problems relating to its capital structure. This announcement was made Friday (27) by David Sarnoff, president, following regular monthly meeting of corporation's directors.

Kennedy is to start this study at once, and will advise the board just as soon as it is completed. He has left for Florida and will work on the matter there.

Wall Street opinion is that a heavy task confronts Kennedy in working out a re-capitalization plan that will meet with the approval of the three classes of RCA stockholders. Company has about $20,000,000 available at once with more than $5,000,000 expected shortly through disposition of remaining holdings in RKO.

Plan to retire Preferred A issue also will come under eyes of Kennedy. Outright retirement is not considered likely because it would involve outlay of nearly $26,000,000, figure which company does not feel inclined to meet at present. What is more probable is that the present Radio A would be retired in favor of a new preference stock paying less than the present $3.50 annually.

Cash position of RCA now most favorable it has been in years. Company has received approximately $17,000,000 in the last two months from the sale of half its holdings in RKO to Atlas-Lehman Bros. and disposition of its common stock holdings in Electric & Musical Industrials, Ltd., of England. Nearly $11,000,000 was paid into RCA early this month when 29% interest in EWI was sold together with interest due before actual sale. When company sells its remaining 50% interest in RKO, it will have an additional $5,000,000 or ore.

Total amount of money going into company's treasury is further swelled by manner in which securities held by RCA have increased in value since evalued at close of 1924. Figured that value has been enhanced more than $2,000,000.

The Newsreels

By Roy Chartier

Five leading newsreel companies, Fox-Movietone, Hearst-Metrotone, Paramount, Pathe and Universal remained in the field during 1935 to supply the one kind of filler all theatres, big and small, demand. Double featuring hasn't knocked out the newsreels. For a long time newsreel manufacture and merchandising was profitable. The busines years and maintenance has finally become lucrative.

The answer is that the newsreels have moved with the times. High-salaried commentators and editors have come into the field, departures have been made in numerous directions, and consistent skill now characterizes the output.

While competition has always been keen among the newsreel producers, it has probably been sharpest during the past year. New competition, indirect rather than direct, has been brought by the March of Time two-reelers, put out by the publishers of Time magazine. The March of Time issues, released once a month, have not displaced the standard newsreels, but they have brought about audience comparison and has had the tendency of sharpening the news editors.

The Time reel sells at a fancy rental, getting about 10 times what the regular newsreels cost. It is bought as supplemental filler, usually in the place of shorts, and does not supplant issues of whatever newsreels are bought by the account. All newsreels are marketed on a basis of 104 issues yearly, so if any theatre should toss out its regular issue of the reel it takes, the maker isn't out anything.

Fewer 'Dont's'

In its unique monthly reel, March of Time deals at length with various matters of topical interest. It has a daring that is little by little being approached by the other reels in their handling of highly controversial subjects. For years the standard newsreels were guided by many 'don'ts' for various reasons, but mostly through fear of censorship. The Motion Picture Producers & Distributors of America, Inc., over which Will H. Hays presides, has always been conscious of dangers, real or agined, which lay within the power of the newsreel. Many editors were afraid to try to duplicate in film what newspapers put into print or pictures, but within e past year or so restraint has distinctly lessened. The March of definitely acted this direction.

Such clips as the showing of inger'. body, and as close southern lynchin as cameras could get, helped break the ice. Pathe's clip on Communism is a strong case which might be cited. Its editor went down the line in taking po shots at Communism and also at Russia. Strikes and other riots, in which actual fighting was not cu from the negative, was blamed quite bluntly on Reds. The Hearst reel also went to bat when it started its expose of Russia. And there was picketing of theatres showing the Hearst reel including the Embassy, N. Y., all-news house. Picketing by socialistic element also figured in connection with one issue of Time. The picketing, however, never caused any serious trouble although a Huey Long episode also in Time, caused quite a furore down the home state of the late Kingfish. Industry belief was that Long ultimately pushed through his film censorship bill in Louisiana from anger on March of Time's treatment. This was eventually squared.

Hauptmann Tri

Earlier in the year the newsreels got into something of a jam over release of actual testimony during the Hauptmann trial in New Jersey. This was, of course, hot newsreel material and it immediately became potent boxoffice.

Charged with a breach of faith, all newsreels were ruled out of the courtroom following this incident and the companies were notified that if the Hauptmann testimony wasn't removed from circulation action would be taken against them. Some got cold feet, but Universal and Pathe refused to eliminate these Hauptmann clips. And that was the end of that. Little expense has been spared in getting prints to theatres as rapidly as possible on hot stories. On one occasion, when prints of the assassination of King Alexander were being rushed here, Fox-Movietone sought to beat competitor by sending a plane 200 miles out to sea to pick its negative off the incoming boat. Fox failed because its plane fell into the water, but there were no casualties. The job in Ethiopia has also been no cinch. A few weeks ago one of Par's cameraman, Edward Genock, was seriously beaten up by Ethiopians.

overing the Italian-Ethiopian conflict was one of the major problems of the year for newsreel companies. Units worked under difficulties and the cost of keeping them on the job, plus shipment of negative, reached the point where there was, and is some consideration of pulling out together.

Paramount claimed the scooping of all competitors by being first to get film across after the war had begun. This company had made preparations months in advance and got out a special three reeler on the subject.

An Executi

An exclusive during the past year, which was figured for sensational reaction, didn't come up to hopes. This was the actual picture of a Cuban rebel being executed near Havana. U iversal photographed the firing squad mowing down its victim, and Cuba put U' Havana branch manager, plus the cameraman, in the oosegow. They finally got out. Meantime, where the gruesome clip was shown, it aroused considerable comment but brought about no faintings or hysterics.

During the fall, football provides boxoffice lure for the news producers. The games are expensive to get but this past gridiron season, excellent coverage has been given the major ames. Outstanding example of fine game footage wa. Pathe's stuff on the Ohio State-Notre Dame battle.

Taste in film fare may change, but the newsreel has long since become a fixture. Exhibitors know there will be squawks if they don't give 'e their picture

NED EDRIS PARTNERS WITH HAMRICK, TACOMA

Tacoma, Dec. 29.

Ned Edris, for 12 years manager of Hamrick theatres, mostly in Tacoma, became a partner of John Hamrick here with the announcement of the purchase of the Jensen & Von Herberg leasehold and equipment comprising the Roxy, downtown first run deluxer. This gives Hamrick and Edris here the Music Box, first run deluxer; oxy, Blue Mouse and Temple, family duals. Consideration of deal with Jensen & Von Herberg interests, Seattle operators for newly acquired house, reported at over $50,000.

Hamrick said this is first time in his 25 years of showmanship he has formed a partnership. By this deal Edris and Hamrick have the Metro, Warner, Universal, Columbia 20th Century-Fox, United Artists, First National and RKO product.

With Hamrick's partnership with Ned Edris, new staff is Edris, gen. mgr. and director of all houses here; Bill Connor, mgr. Roxy and assistant to Edris; Boyd Rozen, mgr. Music Box; Sig Stromme, mgr. Blue Mouse; John LaFurgey, mgr. Temple. Walter Fenne, manager of Roxy under J-Von H., left for Spokane. He will be later assigned to one of the othe. J&V houses in the Northwest.

Inking 'Mars'

Hollywood, Dec. 29.

Paramount's 'Trip to Mars' gets a color bath.

If tests of studio's own three-color process jell it will be used, otherwise technicolor will be substituted.

FRITZ LANG'S MOB RULE?

Hollywood, Dec. 29.

Fritz Lang will direct 'Mob Rule' at Metro with Spencer Tracy in top spot.

Joe Mankiewicz supervi es picture which goes before ca eras Jan. 15. Norman Krasna wrote the story and script.

Scripting Arlen Yarn

Hollywood, Dec. 29.

Stevens has joined Walter Wanger to script 'Lily Christine,' Michael Arlen yarn.

It was made several years ago by an English outfit with orinne Griffith in starring role.

A Tale of Two Cities

Metro-Goldwyn-Mayer release of David O. Selznick production. Stars, Ronald Colman; features Elizabeth Allen, Edna May Oliver. Directed by Jack Conway. From novel by Charles Dickens; screen play, W. P. Lipscomb, S. N. Behrman; musical score, Herbert Stothardt; editor, Conrad A. Nervig; camera, Oliver T. March; revolutionary sequences by Val Lawton and Jacques Tourneur. At the Capitol, N. Y., commencing Dec. 15, '35. Running time 121 mins.

Sydney Carton	Ronald Colman
Lucie Manette	Elizabeth Allen
Miss Pross	Edna May Oliver
Stryver	Reginald Owen
Mr. Lorry	Basil Rathbone
Madame DeFarge	Blanche Yurka
Dr. Manette	Henry B. Walthall
Charles Darnay	Donald Woods
Jerry	Walter Catlett
Gaspard	H. B. Warner
Gabelle	Mitchell Lewis
Ernest DeFarge	Billy Bevan
Jerry Cruncher	Isabel Jewell
Seamstress	Lucille Laverne
The Vengeance	Lucien Prival
Jarvis Lorry	Claire DuBrey
Judge in Old Bailey	E. Alyn Warren
Prosecutor	Thomas Grant
Judge at Tribunal	Robert Warwick
Prosecutor	Rulf Harolde

Metro achieves in 'A Tale of Two Cities' a screen classic which for sheer dramatic force excels in thrills the various horror stories which the country has profitably absorbed. This being so, there seems to be little reason why the terrific grip of this tragic story of renunciation should not fare very well.

Technically it is about as flawless as is possible. The story is carefully dragged from the mass of literature in Dickens' three-volume day. It has been assembled with intelligent skill and then turned over to a lengthy cast almost without exception capable of realizing, in the flesh, the quaint characters of the novellist. It has been made with respectful and loving care.

Even the two yawning pitfalls of spectacle and dialog have been adroitly evaded. The fall of the Bastille is a breath-taking screen picture, but it is given no greater valuation than its influence on the plot warrants.

The rabble at the guillotine is blood-chilling in its realism, but not for a moment does it overlie the principals, waiting in the shadow of the bloody platform for their turn to come. In the dialog the lines are neither too often stilted phrases of the book, nor yet the colloquial language of today. It is a happy compromise which always fits and only once does a scene bring a laugh when it should not. This is in the fight between Edna May Oliver and Blanche Yurka. The fall from the table draws an ill-timed chuckle. It may have purposely been planned to break the horror of the scene, but from an artistic point of view it is regrettable.

On the other hand, in spite of the deep sadness of the theme, there is a distinct and non-intrusive comedy thread, mostly contributed by Miss Oliver, who does valiant service in keeping the tension at the breaking point. Possibly as a sop to the desire for happy endings, the execution of Carton is softened. The boom camera rises above the top of the guillotine on a panorama of Paris, with a title closing in, and Carton's famous lines spoken as the title runs. The device is effective. Another matter for which the spectator has to be grateful is the omission of any farewell between Lucie and Carton, which must inevitably have spoiled those splendid fine moments.

The production is outstanding, not alone for the skill with which the major action has been handled, but for the adroitness with which director Jack Conway has managed the background accurately, is never intrusive, yet there is none of the bare stage effect that too often is shown in some other pictures. The cameraman rates mention for his appreciative use of angles, and a nod also should go to the scene constructors.

With so long and so excellent a cast it is impossible to give credit wherever it is due. Ronald Colman makes his Carton one of the most pathetic figures in the screen catalog. Gone are his drawing room mannerisms, shaved along with his moustache. He makes the drab likeable, pathetic and intensely sad while going through most of the picture with a smile on his face. Basil Rathbone is an effective pirate captain (French brigands, this time), he and Flynn engaging in an arresting duel in the course of events. Alexander (with a Frankenstein tone personality), Barrett, Klibbee, George Hassell as the former gov. with the sad, Vernon Steele, a very reasonable King Jame. (really a bit, but Steele makes it important). Henry Stephenson and others contribute handsomely.

Camera work is excellent and the special E. W. Korngold score (he also did the 'Midsummer Night's Dream' musicalization) helps enhances the technic, in which the Forbstein baton is prominent.

The swashbuckling rapier and brigandery of 'Capt. Blood' are undeniable for the male fan appeal. Selling should project the romance aspects to good purpose and, in toto, combine for okay box office.

This story was originally pictured in 1924, and silent, by Vitagraph.

Chic.

CAPTAIN BLOOD

Warner Bros. release of Cosmopolitan production. Features Errol Flynn, Olivia de Havilland. Director, Michael Curtiz. Adapted by Rafael Sabatini; screen play, Casey Robinson; dialog director, Stanley Logan; camera, Hal Mohr; film editor, George Amy; musical score, Erich Wolfgang Korngold; musical director, Leo F. Forbstein. At Strand, N. Y., commencing Dec. 25, '35. Running time, 119 mins.

Peter Blood	Errol Flynn
Arabella Bishop	Olivia de Havilland
Colonel Bishop	Lionel Atwill
Levasseur	Basil Rathbone
Jeremy Pitt	Ross Alexander
Hagthorpe	Guy Kibbee
Lord Willon	Henry Stephenson
Wolverstone	Robert Barrat
Dr. Bronson	Robert Warwick
Dr. Wheeler	Donald Meek
Mrs. Barlow	Jessie Ralph
Honesty Nuttall	Pierre de Harvey
Rev. Dale	Frank McGlynn, Sr.
Capt. Dan Tempest	Arthur Hohl
Andrew Baynes	David Torrence
Calhusac	Carrol Nash
Governor	George Hassell
King James	Vernon Steele

'Captain Blood,' from the Sabatini novel, is a big picture. It's a spectacle which, had it a bit more romance, and marquee values, could well be a smash. And it is, it will do very well and establish both Errol Flynn and Olivia de Havilland.

Director Michael Curtiz, in mounting this cosmopolitan production, hasn't spared the horses. It's a lavish, swashbuckling saga of the Spanish main.

This engaging Irishman, Flynn, who has appeared in but two relatively unimportant WB releases, is the titular Peter Blood, erstwhile physician, later sold into West Indian slavery, to emerge thereafter as a pet among Caribbean pirates, Capt. Blood, only later to be pardoned, his crew of runaway slaves likewise granted their freedom, and sworn into the King's navy. To cap the Sabatini saga, Capt. lood becomes the governor of the colonial W. I. possession, as reward for his bravery in conquering the two attacking French battleships, displacing Lionel Atwill, his enemy, for the major portion of this two hours' footage.

'Blood' is a spectacular cinematic entry which, while not flawless, is quite compelling. Its sundry little discrepancies, however, count against a picture satisfyingly tally. The inconsistencies, while not frequent, are rather prominent and at times irritating.

As, for instance, the climactic sea battle of the lone pirate ship (Blood's), now a volunteer in the cause of England, against the two French vessels, One French frigate seemingly stands idly by until Blood's ship conquers one and then directs its attack on the other. The finale with the discomfited governor, in whose place Blood is appointed, is rather tent-tweht-thirt.

And underlying it all, as a prodding distraction, is the whole premise of the titular Capt. Blood. Here is a gallant, engaging, young blade who, under pirate's colors, rejects the very aspects which first cements the governor's love.

Flynn impresses favorably from the start. One lives with him in the unfairness of a tyrant King Charles which causes him and his fellow Englishmen to be sold into slavery. The stuff with which he builds the audience roots with them in their ultimately fruitless plot for escape from the island. And then he is catapulted into leadership of a pirate ship.

In the popular conception, for all the ingratiating qualities of Ross Alexander, Guy Kibbee, Robert Barrat and others in his crew, pirates have a million strikes on the covenants how the spoils should be divided, women not molested, etc., these provisions in the honor-among-thieves don't quite jell with any pirate crew.

Yet, despite the scripting, it's an impressive work. Chiefly it's to the histrionic credit of all concerned that its effectiveness is what it is.

Flynn is impressive for future big marquee values. Miss de Havilland, who, as Titania in Warner's 'Midsummer Dream,' is romantically beauteous as the unsympathetic plantation owner's (later governor's) niece. This supplies a modicum of romantic interest, though all too paltry. It's really one of the prime shortcomings of the production. Lionel Atwill is sufficiently hateful as the uncle. Basil Rathbone is an effective pirate captain (French brigands, this time), he and Flynn engaging in an arresting duel in the course of events. Alexander (with a Frankenstein tone personality), Barrett, Klibbee, George Hassell as the former gov. with the sad, Vernon Steele, a very reasonable King Jame. (really a bit, but Steele makes it important). Henry Stephenson and others contribute handsomely.

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Chic.

Miniature Reviews

'A Tale of Two Cities' (MG). Outstanding production of Dickens story.

'Captain Blood' (WB). Swashbuckling spec of the Spanish main pirates. Errol Flynn and Olivia de Havilland successfully projected for future marquee honors.

'Ah, Wilderness' (MG). Eugene O'Neill's play excellently produced. Should do good biz where introduced by extra exploitation.

'The Bride Comes Home' (Par). Breezy light comedy that should do nicely.

'Dangerous' (WB). Bette Davis-Franchot Tone in well acted and directed drama with femme appeal.

'If You Could Only Cook' (Col). Plenty chuckles in this smartly directed romance. Herbert Marshall and Jean Arthur in top roles.

'Kind Lady' (Metro). Aline MacMahon and Basil Rathbone in new variety of crook drama. Leisurely pace cramps effectiveness.

'Another Face' (Radio). Fairly amusing gangster comedy lacking names and other b.o. properties.

'Fang and Claw' (RKO). Third Frank Buck wild animal picture, mild as entertainment.

'Forced Landing' (Rep). Familiar mystery yarn, with part of action aboard transport plane. For dual billers.

'Gun Play' (FD). Action western with some slight comedy starring Big Boy Williams. Okay supporting fi

AH, WILDERNESS

Metro-Goldwyn-Mayer release of Hunt Stromberg production. Stars Wallace Beery; features Lionel Barrymore. Directed by Clarence Brown. Based on play of same name by Eugene O'Neill; adaptation, Albert Hackett and Frances Goodrich; musical score, Herbert Stouthart. Photography, Clyde deVinne. At Center, N. Y., week Dec. 25, '35. Running time, 101 mins.

Sid	Wallace Beery
Nat Miller	Lionel Barrymore
Essie	Aline MacMahon
Richard	Eric Linden
Muriel	Cecilia Parker
Tommy	Mickey Rooney
Essie Miller	Spring Byington
Mr. McComber	Charles Grapewin
Arthur	Frank Albertson
Wint Selby	Edward Nugent
Mildred	Bonita Granville
Belle	Helen Flint
Miss Hawley	Helen Freeman

A splendid example of picture making. Principal credit probably belongs to Hunt Stromberg, the producer, because of its general excellence, but Clarence Brown, the director, can be proud of his contribution. It is distinctly an outstanding film which should do well at the boxoffice upon the condition that it is liberally and properly exploited. With Lionel Barrymore and Wallace Beery cast lacks feminine marquee balance.

Adapted from Eugene O'Neill's play of the same title, produced two years ago by the Theatre Guild with George M. Cohan as Nat Miller, father of a New England family of the period of 1906, the story improves in entertainment interest in its transfer to the screen. Albert Hackett and Frances Goodrich wrote the screen play and their work shows an enthusiasm for the characters and dramatic and emotional points. Although the film is a bit long there was no indication of restlessness at this house.

Although the picture is back 30 years the characters, the plot and the theme are as timely as a new Christmas tie. While the play devived on the stage a certain charm from its setting of a generation ago, adherence to the same period created di culties for the film producers which were excellently handled. The story would have been as effectively told (and probably even better accepted by present day audiences) if it were laid in the present.

By one of those studio exigencies Wallace Beery is starred in the billing of the film. His role, of Sid, uncle in the family, is distinctly third in importance in the picture. Lionel Barrymore gives one of his best performances as Nat Miller, which was also splendidly played on the stage by Cohan in New York and by Will Rogers on a Pacific coast tour.

That the adapters and the director retained the balance of the original story through this strange bit of starring and casting is to their credit. They have also brought to the front with emphasis the part of the son, Richard, played by Eric Linden, effectively. The film story is chiefly about the young love affair of the boy.

The entire cast has been carefully chosen with excellent performances by Spring Byington and Aline MacMahon. Cecilia Parker plays Muriel capably opposite the very young lover who is mentally all-dwisted up with smatterings of Swinburne, Oscar Wilde and Omar. Important and well act-1 parts are handled by Mickey Rooney, Frank Albertson and Charles Grapewin.

Best comedy sequence in the film is a highschool commencement. Starting with the glee club singing, and through the brief but very funny recitations, the episode gathers humor right to the finish when Linden rises to deliver the valedictory. It is a dutiful and farcical representation of a characteristic American incident. As such, it rates high among the best things which Brown has directed.

As in the play, however, so on the screen. The climax is reached when father and son have their heart to heart talk about life in general and women in particular. Scarcely a human passage has not appeared in the theatre for many years. Barrymore is properly embarrassed, hesitant and sympathetic in this scene. There is a fine moment when the elder and younger men reach an understanding and a new affection. The emotional quality of this episode carries for some minutes through the last part of the film, finally to be capped by paternal humor.

This picture will put pressure on the Metro distributing and exploiting forces. That it is a fine artistic effort will not be denied anywhere, but for the public at large it will need all the boosting it can get.

Film.

BRIDE COMES HOME

Paramount production and release. Stars Claudette Colbert; features Fred MacMurray, Robert Young, Wesley Ruggles. Story by Elizabeth Sanxay Holding; adapted by Claude Binyon; camera, Leo Tover. At Paramount, N. Y., commencing Dec. 25, '35. Running time, 83 mins.

Jeanette Desmereau	Claudette Colbert
Cyrus Anderson	Fred MacMurray
Jack Bridewell	Robert Young
Alfred Desmereau	William Collier, Sr.
The Judge	Donald Meek
Frank	Richard Carle
Otto	Johnny Arthur
Painter	Bob McKenzie
Operator	Eddie Dunn
Waiter	Jerry Mandy
Cop	Harry Bowen
Henry	Edgar Kennedy
Emma	Kate McKenna
Len Noble	Thomas Jackson
Cab Driver	Edward Gargan

Another galloping lithograph off the boy-and-girl-always-fighting wood-block. 'It Happened One Night' is the spiritual pappy of this type of entertainment. Claude Binyon has written an adroit scenario; Wesley Ruggles has given it life and pace; Colbert, MacMurray and Young supply the personalities. Together the trio of assets whip up a meringue in the modern taste that should do okay at the pay window.

Preaching the philosophy that a good fight (between the sexes) never hurt anybody and that a strong masculine ego is the proper consort for a snippy female ditto; the 'Bride' runs from Colbert to Claudette Colbert and Fred MacMurray over a not-too-serious steeplechase of minor frictions and clashes. It's a breezy story, but with occasional give-lay passages to vary the pace and season the pudding. To supply the missing apex of the triangle is Robert Young, a likely aggressive part, beaming son of $3,000,000. He is almost too charming for the best interests of the story, especially as he consistently gets no sympathy whatsoever from the heroine but a lot from the audience.

It's a made-to-measure framework for Miss Colbert, presenting her in the dual-character role position of a young lady beset by two lovers, both fascinating and both collapsible at her slightest whim. Several bit parts are played for maximum values: Edgar Kennedy and Willie Collier, Sr.

Principally because the action fails for an elopment to Crown Point, Indiana, the story is laid in Chicago. It could as well anywhere. Assortment of laughs scattered through the production come fast enough and often enough to carry the picture over any minisvere particular criticisms of its essential artificiality.

Land.

DANGEROUS

Warner production and release of Harry Joe Brown production. Stars Bette Davis; features Franchot Tone. Director, Alfred E. Green. Story and adaptation, Laird Doyle; film editor, Thomas Richards; camera, Ernie Haller. At Rivoli, N. Y., commencing Dec. 25, '35. Running time, 78 mins.

Joyce Heath	Bette Davis
Don Bellows	Franchot Tone
Gail Armitage	Margaret Lindsay
Mrs. Williams	Alison Skipworth
Gordon Heath	John Eldredge
Teddy	Dick Foran
Roger Farnsworth	Arthur Walker
Phil Hardee	Richard Cartis
Charles Melton	George Irving
George Sheffield	Pierre Watkin
Elmer	Captain Wood
Reed Walsh	William Davidson

Laird Doyle knows his romantic dialog. Better than he knows his plot, but with the former carrying the latter, he has banged out an appealing scenario for the women in 'Dangerous.' It has been sensitively directed and competently acted. As a picture it is lacking in ordinary elements of boxoffice appeal, but its femme drag is an antidote for that and the returns should satisfy.

Script is the kind that might have made a moderately successful legit play, and for which Hollywood would have paid plenty. It's an original. The triangle involves a successful young architect, a society girl and an actress. Miss Davis loses the man to the other girl, but she has the closing sequence all to herself, and while the sympathy is distributed equally among all three characters, it's unquestionably Miss Davis' picture at the conclusion.

The actress has been famous but has hit the skids and is soused when the architect first meets her in a cellar joint. He takes her to his country place, sobers her up and falls in love with her. But she has always been a jinx to her men and to the shows she's been in, and she jinxes and ruins him like the rest.

There is a series of complications, including the reappearance of an almost forgotten husband and an automobile crash. Society girl hovers in the background after the architect breaks off their engagement upon falling for the actress. The production of a show on his money is also worked in. Ending is bittersweet, with the society girl grabbing off the lucre and the domestic tug o' war and the actress making amends.

Laird's dialog is adult, intelligent and has a rhythmic beat. Is love passages in the film where the architect and actress alternately struggle against and surrender to the attraction for each other, are clever. But his story is not altogether strategic and a little humor here and there would not have been amiss.

Miss Davis' performance is fine on the whole, despite a few imperfect moments. She called upon to reach an intense dramatic pitch without hysterics, Miss Davis is capable of turning the trick. Yet there are moments in the hysterous when a lighter acting mood would be opportune, and when a negative piece of business might have been turned into a welcome comedy situation through less pressure.

Miss Davis should acquire a change of pace. But that she has plenty on the ball is evident through her work opposite Franchot Tone in this picture. Tone is splendid as the architect. Margaret Lindsay has a sit-'n'-wait assignment that didn't call for exertion. Other parts are comparatively short, with Alison Skipworth's the one among the supports. But leave it to Miss Skipworth to make anything she's given to say or do important.

Bige.

If You Could Only Cook

Columbia production and release. Stars Herbert Marshall, Jean Arthur; features Lee Kasmel. Director, William A. Seiter. Story, F. Hugh Herbert; adaptation, Howard Green, Gertrude Purcell; camera, John Stumar. At Roxy, N. Y., week Dec. 28, '35. Running time, 70 mins.

Jim Buchanan	Herbert Marshall
Joan Hawthorne	Jean Arthur
Mike Rossini	Leo Carrillo
Lloyd	Donald Meek
Bob Reynolds	Alan Edwards
Evelyn Fletcher	Veda Ireescourt
Al	Gene Lewis
Swig	Ralf Harolde
Pete	Herbert Mckinley
Chesty	Richard Powell

In this far-fetched bit of whimsy there's a generous dash of humor and heart-tugging that should appeal to any class of audience. Neatly blended performances are turned in by Herbert Marshall and Jean Arthur, while the direction has all that it takes to keep them absorbed in a Cinderalla theme. What the Marshall name can't effect, the satisfied customers should finish as far as the picture is concerned. 'If You Could Only Cook' offers particularly strong promise for the nabes.

Brought together for this fanciful combination of events are a successful automotive engineer (Marshall), the daughter of an ex-college professor who's ready to try anything so as to save herself from starving (Miss Arthur) and an exracketeer who is also addicted to squeamish tastes in food (Carrillo). Narrative swings into a lively fanfare of laughs and romance when, as a result of a preliminary lunch meeting, neither knowing the identity of the other, the girl induces Marshall to pose as her husband so that they get the cook-and-butler job on the millionaire's yacht.

Punchy comedy moments are contrived out of the efforts of the couple to keep their employee and his bodyguard (Lloyd Stander) from getting privy to the masqueraders' real status. Also scoring plenty in laugh fare are the scenes which have Carrillo and his mob kidnapping Marshall from a church wedding as a society girl and attempting to bring about a reconciliation between the rich young man and the cook. Among the episodes which are bound to tell on the fear-ducts is the one that entangles Miss Arthur with the

(Continued on page 58)

CHAN'S CIRCUS AURA

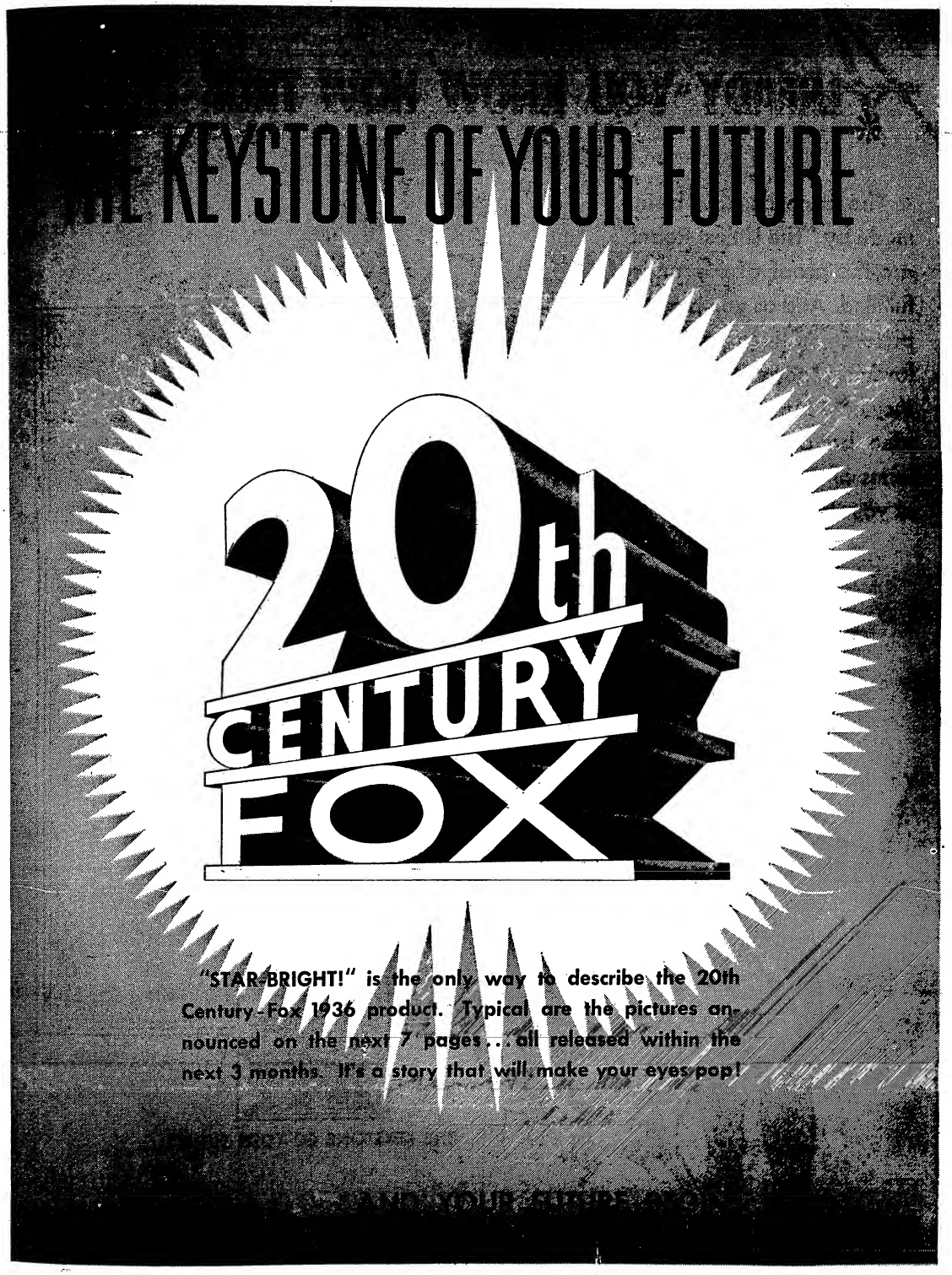
Hollywood, Dec. 29.

Harry Lachman will direct the eleventh Charlie Chan opus, 'Charlie Chan at the Circus' going into production at 20th-Fox Jan. 2.

Cast includes Warner Oland, Luke, George and Ollie Brasnow.

Zeidman's Panama Canal Pic

Bennie Zeidman's first production, to be released to theatres early in the year, will not be 'Ft. Elmo' as first planned, but an original by Karl Brown, 'Angels in White,' backgrounded against the Panama Canal.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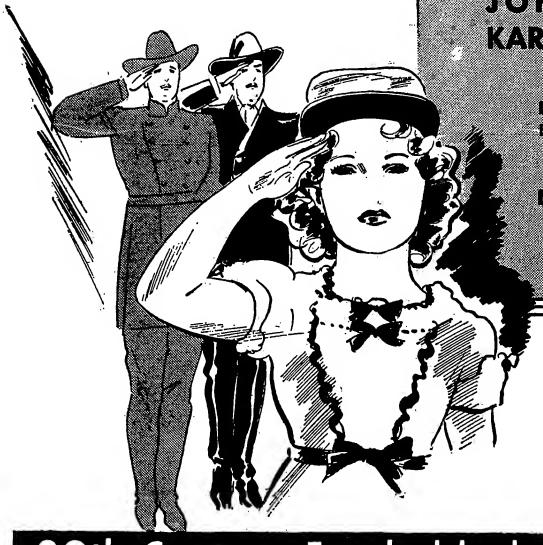

Shirley
TEMPLE
in
THE
LITTLEST REBEL

with
JOHN BOLES • JACK HOLT
KAREN MORLEY • BILL ROBINSON

Associate Producer: B. G. DeSylva
Directed by David Butler · Screen play by Edwin Burke · From the play by Edward Peple

A FOX PICTURE
Darryl F. Zanuck in Charge of Production

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FATS WALLER
NICK LONG, JR.
KENNY BAKER

Associate Producer: Kenneth Macgowan
Directed by Sidney Lanfield
From the story by Vina Delmar
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20th CENTURY FOX

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Victor McLAGLEN
Freddie BARTHOLOMEW
in
"PROFESSIONAL SOLDIER"

with

GLORIA STUART
CONSTANCE COLLIER
MICHAEL WHALEN
C. HENRY GORDON

a DARRYL F. ZANUCK
20th CENTURY PRODUCTION

Presented by Joseph M. Schenck
Associate Producer: Raymond Griffith

Directed by Tay Garnett. Screen play by Gene Fowler and Howard Ellis Smith. Based on a story by Damon Runyon

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

Trust 20th Century-Fox to pep up the industry!

INSPIRED SHOWMANSHIP BRINGS THESE TWO TOGETHER!

• George Raft...satin-suave, dangerous as dynamite. Rosalind Russell . breathlessly gowned, out-sparkling her brilliance in "China Seas" and "Rendezvous." A new star team double-charged with romantic appeal... in a crackling modern drama with a load of fun on the side.

George Raft • Rosalind Russell

in

"IT HAD TO HAPPEN"

with

LEO CARRILLO
ARLINE JUDGE
ALAN DINEHART
ASTRID ALLWYN

a

DARRYL F. ZANUCK
20th CENTURY PRODUCTION

Presented by Joseph M. Schenck

Associate Producer: Raymond Griffith

Directed by Roy Del Ruth. Screen play by Howard Ellis Smith and Kathryn Scola. Based on the story "Canavan" by Rupert Hughes

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

20th Century-Fox . . . your box-office's best friend!

ADVENTURE THAT THRILLS..STARS THAT PULL!

• With a title that's a household word to hundreds of millions... this blazing drama of heroism and love is thrillingly enacted by a triple-starred cast!

Wallace Barbara
BEERY · STANWYCK
in
"A MESSAGE TO GARCIA"
with
JOHN BOLES
ALAN HALE
MONA BARRIE
HERBERT MUNDIN
a
DARRYL F. ZANUCK
20th CENTURY PRODUCTION
Presented by Joseph M. Schenck
Associate Producer: Raymond Griffith
Directed by George Marshall. Screen play by W. P. Lipscomb and Gene Fowler.

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

"A natural for pictures!"... but 20th Century-Fox thought of it first!

SHIRLEY, AHOY!

• "The Little Colonel" "The Littlest Rebel"...both deeply-loved American classics given the breath of life by Shirley... now topped as she brings out the tenderness, the courage, the childish heartache and the laughter of "Captain January" ... another classic ...as only she can do it.

Shirley

TEMPLE

in

CAPTAIN JANUARY

with

GUY KIBBEE

SLIM SUMMERVILLE

June Lang • Buddy Ebsen

Sara Haden • Jane Darwell

Associate Producer: B. G. DeSylva

Directed by David Butler • Screen play by Sam Hellman, Gladys Lehman and Harry Tugend • Based on a story by Laura E. Richards

A FOX PICTURE

Darryl F. Zanuck in Charge of Production

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

Bask in the 'star' light . . . with 20th Century-Fox releases!

THE GREATEST YOUNGSTERS IN THE WORLD BRING YOU THE GREATEST BOX OFFICE ATTRACTION YOU EVER SAW!

©NEA

THE DIONNE QUINTUPLETS

Yvonne Cecile Annette Emelie Marie

Photographed under the personal supervision of

DR. ALLAN ROY DAFOE

in

THE COUNTRY DOCTOR

with

JEAN HERSHOLT • DOROTHY PETERSON
LEWIS STONE

Associate Producer: Nunnally Johnson

Directed by Henry King. Screen Play by Charles Blake and Sonya Levi

A FOX PICTURE

Darryl F. Zanuck in Charge of Production

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

DON'T ENVY 20th CENTURY-FOX EXHIBITORS...BE ONE!

Hadji Ginsberg Peeks Into '36

By JOE BIGELOW

Hadji Ali Ginsberg, the seer with the X-ray eyes who can read your mitt with your gloves on, went into a trance with one ear cocked for a phone call from his agent, and did some ground and fancy prognosticating for the benefit of the show business. Hadji is the guy who, for instance, picked the south to win the Civil War. In 1936, says Hadji, the following headlines will appear:

'Will Hays makes rastic changes in his all-weather dedication speech.'

'John Paine, of MPPA, resolves not to call any more meetings.'

'Sitting on Abraham-Lincoln's-Knee, started by Shirley Temple, becomes new screen cycle. Jean Harlow the next sitter.'

'Palace, New York, revives two-a-day.'

'Von Sternberg's new method is realism, not symbolism. Dietrich will be walloped with a custard pie.'

'Minskys and Izzy Herk ban stripping.'

'Mae West's next for Par, 'Rebecca of Sunnybrook Farm.'

'Joan Crawford stabs leading man ith left eyelash. 'Tone in serious condition.'

(Berlin dateline) — pick Willie Howard as th vorite comedian.'

'Vamery finishes last in its own critics' boxscore.'

'Broadway niteries order waiters not to count the drinks. Placing customers on honor system.'

Although he covers most of the field thoroughly, there are a couple of things Hadji can't figure out:

1. Who is Countess Dorothy di Frasso?

2. Where does Hadji Ali Ginsberg go next week?

Par's 'Manslaughter' Remake

Hollywood, Dec. 29.

Paramount will remake 'Manslaughter' under the title of 'And Sudden Death.'

Studio figures the theme is similar in both yarns.

GREAT STATES' $183,000 TO REFURBISH HOUSES

Chicago, Dec. 29.

Drive to rehabilitate every one of the older theatres in the circuit has been ordered by Jay J. Rubens for the Great States houses in Illinois and Indiana. Balaban & Katz-Great States has voted an appropriation of $183,000 to be spent within the next four months on new seats, marquees, lighting, cooling systems where necessary, additional carpeting and general redecoration.

This rehabilitation drive is now reaching the smaller cities of the midwest, following the general spruce-up campaign which has practically completely redecorated the indie and circuit houses in the city of Chicago where the rehabilitation drive was led by the bigger local circuits such as Essaness, Harry Balaban, Schoenstadts and the key indie exhibitors such as Ludwig Sussman.

Long Beach, Cal., Tests Bank Night Legality

Long Beach, Cal., Dec. 29.

In face of ruling by appellate division of Los Angeles superior court that bank night is not a lottery, Deputy City Prosecutor Howser of Long Beach has filed a test suit against the Fox-West Coast theatre here on legality of practice.

Court ruling asserted that bank night, as practiced, with any registrant eligible for drawing prize, whether patron of show or not, is not gambling within meaning of state law. Attorneys indicated that an adverse decision in either case would be carried to a higher tribunal.

B'ham K.O.'s Sundays

Birmingham, Dec. 29.

Sunday shows kayoed 703 to 633. Theatres opened on Sundays after the legislature had passed an act legalizing shows in towns of more than 12,000 population unless the voters decided otherwise.

Impatient

A key theatre in Connecticut has had a panel in its lobby for 14 months advertising the coming of 'Anthony Adverse' (WB).

Now that the picture is in production the panel is gone.

Object to St. L. Aud. Into Picture Biz; Air Vs. Pix in Mpls.

St. Louis, Dec. 29.

Old controversy of whether the $5,000,000 tax free Municipal Auditorium and Community Center Building should compete with motion picture theatres in this city in presentation of films is in eruption. Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois, through its pres., Fred Wehrenberg, protested to Auditorium Commission against use of building by Community Music School Fundation for showing of pictures.

Wehrenberg said that New Grand Central and St. Louis Theatres, both dark and paying taxes, were available for rental purposes and Auditorium Commission should not deprive these and other houses of an opportunity to obtain revenue to help pay their taxes. He also stated use of Autorium for purposes, under guise of charity, was objectionable to theatre owners.

Minneapolis, Dec.

Following refusal of the city council auditorium committee for a second time to rent the municipal auditorium to station WDGY for Sunday afternoon free vaudeville shows, announced as 'visual broadcasts,' the station has been attacking the aldermen and Northwest Allied States over the ether.

Announcers castigate the 'city fathers' on the auditorium committee for 'being controlled by' and 'taking orders from' alleged 'lawbreakers'—exhibitors who disregard city ordinances.

Miami Season Off to Bad Start; Theatres, Tracks Await Jan. Perk

Dramatists

(Continued from page 5)

with film financing has been brought by any film company other than the the original investor, despite the fact that allegedly anyone could bid and buy it in. Also, it is emphasized, since Goldwyn pushed the Warners up to $110,000 on 'Horse,' there hasn't been a single instance of bidding on a play, and that was a season ago.

Dramatists insist they are serious about the matter and intend to be arbitrary about it. They met twice last week in New York and have another meeting scheduled for this week. Actual demands they will make is not being made public, since they point out that their idea is not to discuss the problem, but to present their demands, and the managers can take them or leave them.

Compromise?

Nevertheless, it is believed that there will be a meeting between dramatists and managers late in January to discuss the new demands and work out a workable basis of procedure.

Members of the committee working on the new basic minimum agreement for the writers are Owen Davis, Philip Dunning, Edward Childs Carpenter, Sidney Howard, Moss Hart, George S. Kaufman, Jerome Kern, Elmer Rice, Albert Maltz, Howard Lindsay, Sophie Treadwell and Robert E. Sherwood.

TITLE CHANGES

Hollywood, Dec. 29.

'Calling All G-Men' set as release title for Columbia's 'Panic on the Air.'

Warners retagged 'Treachery Rides the Trail,' to 'Treachery Rides the Range.'

'Outcast of Twin River' is new handle for Harry Sherman's fourth 'Hopalong Cassidy' western for Paramount. Former tag was 'Hopalong Cassidy's Protege.'

Miami, 29.

Winter season, especially in this town, has gotten off on the wrong foot. Weather has been particularly unpleasant so far, too chilly. The natives, however, are expecting a big year, having added some 11,000 new rooms to the town's available housing accommodations.

But very little come-on yet with the theatres, niteries and race track all suffering and splitting up the meagre coin. Play has been particularly light at the track, Tropical Park. On the opening day, the handle was only $124,000, which included both the seven-race scheduele and the daily double. One day it was as low as $92,000 from an attendance of 3,500, despite the fact the days have been so chilly that the beach is practically deserted.

Theatres on the beach are waiting hopefully for the new year to get them going. The two Paramount houses are doing brutal biz, with the Colony open only on Saturday and Sunday.

Most of the niteries expect to have gambling as their only hope for real coin this season. Railroads, however, are very optimistic an plannin special trains on new schedules to take care of the expected rush. Illinois Central is making a play for midwest business and is putting its crack Flori trains on a regular daily run.

$496,510 THEATRE SUIT

Beaver, Pa., Dec. 29.

Two Pittsburgh theatre men have filed a $5,000,000 breach of contract suit against Mrs. Jean Patterson Dawson in connection with the new Granada theatre building in Beaver Falls, near here. House was erected five years ago.

Archie Fineman and Jacob Richman, of Pittsburgh, and the estate of Alfred J. Karp ask damages of $496,510 from Mrs. Dawson, on the ground that her promise to put up a $30,000 caused them to lose the building and other considerations.

HOLLYWOOD'S STUDIO PROPERTIES

By Bill Swigart

Hollywood, Dec. 29.

Last minute check-up on studio properties and buildings in Hollywood for the year ending Dec. 31, 1935, shows a decided increase to the capital investment of $95,000,000 reported as of first of the year. More than $3,131,674 was expended for studio improvements and expansion during the year with present plans of nine studios budgeting $5,305,000 for further expansion during the year 1936. This will bring the total capital investment up to $103,436,674 by the end of 1936.

Survey of existing studio properties and buildings shows 26 active studios with a total of 174 enclosed stages covering an area of 2,428,605 square feet on which to build sets and record pictures. In addition to this there are 70 administration buildings containing 1,802 offices; 68 dressing room buildings housing 1,697 dressing rooms, many arranged in suites of two and three rooms. Added to this, there are 590 other studio buildings required to house various technical departments such as laboratories, cutting rooms, power plants, film vaults, planing mills, plaster shops, wardrobe, property, scene docks, projection rooms and garages.

These buildings are spread over an area of 710½ acres with an additional 2,979 acres maintained as separate location units where permanent outdoor settings can be built and used from time to time. These units are, in many cases, located several miles away from studio sites and are used frequently by outside companies.

Warners Biggest

Position of studios as to size and facilities is headed by Warners with a total 629,795 square feet of stage space contained their three plants, Burbank, Sunset and Vitagraph. Metro rates second largest with a total of 315,965 square feet of stage space. RKO Radio and RKO Pathe comes third with a combined footage of 297,321 square feet; 20th-Fox is fourth with combined footage of its Westwood and Western Ave. plants, amounting to 281,131 feet. Universal has 172,655; Paramount, 170,756; United Artists, 125,102; Columbia, 79,030; Hal Roach, 96,000; Republic, 53,400; Darmour, 15,000; Disney, 3,750. Combined footage for 11 rental studios totals 183,700 square feet.

Warners expended the most during the year 1935 for studio improvement and expansion, to the extent of $1,500,000 for construction of several stages and studio operating buildings at its Burbank plant. This is almost half of what the balance of the 26 studios spent. Metro was the second largest spender during the year with an outlay of $325,000; 20th-Fox (Westwood) spent $264,674; 20th-Fox (Western), $25,000; RKO Radio, $250,000; RKO Pathe, $50,000; Universal, $190,000; Paramount, $30,000; United Artists, $180,000; Columbia, $70,000; Hal Roach, $190,000; Republic, $42,000; General Service, $10,000, and Prudential, $5,000.

Still ore Building

Studios, according to present plans aim to increase studio facilities during the year 1936. 20th-Fox is set to spend $2,500,000 for expansion of its Westwood plant. Columbia runs second with a budget of $1,000,000. Paramount will spend $650,000, United Artists, $275,000; Republic, $240,000; General Service, $250,000; Hal Roach, $190,000; Prudential, $100,000, and RKO Pathe another $100,000.

This same survey shows an average of 18,002 regular employees engaged the year round to operate this gigantic studio structure. Figure does not include contract players, directors, writers, extras and other persons on a picture to picture basis, but consists of the following classifications:

Average number of employees hired the year round in all technical branches, totals 13,265. Administration operating forces such as executives, accountants, clerks, secretaries, janitors, and miscellaneous white collar jobs, totals 2,232; laboratory, cutting and projection departments employs 1,752; transportation, drivers, mechanics and helpers, totals 610; police departments show a total of 516; publicity writers, secretaries, still men, et al., total of 363; reading and research departments hire on an average of 164 persons the year round.

The following table gives a complete description of studio properties, buildings and employee classifications maintained by each of the 26 studios taken into this survey.

This table shows estimated number of regular studio employees hired the year round to operate studios. It does not include contract players, extras, directors, writers and others employed from picture to picture basis.

Name of studio.										
Warners Burbank	2,879	174	5	25	1,802	$5,305,000	2,332	5	736	412	197
Warners Sunset										
Warners Vitagraph										
M-G-M										
20th-Fox Westwood										
20th-Fox Western										
RKO-Radio										
RKO-Pathe										
Universal										
Paramount										
United Artists										
Columbia										
Hal Roach										
Republic										
Darmour										
Disney										
(Rental Studio Group)										
General Service										
Prudential										
Talisman										
Educational										
International										
Imperial										
Miscellaneous studios covering five small independents										
Totals	2,879	174	5	25	1,802	$5,305,000	2,332	5	736	412	197

Going Places

By Cecelia Ager

Cookery On the Bias

The trouble with cooking in this country is the cooks. They have a low standard of beauty and a wretchedly undeveloped sense of style. They don't look like Jean Arthur, whose cooking melts the icicle hearts of gunmen in 'If You Could Only Cook'; they don't seem to realize that it isn't what you put into lobster thermidor that makes it neat, it's what you wear.

Now for a truly glorious lobster ther idor, Miss Arthur suggests a fitted deift blue satin uniform with short puffed sleeves and a sensibly low V neck, collared and cuffed with fine organdy, for it gets hot in a kitchen and a cook doesn't want to have herself all harassed with a lot of clothing. Whipping up a seven-layer cake is different. That takes an evening uniform of black satin, also fitted by an expert dressmaker, with long sleeves softly gathered into a high shoulder line and caught at the wrist with delicately fluted white ruching. This cake-baking costume must have a high neck finished bewitchingly with a fluted ruching ruff, so that when a cake-baking cook takes off her gossamer white apron, she may be all dressed—save for slipping into her sable coat and little nonsense hat, to knock 'em dead when she arrives at the Colony for her own lunch.

Miss Arthur believes, moreover, that a cook's morale depends on the proper lingerie, and she herself sleeps in a flesh satin robe de nuit with cap sleeves made of the same sheer lace that bands it lavishly at the hem. In fact, according to Miss Arthur, good cooks should wear satin all the time, save on their day off, when they can get arrested in an amusing suit, Schiaparelli inspired, with a double-breasted short velvet braid-bound jacket that's got high, wide lapels and leg o' mutton sleeves. This way they don't stay in jail long.

The Boys Get It

There have been a lot of pictures released of late with Anita Louise in them, which is enough to make even Miss Louise a cycle starter. Therefore, leading lady in 'Another Face,' Phyllis Brooks. In the Louise pattern, but—since there is to be a Louise type—with more range to her voice.

Miss Brooks plays a picture star, for 'Another Face' has a Hollywood studio locale, and so she's been granted a couple of silver foxes to toss haughtily about her throat. But that's as far as 'Another Face' will go about Miss Brooks' wardrobe, maybe because it doesn't seem to have much confidence in itself as a whole, so anyone who persists in yearning for extravagant Hollywood fashions after thrilling to Miss Brooks' silver foxes, will have to content herself with noting the little original touches in the wardrobes of the men.

The way the tops of the sleeves of Alan Hale's sports jacket are gathered in little ripples into the shoulder seams, for instance. The massive pleats that bound its broad back. The extraordinarily fine, long points of his shirt collar that closes in a round line at his neck, as compared with the great long points of Brian Donlevy's shirt collar, which closes at the base of his throat in a V neckline. The vertical tucks in Mr. Donlevy's gabardine jacket, springing to sudden release above the waist, suggesting the chest of Hercules and the hips of Clifton Webb.

Of all the men in the cast, Wallace Ford's clothes alone are humdrum pants, shirts and coats, without flair or imagination. Mr. Ford plays a press agent.

Chicago Aristocracy

When an actress is acclaimed an actress—well, she acts. Being a winner of the Academy award, Claudette Colbert sinks her lovely teeth into 'The Bride Comes Home,' and acts. Though it may not be rugged enough to take a heap of fine femme histrionics, it's had the pluck to enlist the services of Miss Colbert, and by the little gold statue, that's what it's going to get.

So Miss Colbert registers something every minute, and it's always terribly clear exactly what. Miss Colbert's vast and loyal following shall not puzzle its soft little heads over subtleties. Furthermore, the masses have ordained her their dream girl; so she shall remain steadfast, forever one of them. Though the script repeats she's as aristocratic as aristocratic can be, it points out, of the Chicago aristocracy. Everybody knows what the Chicago aristocracy is like.

Miss Colbert's large brown eyes roll to splendid effect, her voice goes down low and throaty in search of charm and comes back with unction, and she wears flowers—masses of organdy petals—at the neck of her costumes. It's hot in Chicago during the picture, and Miss Colbert's hot weather street frock is a high-necked, long full-sleeved chiffon dress over a beautifully fitted slip. She's got it in both black and white, and they say people do wear things like her white one in Chicago.

Pompadours—Three Sizes

'Ah, Wilderness' is a sweet and decent picture. Everybody was sweet and decent in 1906. Fancy ladies were happy with $5. Girls obeyed their fathers, and wore flat wide ribbon bows at the napes of their necks, and curls, and little pompadours, like Cecilia Parker. Wives minded their husbands and wore big pompadours, like Spring Byington. Maiden ladies were docile and wore middle-sized pompadours, like Aline MacMahon.

The sweetness of womankind was proved in various ways. Miss Byington did it with her voice, Miss MacMahon with her giggles, Miss Parker with the shy way she hangs her head. Also, womanking got her man in 1906 and kept him, all except the fancy lady, for that was 1906.

Studio Placements

Hollywood, Dec. 29.

Tom Wilson, 'Treachery Rides the Range,' WB.

Mary Treen, Leo White, Eddie Shubert, 'Romance in the Air,' WB.

Spencer Charters, Jack Norton, 'Preview,' Par.

Dewitt Jennings, 'Exclusive Story,' Metro.

Anthony Marsh, 'Romeo and Juliet,' Metro.

Norman Dobrin, Irl,' Metro.

Bennie Bartlett, '13 Hours by Air,' Par.

Phillip Morris, 'Desert Gold,' Par.

Doris Lloyd, 'Tomorrow Is a Better Day,' U.

Addison Randall, Walter Johnson, 'Don't Bet on Love,' Radio.

James Burke, Jimmy Ellson, 'Leatherneeks Have Landed,' Republic.

Addison Richards, Billy Gilbert, Charles Middleton, Carol Borland, 'Sutter's Gold,' U.

Mary Ellis; Sam Ornitz, scripting 'Brazen,' Wanger.

Francis X. Shields, 'Come and Get It,' Goldwyn.

Dorothy Reid, William Haneman, 'House of a Thousand Candles,' Republic.

Tillie Losch; Louis Golding, scripting untitled original, Selznick.

Bette Davis, George Brent; Norman Riley Raine, screen play, 'God's Country and the Women,' WB.

Marjorie Lane, 'As Thousands Cheer,' Metro.

CONTRACTS

Hollywood, Dec. 29.

John Morley handed seven-year optional pact at Paramount.

20th-Fox gave John Carradine term pact after heavy's work in 'Prisoner of Shark Island.'

Lionel Houser gets six months' option lift at Columbia. He is slated to do an original story.

Radio lifted option on Ray Mayer's pact for another six-month stretch.

Mary Treen drew option lift at Warners.

Nelson Eddy sealed to termer at Metro after completion of 'Rose Marie.'

Columbia sealed George Bancroft for three more pictures.

Larry Kent, former silent topper, sealed to ter pact at Warners.

Walter Wanger tagged Pat Patterson with termer, bringing stock list to even dozen.

Options on Nat Perrin and Arthur Sheekman, writers, picked up by 20th-Fox.

Marjorie Lane, torch singers at Hollywood night spot, handed stock pact at Metro.

Metro tabbed Mamo Clarke, native girl in 'Mutiny,' to stock contract.

Amusement Stocks

(Continued from page 8)

terest with option to purchase remaining 50%. Coincident with this transaction were moves to carry through reorganization of RKO, expected shortly.

Big increase in earnings for Columbia Pictures prompted directors to declare a 50% stock dividend. This was accompanied by remarkable rise in company's certificate and stock, both virtually doubling in value. Columbia Pictures also retired its 17,261 shares of convertible preferred (listed on Over-the Counter) and issued 75,000 shares of $2.75 cumulative preferred, which it listed on N. Y. stock exchange.

With earnings of Radio Corp. of America showing big upturn, two financial transactions by officers set off sweeping advance by Radio B and common issues. First was deal whereby company will get $10,000,000 to $14,000,000 for its holdings in RKO, while other was disposition of 29% stock holdings in Electrical & Musical Industries, Ltd., a British company. figured that these two give the company something like $24,000,000 in cash. The street believes that part of this would be used either to pay off accumulated ($20 per share) dividends on Radio B, or to retire the Preferred A. In either case, value of both Radio B and common would be considerably enhanced, in the opinion of market observers.

In addition to boosting its dividend payments, Loew bettered its financial position by retiring the Metro-Goldwyn preferred issue, thereby saving $1.89 per share in annual dividend payments. Similarly, RCA pulled in an issue of debentures in order to save interest outlay.

No definite trend was discernible in Amusement Group during the first three months of 1935. In fact, group hit low point of year during this quarter. Made a high mark that stood for several weeks as measured by averages for 12 representative issues in first week of January but hovered between the 25 and 26 mark most of remaining portion of quarter, with volume never reaching the 200,000-share mark.

Second quarter (April, May and June), however, showed decided trend upwards. Group climbed for eight successive weeks, hitting 32¼ in the averages for week ending May 20. After brief period of consolidation, the stocks again forged ahead, reaching 32% as transactions also hit upgrade.

The Third Quarter

During July, August and September, quarter in which Amusement Group generally sells lower, this year the group continued to soar and reached a new high for two years at slightly above 37. This mark was hung up in September with number of shares changing hands getting above 500,000.

Universal stocks, particularly the preferred, advanced in remarkable fashion during November, move being predicated on belief that Standard Capital Corp. and Charles R. Rogers would buy into U through option which runs three months. Universal preferred made an 18-point gain in one week. Established new 1935 high at 73, which is exactly 36½ points above low of year. U common, on curb, advanced to new peaks on successive days.

This quarter as well as last three-month period of year were featured by concerted full drives by cheaper priced issues. Warner Bros. common came out its $5 trading range to jump forward to $8.50. Then near the close of November, same stock established new 1935 high at $9.50. Radio common, which had been selling around $6 per share, pushed up above $8 and then crashed through, on enormous volume, to 13⅜ in final quarter. American Seating, after seemingly establishing its peak price around $8, in these last two quarters soared to more than 21½ per share. Third quarter also saw the advance of Columbia Pictures certificates to 81.

Final quarter of 1935 (October, November and December) witnessed some of highest quotations of year. Amusement Group climbed to 43, highest mark in more than two years, after a healthy shakeout in first week of October. This final quarter featured brisk advances by both 20th Century-Fox issues to best 1935 prices.

As with RCA stocks, Columbia Broadcasting A and B issues (listed on Over-Counter mart) forged ahead in steady fashion in last six months of year. After 50% stock dividend early in year, CBS stocks sold off to around 22¾. From this low mark, both issues spurted to $49 level. Company pays $1.60 annually on both shares. Directors declared extra $1 cash disbursement, payable in December in addition to regular 40c quarterly.

Tremendous rise in stock exchange transactions into 3,000,000-4,000,000 share class aided Trans-Lux, though company also naturally benefited from improved biz in general. Stock which is dealt in on curb went from 2⅛ to 4⅜, with 20c paid to stockholders during year.

Bond market early in year was highlighted by sensational performances of Paramount liens. Paramount-Famous-Lasky 6s and Paramount-Publix 6½s soared from $59 to $97 and $99 before being supplanted by the single issue of Paramount obligations. Similarly, the old Paramount-Broadway 5½s rose from around $42 to above $60. Pathe 7s were redeemed during year at par as part of company's plan of reorganization.

Announcement of agreement on reorganization plan for General Theatre Equipment enabled liens and certificates of same to go from low of $6 to $19.75. Other gains in amusement bond list compared favorably with advances on stock exchange. Keith 6s climbed from 67½ to 94¾; and Warner Bros., from 60½ to 89½. New Paramount liens had narrow range.

Among the Women

By The Skirt

est Dressed Women of the Week:
FRAZEE SISTERS
(State)

When Ed Sullivan, the columnist, stepped down to the footlights and invited standees at the State to come down and seat themselves in the orchestra pit, that spelled business in any language. Seldom have so many people tried to get into one theatre as for the Friday afternoon (27) show at the State. Sullivan's Dawn Patrol starts off with the Lathrop Brothers and Virginia Lee. Miss Lee changes costume four times. A black and gold lame gown is discarded for pale yellow pajamas and then comes a dark blue satin dress of the backless variety. The finale has her in a silver gown.

Frazee Sisters are in lovely gowns of crystal fishscales. There is no trimming, the closely fitting princess model requiring none. The sisters' brunette hair is coroneted with a single braid. Ella Logan sees fit to be identified with a white tailored suit with red bow.

Nice Performance

Bette Davis comes to the Rivoli in a character not unlike her 'Of Human Bondage.' The new picture, called 'Dangerous,' again places Miss Davis in the gold statue class.

Picture starts with Miss Davis as a down and out actress, much the worse for liquor. In a simple cloth suit, with print blouse and small hat, she is rescued by Franchot Tone. Taking her down to his country estate Miss Davis meets Allison Skipworth, and that's where the picture begins. For the most part slack and sweaters are worn by Miss Davis, but she is seen at a rehearsal in a lovely taffeta frock. The material is dotted in velvet and has a white collar effect. The hat is off the face. Tiny puffed sleeves end in points. With this costume silver fox is worn. A wolf trimmed coat is of the swagger model.

Margaret Lindsay, as a society miss, is well gowned in a white dress with inserts of sequins at the top of full sleeves with a sequin belt. A rakish outfit consisted of a large plaid skirt and white jacket that had a unique lacing of cords and buttons at the throat. Another dress was of an unusual material, which couldn't be determined. It glistened like jet but seemed to be too soft. There was a pointed bertha under a white yoke.

ice Holiday Lineup

The Grand Opera House couldn't have picked a better holiday show. An 'Our Gang Comedy' helped. Opening act pleased a houseful of kids, Ganglers Dogs. Lydell and Gallagher has the girl doing taps in black moire slacks and lemon colored blouse. A change is made to red velvet pajamas with a greenish gold tunic. Over this outfit, for a minute, is a diamond studded scarf in the shape of a cape. Will Aubrey does some old time singing with the aid of his guitar.

An act called 'Dance Portraits' consists of five people, two boys and three girls. Two boys and a girl are in smocks. Underneath a mustard colored smock the girl is wearing blue satin trousers. Discarding the smock a backless bodice of green is revealed. This same miss does some acrobatics in a short white satin outfit trimmed with red. A girl at the piano is introduced as Frances Pepper. Her impression of Grace Moore is done in a white chiffon gown. The artist's model is a ballet dancer in white tulle with diamond bodice. The finale brings her on in a short black dress with diamond trimming.

The Old Days

The 'Annie Oakley' picture, at the Astor, isn't as colorful as expected, but Barbara Stanwyk does a fine job. She comes down from the mountains in checked gingham, and after joining the Buffalo Bill show for her arena work divides between black and white outfits of the cowboy type, short skirt and jacket trimmed with fringe and huge western hat. Other costuming includes a neglige of velvet over a lace petticoat. A series of street dresses are mostly of cloth with velvet trimmings. In a restaurant a fluffy white dress is shown.

Pert Kelton, with hair a mass of curls, wears some flashy clothes of the bustle type.

Beautiful Elizabeth

'Tale of Two Cities,' at the Capitol, is a splendid picture. Elizabeth Allan is so beautifully photographed that almost every shot of her is a painting. An array of Dolly Tree gowns follow in rapid succession. In a garden Miss Allan is in a white gown and large leghorn hat and is particularly beautiful.

The scenes at court have t high wig effects.

Amus. Stocks Advance in '35

STOCK.	LOW.	ENHANCEMENT IN VALUE.
Loew	33⅝	$27,087,192.50
Radio B	80⅛	36,720,125.00
Warner Bros	4¾	20,430,375.00
Paramount*	3¼	*9,440,792.00
20th-Fox†	13½	†17,405,163.00
Universal pfd	39	328,500.00
Columbia Pic	33⅝	10,275,000.00
RKO	2⅞	7,150,000.00
Eastman Kodak	111	98,130,000.00
Technicolor	1⅛	2,028,000.00
Cons. Fil	10¾	$700,000.00
Pathe‡	15⅜	$408,375.00
American Seat	6⅞	3,005,750.00
Net gain		228,329,122.50

* Old and new common stock figured separately, low being lowest price in week ending Jan. 5, 1935, and high, the closing figure for new common as of Dec. 24, 1935.

† Old Fox Class A and new 20th Cent.-Fox figured separately, low listed here being lowest price week ending Jan. 5, and high, the closing figure for new 20th-Fox as of Dec. 24.

‡ Closing price Dec. 9, last date before 60% stock dividend was issued.

§ Loss. Low figure shown is lowest quotation in week ending Jan. 5. High figure is closing price on Dec. 24.

¶ Old Pathe A and new common figured separately; low is lowest price reached by Pathe A week ending Jan. 5, and high, closing quotation for new common as of Dec. 24.

NEW CHAMPION

America's leading box office star according to the Motion Picture Herald's annual poll!

SHIRLEY'S RECORD

June 1934	"BABY TAKE A BOW"	KO
Dec. 1934	"BRIGHT EYES"	KO
Feb. 1935	"THE LITTLE COLONEL"	KO
May 1935	"OUR LITTLE GIRL"	KO
July 1935	"CURLY TOP"	KO
Dec. 1935	"THE LITTLEST REBEL"*	KO

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

***"THE LITTLEST REBEL" IS NOW PROVING ITSELF THE GREATEST OF THEM ALL!**

(SEE NEXT PAGE)

SHIRLEY STEALS THE HEADLINES AGAIN!

Smash *pre-holiday* showings give exhibs year's biggest business

'Rebel' Strong $28,000, in Frisco

San Francisco, Dec. 24.
(Best Exploitation: UA)
Holidays, generally

'REBEL' DAY-AND-DATE L. A. SENSATION SMASHES ALL CHINESE, STATE RECORDS

Los Angeles, Dec. 26
Shirley Temple is stealing town's thunder wi...

Loop Waiting for Xmas Spurt to Get Out of Decline; Kids Aid 'Rebel,' $25,000,

Chicago, Dec. 24.
(Best Exploitation: State-La...
Some of the houses wil...

'Rebel' $7,500, L'ville

Louisville, Dec. 24.
(Best Exploitation: Rialto)

'Rebel' OK in KC Despite Season

Kansas City, Dec. 24.
(Best Exploitation: Uptown)
It's no news that the...

'REBEL,' $25,000, OK IN QT DET.

Detroit, Dec. 24.
(Best Exploitation: Fox)
Things pretty quiet generally...
...at the Fox...

'Rebel,' $20,000, In Hub Pre-Xmas

Boston, Dec. 24.
(Best Exploitation: Fine Arts)

Rebel's' $90,000 Paces N. Y. As Theatres Wait to Blast With New Films for Holidays

...t Exploitation: Music Hall)

Philly Otherwise at Pre-Xmas Normal, But Shirley Boffs Town for $30,000

Philadelphia, Dec. 24.
(Best Exploitation: Fox)
Fox is one Philly downtown ...
...which isn't ...

Buffalo Bookings Scrambled; 'Rebel' $10,000;

Buffalo, Dec. 24.
(Best Exploitation: ...
Local picture

No Xmas Blues in Cleve.; '2 Cities' $27,500, 'Rebel,'

Cleveland, Dec. 2...
(Best Exploitation: State)
'Tale of Two Cities'...

20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

YOUR box-office, too, will tell you

"THE LITTLEST REBEL" IS SHIRLEY'S GREATEST!

Year in Pictures

(Continued from page 6)

thing which was never to be known.

The code was terminated in May, by the decision of the U. S. Supreme Court and in July the film Code Authority closed shop, refunding a surplus in funds of $23,873. Administration of the film code interested official Washington to the extent that at a later date the NRA review board studied it for possible future use. There has been considerable talk of a voluntary film code, or some set-up by which the highly complicated industry can govern itself, but to date not much progress has been made in this direction. That some such regulation as codism provided is to be desired is openly admitted in the trade. Perplexing question is how to set it up so that it will be enforceable. Meantime, distributors are handling their various problems direct with exhibitors.

Legislation

The industry had the usual adverse legislation, both in Washington and throughout the states, to meet. A total of more than 50 anti-film bills were introduced at the last session of Congress, while in virtually every state one or more ills, many of them tax measures, were brought out. In their various states exhibitors had to take time out to help fight bills inimical to their interests.

In California the code and other developments caused much worry, including state legislation. Bitterness against efforts of California to tax the industry finally reached the point where it appeared the threat to move film production out of that state was serious. The studios made surveys of some eastern and southern states with particular interest in North Carolina. Film manufacturers didn't move their plants, excepting Walt Disney who journeyed to Nevada, but a few months ago the matter of California taxation burdens reechoed when William R. Hearst wrote DAILY VARIETY explaining why he was pulling stakes as a resident there.

At the Studios

Coast news was also created during the past 12 months by friction between the actor and producer committees on the code. The film actors girded for a battle against the film makers and finally got a charter through Equity and the Four A's (Associated Actors and Artists of America), the Screen Actors' Guild finally lining up for closer cooperation with the legit Equity. Writers and producers also had their troubles, the scribes finally filing lengthy demands with NRA in Washington. While this was happening on the Pacific front, indie exhibs were threatening to bolt the NRA if Fox-West Coast wasn't bridled.

The Coast, as well as the east, was more or less alarmed through efforts in Washington to limit big salaries during the last Congressional meet. One bill wanted to fix salaries in any industry at a maximum of $25,000. Meanti , salaries were becoming official information to Washington through the Securities and Exchange Commission and other official mediums such as questionnaires. The SEC as well as other Federal agencies made probes common during the year, and in addition to bankruptcies which came under Federal scrutiny there was the Congressman Sirovich probe, into American Telephone & Telegraph, which was felt in the picture business through executives called to testify.

Anti-Trust Suits

Anti-trust suits against picture companies had been a scarce and not very disturbing factor until suddenly last January U. S. Government agents served subpoenas in the St. Louis case brought by Fanchon and Marco and which was fought to a favorable conclusion by Warner Bros., Paramount and Radio. These three majors were made defendants and six of their executives indicted on a U. S. criminal anti-trust action Jan. 11. A jury acquitted all exactly 11 onths later.

Since NRA explred, agents of the Department of Justice have been active looking into scores of complaints from exhibitors, but no other action has been brought. In addition to the complaints flowing into Washington, the Hays office and other quarters also receive their quota, but in most cases there is no means, especially within picture circles, to handle these complaints.

There has been considerable shifting of personnel. In February Emanuel Cohen resigned as Par's producing head. As the year closed it would have caused no surprise if he had announced affiliation with RKO in a production capacity. In May Joseph M. Schenck resigned from United Artists, and together, with Twentieth Century and Darryl Zanuck moved into Fox, that company becoming Twentieth Century-Fox. In October Al Lichtman resigned as president of UA, in which office he had succeeded Schenck, and h now associated with Loew's as executive assistant to Nicholas M. Schenck. While it probably has no connecting significance, this followed resignation of the Loew boys, Dave and Arthur, from the Loew and Metro boar Later, Dave Loew quit that firm altogether to join the Hal Roach organization, but matters between Arthur Loew and Metro have been patched up.

Winfield R. Sheehan, for more than a decade with Fox, reached a settlement of his unexpired contract in July and stepped out, going to Europe for a vacation. He recently returned, but reports that he would become an associate producer in Par have so far not been confirmed.

David Selznick disconnected with Metro early last summer and in the fall for ed his own company backed by John Hay Whitney, Dr. A. H. Glannini and others. Selznick is now part of the UA producing system, and Mary Pickford moved up automatically as the company's president, following Lichtman's departure. Considerably after Fox's settlement with Sheehan, the compa y settled the contract of his brother, Clayton P., who has been foreign distribution head of Fox for many years. Schaefer quit Par more recently.

Other features of the year in tures, in brief, were:

Some activity in building of theatres and reopenings.

Survey revealing adapted stories exceed originals by 50%, based on a census of 360 pictures.

Gaumont-British's satisfaction with its first year in distributing its own product in the U. S.

Rising prices for stage shows as film buys and increased angeling of plays by film companies and Hollywood individuals.

Discovery that the first U. S. amusement census was wrong and determination to do another that will be correct.

Little increase in admission scales during the year.

Studio complaint of shortage of male leads, and some worried as to the source of future talent.

Protest of indies and foreign distribs over necessity of sending films to L s Angeles for May r purity seals, resulting in transfer of that function to New Yo k.

Warner Bros. suit against National Screen Service because it produced trailers on WB pictures. Still to be decided.

WB's bid for Universal and deal more recently on $750,000 loan and option to buy for $5,500,000 by the Charles Rogers-Standard Capital Corp.

Longer contracts from studios for talent against shorter options.

William Fox lost his Tri-Ergon patent claims in U. S. Supreme Court.

Talk of a thir national exhibitors' organization, not yet on the horizon.

Republic Pictures formed to group several indie producers.

Chicago exhibs who held out against playing Metro pictures for several years, ended their resistance.

Slight benefits under copyright revisions for pictures under bill which goes over to the next Congress.

Distribs cut deliveries on 1934-35 programs in order to get fresh start on current season's pictures.

Year books on new rams abandoned by distributors.

General Talking Pictures-Duovac suit against Erpi, A. T. & T. and Western Electric on patents and monopolistic practices up, but put over for further argument at an indefinite date.

Par extends theatre partnership deals on short options pending final decisions as to policy.

Extension of the Federal 10% tax on admissions for another two years—to July, 1937.

Total of 450 to 475 features from nine majors , nounced for 1935-36 season, record number.

Film industry, in most br continues on five-day week end of NRA.

Resistance in various quarters against 2,000-foot reels.

New York operator tussle result- in new wage scale with Local 306. Plans for merger of this union with Allied Operators and Em State Operators.

Proposal of new major company, like UA, reported but nothing definite yet.

All major towns in vote for Sunday show. with majority of lesser tles.

Allied States Assn. own production and machine agai

SPRINGER AND COCALIS MAY SPLIT AS PARDS

veteran theatres New may split partnership, according to report, because of inability to agree on policy recently. Independents may each continue in business, when and if partnership is dissolved.

Springer-Cocalis chain numbers around 40 theatres includes many of the better class neighborhood indie houses in the metropolitan area. Circuit has virtually everything in the independent field on the upper N. Y. west side from 72nd street north for some distance with many valuable locations in the 70's and 80's.

'DREAM' IN N. W.

Minneapolis, Dec.

'Midsummer Night's Dream' (WB) was sold away from Publix Minneapolis and St. Paul, but the big circuit will roadshow it in its other houses outside of the Twin Cities.

In Minneapolis picture goes into W. A. Steffes' Alvin and in St. Paul into Bennie Berger's World for roadshow engagements with two shows a day, starting early in February.

May Your Next 30 Years
Be As Enviable As The
Past 30 Have Been!

CECIL B. DeMILLE

P. S.—But you are 20 years my junior!
I attended my first stage rehearsal at the age of 3 . . .

Could Only Cook

(Continued from page 44)

ce when, believing that Marshall is a genius whose genius isn't appreciated, she tries to dispose of his automobile designs to a car manufacturer.

Carrillo delivers an effective characterization, playing the part straight and adding much to the juicy laugh material that is allotted. Stander, who made his hop to the screen from stooging in the air for such comics as Eddie Cantor and Fred Allen also registers. But the standout performance is that of Miss Arthur. Where she doesn't fetch 'em with that fine flair for comedy, the charm she lends to the romantic episodes will do the trick. *Odec.*

KIND LADY

Metro-Goldwyn-Moyer release of a Lucien Hubbard production. Features Aline MacMahon, Basil Rathbone. Director, George B. Seitz. Adopted from play by Edward Chodorov taken from story by Hugh Walpole; screen play, Bernard Schubert; musical score, Edward Ward; camera, George Folsey. At Metropolitan, Brooklyn, week Dec. 23, '35, on double bill. Running time, 70 mins.

Mary Herries	Aline MacMahon
Henry Abbott	Basil Rathbone
Phyllis	Mary Carlisle
Peter	Frank Albertson
Mr. Edwards	Dudley Digges
Lucy Weston	Doris Lloyd
Rose	Nola Luxford
Doctor	Murray Kinnell
Mrs. Edwards	Elly Malyon
Ada	Justine Chase
Aggie	Barbara Shields
Foster	Samuel Meek
Roubet	Frank Reicher

ind Lady,' which had a moderate run as a legit show in New York this year, has been transferred to the screen with Aline MacMahon and Basil Rathbone in prime roles. Stands out as one of Miss MacMahon's best acting contributions, with Rathbone running her a close second.

Chief flaw is the tedious build-up to a fairly intriguing plot. Requires more than half an hour, much of it comprising irksome English palaver, to reach real thread of yarn —that of blackmail via doping route. Result is a film that is overboard for best dual spot of situations.

Implausible basic idea has been made digestible by skillful direction. Auditors are asked to believe that an English lady, disappointed in her love affairs, would invite a strange man, his wife and baby in as guests of her palatial home while it is rather apparent that he is up to no good.

Once these three are firmly implanted in house, their aides join them and soon the 'kind lady' finds herself drugged daily and kept prisoner in her own home. Eventually she is rescued and the blackmailers captured.

Director George B. Seitz stressed the suspense over the efforts of this English lady to quietly obtain aid from the outside. And in this he constructed the most powerful elements of picture.

To adapt herself to character of an Englishwoman was no mean job, but Miss MacMahon has done it with skill. Rathbone makes a suave villain. Dudley Digges adds some lighter moments as his cockney aide. Though in somewhat subordinate character, Nola Luxford contributes a neat bit. Frank Albertson is good in a youthful American role. *Wear.*

ANOTHER FACE

RKO-Radio release of Cliff Reid production. Director, Christy Cabanne. Story, Ray Mayer and Thomas Dugan; Garrett Graham and Jack Cowles, film editor, George Hively; camera, Jack MacKenzie. At Palace, N. Y., week Dec. 27, '35. Running time, 72 mins.

Joe Haynes	Wallace Ford
Dawson (Dutch)	Brian Donlevy
Sheila	Phyllis Brooks
Asst.	Erik Rhodes
Mary	Molly Lamont
Keller	Alan Hale
Tex	Addison Randall
Director	Paul Guilfoyle
Cameraman	Edward Burns
Capt. Spell	Charles Wilson
Maid	Hattie McDaniel
Janitor	Cy Jen's
Doctor	Oscar Apfel
Manicure	Dorothy Granger
Sheila's other	Emma Dunn
Aunt Hattie	Ethel Wales
Muggsie	Frank Mills

It might have been worthwhile to bolster this one with a drawing name in the cast. Picture has a bright and novel comedy-gangster theme which, with a dash of dynamite rating and a dil cult one to sustain for full footage, is amusing enough. Story itself isn't box office, so the picture isn't, but a name in the billing could have made it more potent.

Story starts off like an exciting bing-banger but quickly goes comic and stays that way up to a shooting climax. It concerns an ugly gangster who has his kisser raised to more classical heights and then yearns to be a picture actor. e's discovered in Hollywood by the one remaining living person who can identify h , and his capture is framed by an enterprising studio press agent.

Romance between the p.a. and a femme star is soggy and could have stood some hypoing. The gangster business is written in a monotone, but somehow doesn't tire, probably because the basic idea is thoroughly humorous. The mugg making a sissy of himself on the set and turning strictly ham is always good for a laugh whenever needed, which is often.

Brian Donlevy carries the gangster role so well he could qualify for a Dewey investigation. Wallace Ford squanders a lot of capital trooping on stuff that isn't always worthy. Phyllis Brooks, Erik Rhodes and Alan Hale all okay, with the latter playing a film producer and quite good looking for that assignment. After good looking producers, there's only one more untouched character in the backstage story casting field, and that is a 'popular' supervisor.

FANG AND CLAW

RKO-Radio release of Van Beuren production. Photographic record of Frank Buck safari, his expedition into Asiatic jungles. Narrative by Frank Buck; photography, Nicholas Cavallero and Harry S. Squire; film editors, Irving and Horace Woodward. At Rialto, N. Y., week Dec. 26, '35. Running time, 75 mins.

This is the third Frank Buck picture based on wild animal expeditions into the jungles. It is far less exciting than the two which preceded it, ' ring 'Em Back Alive' and 'Wild Cargo.' It also is more or less routine and includes too much that is similar to material in the two previous Buck expedition features. Entertainment value being mild, accounts will have to push to get fair grosses.

This time Buck is in the Asiatic wilds but he's in quest of many of the same animals he has been photographed catching in the pictures made of this. In addition to the more familiar wild life caught by Buck, he snares a rare bird of paradise and a baby rhino.

There is no real element of drama in 'Fang and Claw,' although efforts are rather obviously made to try to inject both into the footage that was exposed. Ncarest to a thrill is the attack upon a baby rhino by a man-eating tiger and the treeing of a native by another of the big striped cats. A total of three pythons are caught, one after he has slightly injured one of Buck's helpers.

There are no mortal combats between animals such as figured in the other two Buck pictures. The Hays office has, in all likelihood, insisted upon this type of thing which attitudo may explain its absence. Mostly tiresome about 'Fang and Claw' is the routine of building camps, preparing traps and tidy up animals that have been captured.

Buck's narrative is satisfactory and well delivered, while in the recording a good job has been done. Camera work excellent all the way with a fine print obtained, something that isn't always easy in view of the handicaps under which cameramen must work on a job like this. Monkeys and a little honey bear provide some comedy.

FORCED LANDING

Republic Pictures release of M. H. Hoffman production. Features Peter Ralston, Onslow Stevens, Toby Wing and Eddie Nugent. Directed by Melville Shyer. Story by William Boehnel and M. Helprin; adaptation, Scott Darling; camera, Harry Neumann. At Rialto, N. Y., week Dec. 24, '35, as half of double bill. Running time, 61 mins.

Ruby	Esther Ralston
Farraday	Onslow Stevens
Bercher	Sidney Blackmer
Amelia	Toby Wing
Redfe.n	Eddie Nugent
Nancy	Elizabeth Pepper
Byrd	Willard Robertson
Tolcott	Hedley Power
Jimmy	Kane Richmond
Burns	Ralf Harolde
Talcott	Arthur Aylesworth
Danny	Julin Griffith
Mrs. Byrd	Barbara Bedford
Warden	Lafe McKee
Jolly	George Cleveland

Mystery thriller using be-whiskered formula of taking all principals in a crime and putting them in one room but given a new setting—aboard a transcontinental transport plane. However, 'Forced Landing' still remains quite familiar material, not heightened much here by any originality or logic. Cast does just fair by the story, and director could have made it more if have been strongest points by overstressing details of how an airplane crew operates. Educational but cramps later footage.

At Talcott, who took a 15-year rap for part in kidnaping, is finally released. Fellow conspirators in snatch are waiting to grab him as soon as he reveals hiding spot of money. With him is babe, Esther, Ruby, a former sweetie; a banker, now in love with her and attempting to shake her; the kidnaped child, now a grown man; his sweetheart, another gangster, and the inevitable G-man are introduced and placed aboard a plane headed for N. Y. Forced down by storm, this motley crew have to wait overnight in a farmhouse.

Aside from familiar territory covered, chief weakness of this whodunit are lines and the way some are handled. Onslow Stevens, as the Justice Dept. operative, neither looks nor acts like one. Sidney Blackmer more resembles a G-man but here is the tough gangster. Toby Wing as the romance in the former kidnaped youth's life has too little to do, but does it well. Esther Ralston contributes greatly to sincerity of production as the gangster's former sweetheart, while Eddie Nugent, in subordinated role; Willard dy or humor, or even heavy drama. Robertson, the banker, and Arthur Talcott give smooth performances. Story is joint effort by William Boehnel, picture critic of N. Y. Telegram, and M. Helprin. Scott Darling adapted it to the screen. Production value is plenty in evidence, and Harry Neumann's camera work is tops. *Wear.*

GUN PLAY

First Division release of Beacon production. Stars Big Boy Williams. Features Marion Shilling. Directed by Albert Herman. Scenario, William Nolte; camera, William Hyer. At Arena, N. Y., half of double bill two days, Dec. 25-26. Running time, 59 mins.

Bill Williams	Big Boy Williams
Frank	Frank Yacenelli
Madge Holley	Marion Shilling
George Holt	Wally Wales
Old John Holt	Charles French
Meeker	Tom London
Cal	Roger Williams

As per the title there's plenty of gunplay in this action picture. There is also plenty of horse flesh. The picture should satisfy the fans and make a okay supporting film.

Big Boy Williams is a tramp rider of the plains. With his comical pal, Frank Yacanelli, he bumps into unlooked for adventure, a pretty eastern girl and her brother. The kids have come to take over their late father's ranch. Neighboring outlaws harass the pair in search of buried gold on the ranchland, ruled by an old-time Mexican revolutionist and friend of the late owner of the place. Williams saves everything and wins the girl.

Perhaps not a brilliant plot, but good enough for this calibre picture. There is a sincere effort to project some humor, and although the romance is pretty light, it's pleasing.

The backgrounds keep revolving before the camera and may look familiar to the very discerning kind of fans. Williams does a good job as the hero. *Shan.*

MAZURKA

(GERMAN-MADE)

Berlin, Dec. 10.

Tobis-Rota release; Cine Allianz production. Directed by Willi Forst. Starring Pola Negri. Story by Hans Rameau.

(In German)

That, with some slight modifications, is the venerable 'Madame X' theme could again be brought to honor today, was the canny judgment of Forst. That it would prove successful is due to Pola Negri whose superior acting makes palatable even this oldest of chestnuts.

Pola's comeback into the Teuton film arena is a victorious re-entry. No one had been able to fill that niche which has stood vacant ever since her departure for Hollywood some years ago. And sound only rounds out her success. Her Polish accent augments her exotic quality and, speaking or singing, she uses her mature voice with infinite variance. After this, the unsatisfactory co-operation Negri-Hollywood remains more of a mystery than ever.

Debut of 16-year-old Ingeborg Theek was watched with a double ration of eagerness, the extra portion because of the hard luck that almost tripped it up. In the midst of study work the girl became very ill. Picture was held up for months and completed under great difficulties. There is no doubt about it, Forst has made a real find. But the greatest surprise is the girl's uncanny likeness to the Greta Garbo of several years ago. Her unquestionable ability should give her a pretty good chance to develop a personality quite the identical man that of her great Swedish confrere.

Story stimulates the tear ducts with calculated preciseness. An opera singer marries an officer. While he is away at the front, she is persuaded to spend an evening with her old colleagues. She drinks more than is good for her and finds next morning that she has spent the night with a stranger. Forced by conscious sidestep breaks up her marital happiness. After 15 years she comes upon her daughter, who has never known her, in a similar situation but the identical man who had ruined her life. To avert the danger from her child she shoots the man but refuses to speak at the trial.

Only when the public and witnesses, among them her daughter, are excluded from the proceedings, does she divulge her motives. Her silence was to protect her daughter from finding out that she is her mother. Court, profoundly moved, decrees the minimum punishment with the hope of a complete pardon later.

This is one of the very few German pictures which will not only amortize its investment but clean up considerable profit within the fatherland's bordors. *Trask.*

MERLUSSE

(FRENCH MADE)

Paris, Dec. 14.

Written, directed, produced and distributed by Marcel Pagnol. All scholes boys in east. At Marivaux, Paris. Running time, 70 minutes.

(In French)

Pathos of the life of boarding pupils in a French government high school is the theme of this picture. Without exaggeration of tragedy or the hokum kind of tear-jerking, Pagnol has made of it a film worthy of comparison with 'Maedchen in Uniform' and 'La Maternelle.'

It's an unvarnished, simple, naked story of schoolboys who in spite of teachers because they think he hates them. It turns out, logically and plausibly, that he was really full o. kindness for them, and the picture ends on a note of human love.

Success of the picture is due in a large measure to Pagnol's method, which is unique. Ho has no studio. He builds no sets, but uses actual interiors, with a sound truck. The picture is nearly all taken in what seems to be an actual high school building, bare and dilapidated to an extent which will strain the credulity of American audiences, but which truly represents the facts in France. There are no camera tricks, and just enough lighting to make it possible to shoot. Actors, except the kids, are in no sense amateurs, but unknown professionals, carefully directed. All Pagnol pictures are made in his native South of France, and most of the cast speak with the accent of the country.

He works on the 'slice of life' theory—unvarnished truth. Sometimes this means just dullness, but not in this case, for the kids are real and real kids are never dull. Picture has a real story, although a simple one.

Merlusse is the nickname the kids give to a bearded, one-eyed teacher whom they hate and fear. They tell the most fantastic legends about him and ride him without mercy.

On Christmas eve he happens to be left in charge of the dormitory of the boys who have no parents, or whose parents have been unable or unwilling to call for them for the holidays. After falling asleep under conditions which for kids are tragic, they wake up next morning, each one to find a gift at the foot of his bed, given by the terror. They realize what was really in his heart, and in return each gives him his dearest treasure. That's all.

Curious and deeply interesting revelation of boy and teacher, in a dozen phases, is masterfully painted throughout. Pagnol was himself a teacher before he became a name playwright with 'Marius,' 'Fanny' and 'Cesar,' so has a whole whale of writing about. And he's gone deep into the feelings of schoolboys.

Although essentially as worthy, the picture probably will not have as wide an appeal as the continental talkie which preceded it. It hasn't the ambiguous love interest of 'Maedchen' nor the terribly dramatic pathos of 'La Maternelle.' Moreover, the Marseilles dialect in which it is played is against it, and the profusion of dialog will make titling tough.

But it is intensely interesting for America, not only for itself but as an example of the method of film making which could be applied by independents in the United States.

This is the second version of 'Merlusse' which Pagnol made. He was dissatisfied with the first and scrapped it. *Stern.*

Treasure of the Wrecked Vessel

(RUSSIAN MADE)

Moscow, Dec. 15.

Lenfilm production. Scenario, V. Lipatov. Honored Artist Batalov as Panov, main character.

(In Russian)

This film dramatizes the work of EPRON (Soviet Ship Salvaging Trust). Obviously, of course in Soviet and the plot often ingenious.

Alyosha Panov, one of EPRON's best divers, a former thief, meets Tanya, a girl student, on the shores of the Black Sea. She is raising an English ship wrecked there 20 years before. After a brief courtship the pair plan to marry.

In the meantime Panov meets a former thief who proposes that he rob the safe of the sunken ship. Border is only 300 miles away. Panov, imagining a life of ease for himself and Tanya, consents. Panov tries to do so, but of course he eventually comes through all temptations and difficulties with his skin whole —even to recovering the love of Tanya.

Lenfilm Trust has accumulated a mass of naturalistic detail as a foundation for its realism in this film. Acting is excellent, with Batalov adding another role to his long service in the Soviet cinema. *Bennett.*

Mr. Cohen Takes a Walk

(BRITISH MADE)

London, Dec. 22.

Warner production and release. Stars Paul Graetz. Directed by William Beaudine. Story by Stuart Roberts Rinehart; screen play Brock Williams. At Trocadero, Elephant & Castle, London, Dec. 13, '35. Running time, 80 mins.

Jake Cohen	Paul Graetz
Rachel Cohen	Violet Farebrother
Julie Levine	Chili Bouchier
Jack Cohen	Mickey Brantford
Sam Cohen	Ralph Truman
Joe Levine	Harry Livesey
Abraham Levy	Sam Springson
Bob Wood	Kenneth Villiers
Sally O'Connor	Muriel Forbes
Pat O'Connor	George Merritt

Although made here, this picture should have strong appeal in the American market—proportionately stronger than in the English houses. It is the story of a self-made Jewish business man who started life peddling his wares and became the head of a big department shop. His two sons and a son-in-law, the 'new generation' with modern ideas, install all sorts of efficiency systems and gadgets, which annoys the simple old peddler.

His home life is depicted with the utmost wisdom, as is also the kindness and consideration he displays for his employees. The eldest son goes to America, and on his return journey meets Sally O'Connor, a girl of Irish descent. They fall in love, which interferes with the plans of the parents, who had fondly imagined he would marry a Jewish girl whom he had known since childhood, and who had playfully pledged their troth when children.

Wife dies suddenly of a heart attack and, annoyed by the efficiency methods, the old man dons cheap clothing and sets out on the road once more, not to peddle, but merely to tramp the fields. He hasn't been gone long when he reads in a paper that the 3,000 employees of his retail emporium have gone on strike because the sons won't concede things to them which the old man had previously agreed to. He dashes back in a lorry conveying pigs to London, settles the matter and declares that henceforth he will once more assume the reins of management and conduct the business in his own way.

Only problem left is that of the younger son's wish to marry the shiksa, and this film ends with two wedding ceremonies, one in a Catholic church and the other in a synagogue.

A first rate picture for neighborhood houses that good entertainment for second feature in the oils. *Jolo.*

Alles Um Eine Frau

('Everything for the Woman')

(GERMAN MADE)

K. U.-Delta-Film production and release. Features Paul Hartmann and Charlotte Susa, with Gustav Diessl, Harry Frank, Hans Kettler, Willi Schur, Olaf Fjord and Herbert von Mayerinck. Directed by Alfred Abel. Music by Gert von Bestenbostel. At the Casino, N. Y., week Dec. 20, '35, as half of double bill. Running time, 81 mins.

(In German)

Fair sort of a German-language talker made in Berlin which permits Charlotte Susa to shine and Paul Hartmann does well through picture. He's supposedly the hero but Gustav Diessl shares acting honors. Presumably will do well received in most German-language spots, though not done in typical light Teutonic mood.

Befriended by an Englishman whom he had saved from death during world conflict, Heinrich Droop, German author, succeeded to business success in London under his friend, Fred Keyne's, guidance. He is named chief engineer at Keyne's airplane factory and welcomed into his family circle. Love at first view at first sight when he meets Keyne's wife, who at one time was a dancer.

Story moves swiftly to climax when her dancing partner attempts blackmail by threatening to expose Heinrich's supposed affair. Slaying of blackmailer first involves Blanche and then Heinrich. But whole thing is straightened out at finish, with German depicted as foreign office of friend's company.

Better than usual production has been accorded this film. While it is far overboard in running time for American consumption and too long for any dual program, director has displayed considerable ability in sustaining interest. Even a flashback depicting how the German ace rescued the Englishman is effectively done.

Charlotte Susa not only photographs charmingly but reads her lines with ease and precision. *Wear.*

AEROGRAD

(RUSSIAN MADE)

Moscow, Dec. 15.

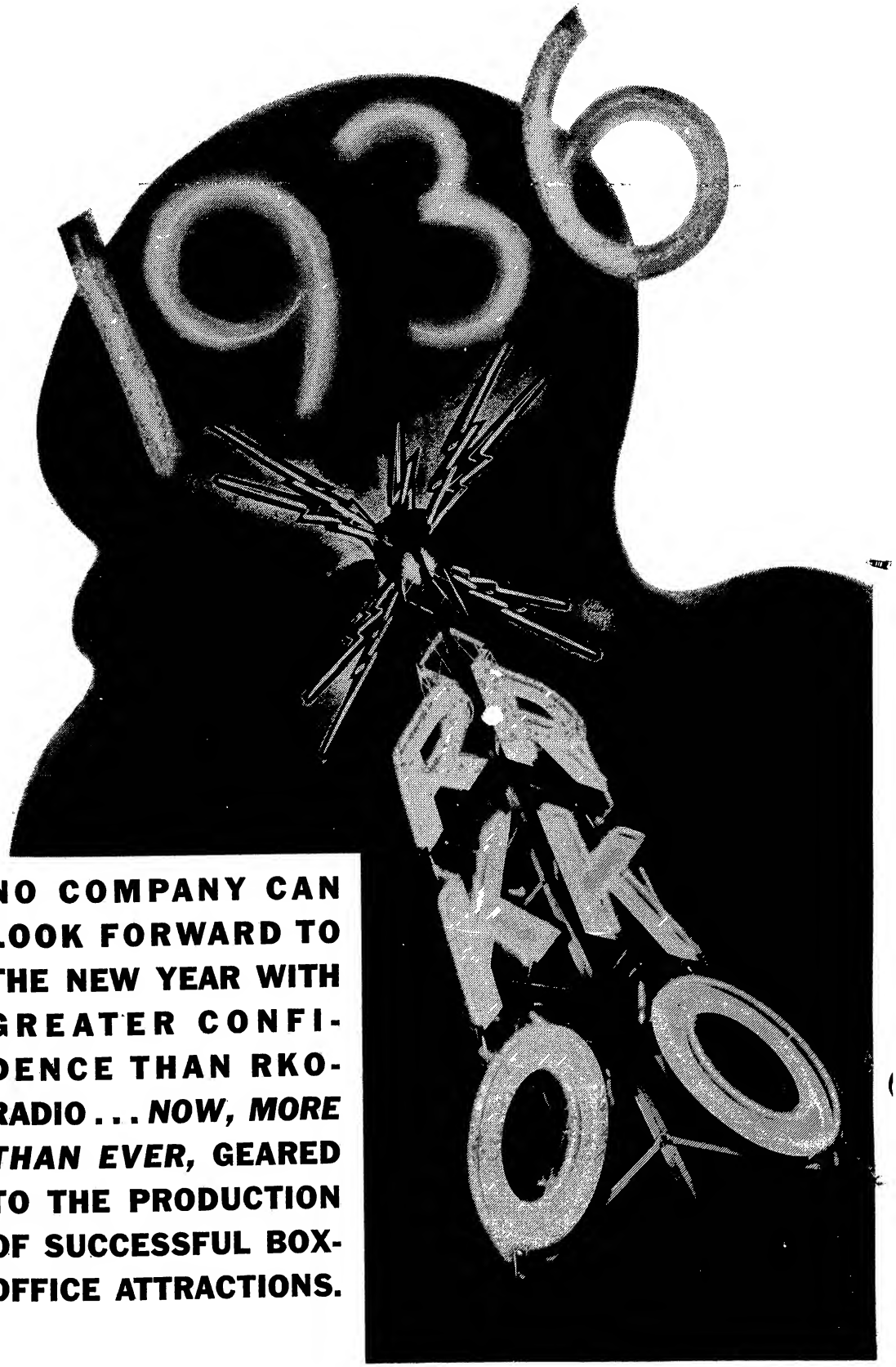
Mosfilm production. Scenarist, Ivanov; producer and director, A. Dovzhenko. Music, D. Kabalevski. Cast, A. Utkin, V. Pantelcyev, and non-professionals.

Heralded as a 'defense film,' this picture is interesting in itself, but more important because it reveals a new trend in Soviet films. It is nationalistic propaganda with no bones about it, something that wasn't tolerated here a few years ago. Big idea, however, is defense, without capacity for war. Well-written English titles, film ought to draw the class market in America, because of good aviation and scenic shots.

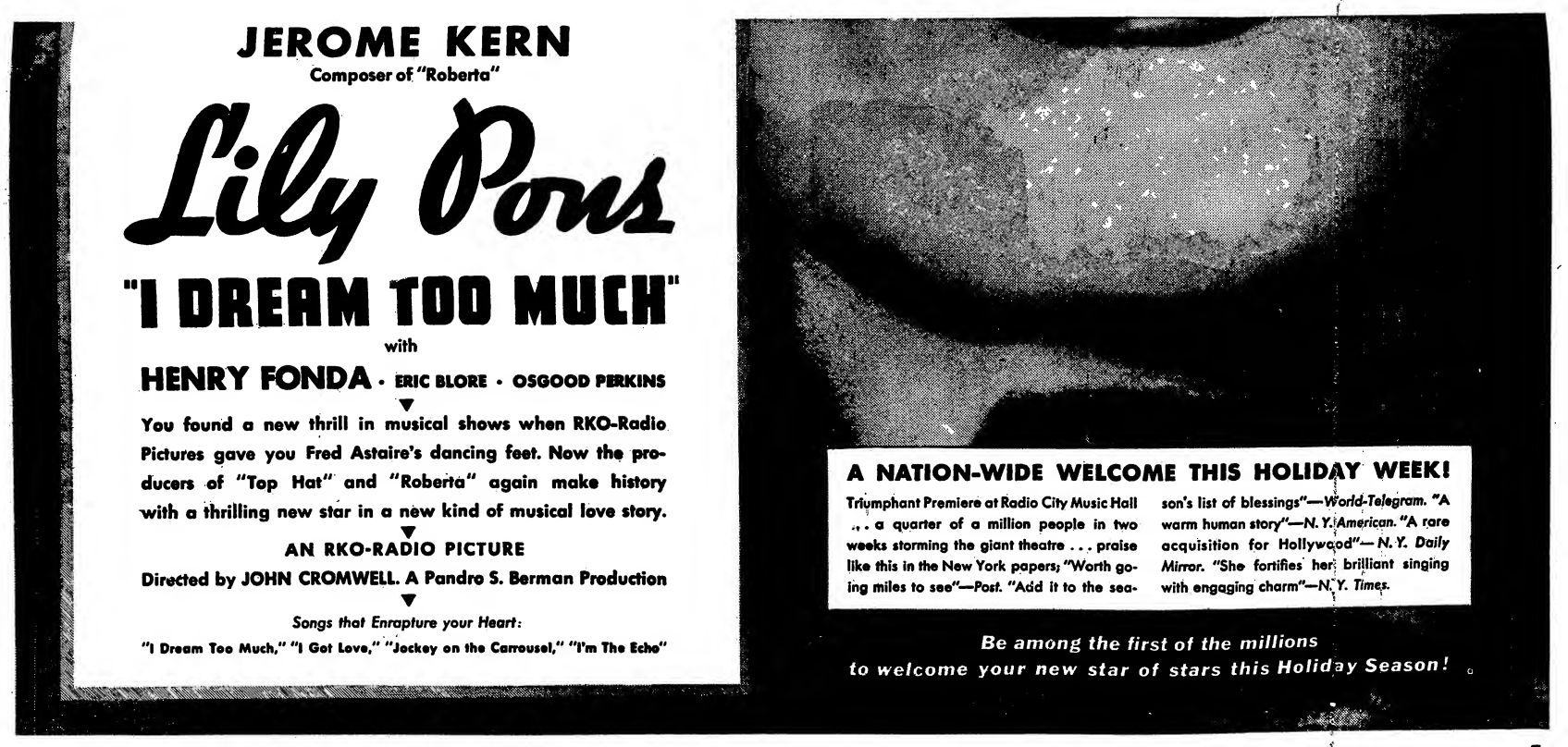
Scene of the film is Siberian Far East. Population decides it needs a new city, Aerograd (Air City), for defense purposes. They have found an agent provocateur (very Japanese looking) in their midst.

First scene shows a 'Daniel Boone' type Soviet trapper coming across a band of Japanese-looking soldiers in the forest. He gives them a chase, shooting one down. Dying Asiatic asks leave to speak a few last words. Request granted. He takes a little book from his pocket and reads aloud a kind of creed, the burden of which is that 'we (no further identification) want the gold, forests and wheat fields of Siberia.'

Post shot is Montage; hundreds of planes in the air. *Bennett*

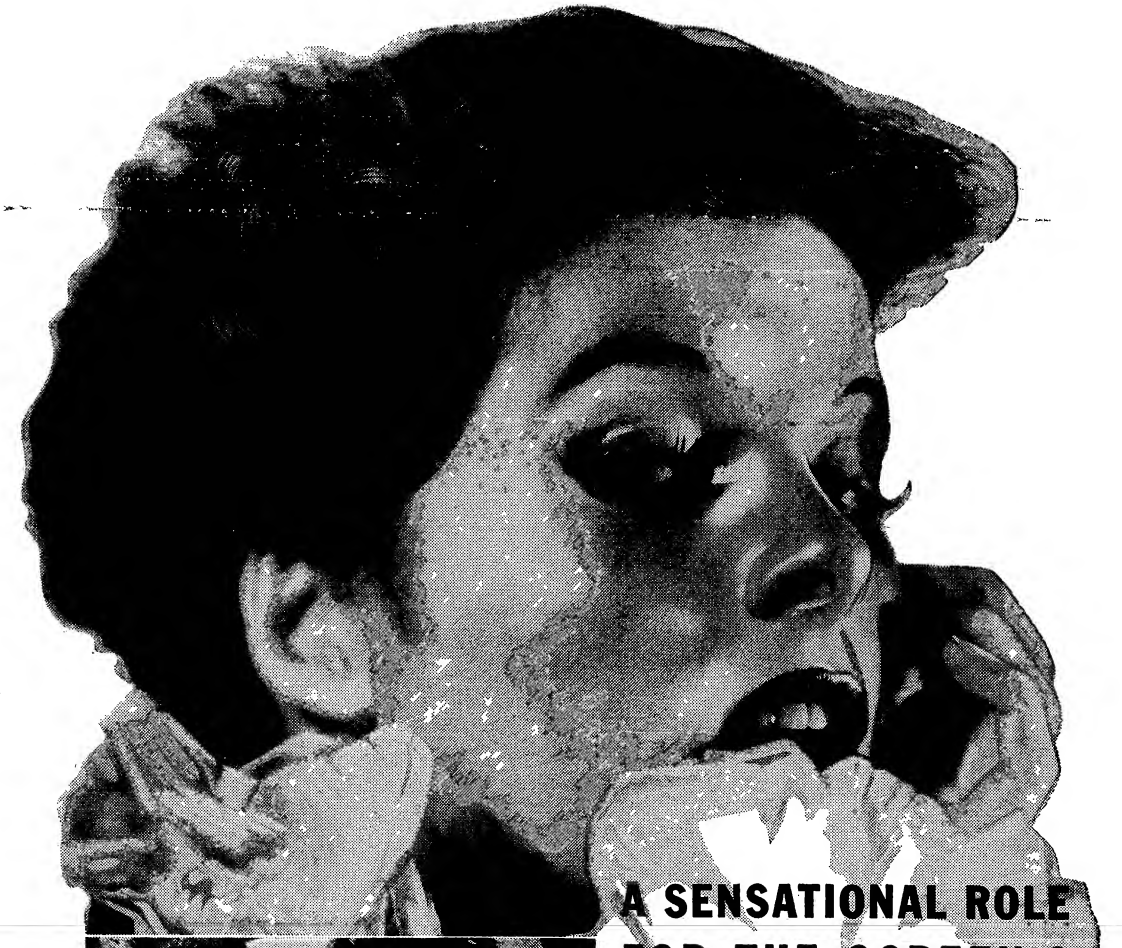

NO COMPANY CAN LOOK FORWARD TO THE NEW YEAR WITH GREATER CONFIDENCE THAN RKO-RADIO... *NOW, MORE THAN EVER,* GEARED TO THE PRODUCTION OF SUCCESSFUL BOX-OFFICE ATTRACTIONS.

THE GOLDEN VOICE THAT WON THE WORLD!
At Last! Lily Pons is Yours!
Once you see her on the screen you'll never let her go! Your new star of stars . . . her charm and loveliness in full bloom in a joyous musical romance . . . a tale of gay, mad, youthful love in the Paris of your dreams—set to glorious music by



[Above is an exact-size reproduction of just ONE of the smash newspaper ads.]

RKO-RADIO DOMINATES THE NATION'S PRESS DURING THE HOLIDAYS WITH BIG-SPACE NEWSPAPER ADVERTISING CAMPAIGN IN KEY CITIES FROM OCEAN TO OCEAN..SENSATIONAL PAID ADVERTISING IN PAPERS TOTALING MILLIONS OF CIRCULATION HAS ALL AMERICA FLOCKING TO THE THEATRES SHOWING LILY PONS IN "I DREAM TOO MUCH."



A SENSATIONAL ROLE FOR THE SCREEN'S DRAMATIC DYNAMO!..

She's amazingly real as a reckless young fellow, footloose on the road to adventure! . . . And a vision of warm and glowing loveliness as a romantic girl, desperately in love!

KATHARINE HEPBURN

as

"SYLVIA SCARLETT"

with CARY GRANT ★ BRIAN AHERNE
EDMUND GWENN

DIRECTED BY GEORGE CUKOR
PANDRO S. BERMAN PRODUCTION

YOU CAN'T TAKE STILLS OF A SCENE LIKE THIS!

No, sir!... No 28-foot Python is going to pose for you while being captured alive!... a writhing, hissing, frenzied flash of **FIGHTING ACTION**—and you're lucky to get even movies of it—if you live through it!... Yet this is just **ONE** of the scores of new terrific jungle thrills Frank Buck brought back for you!

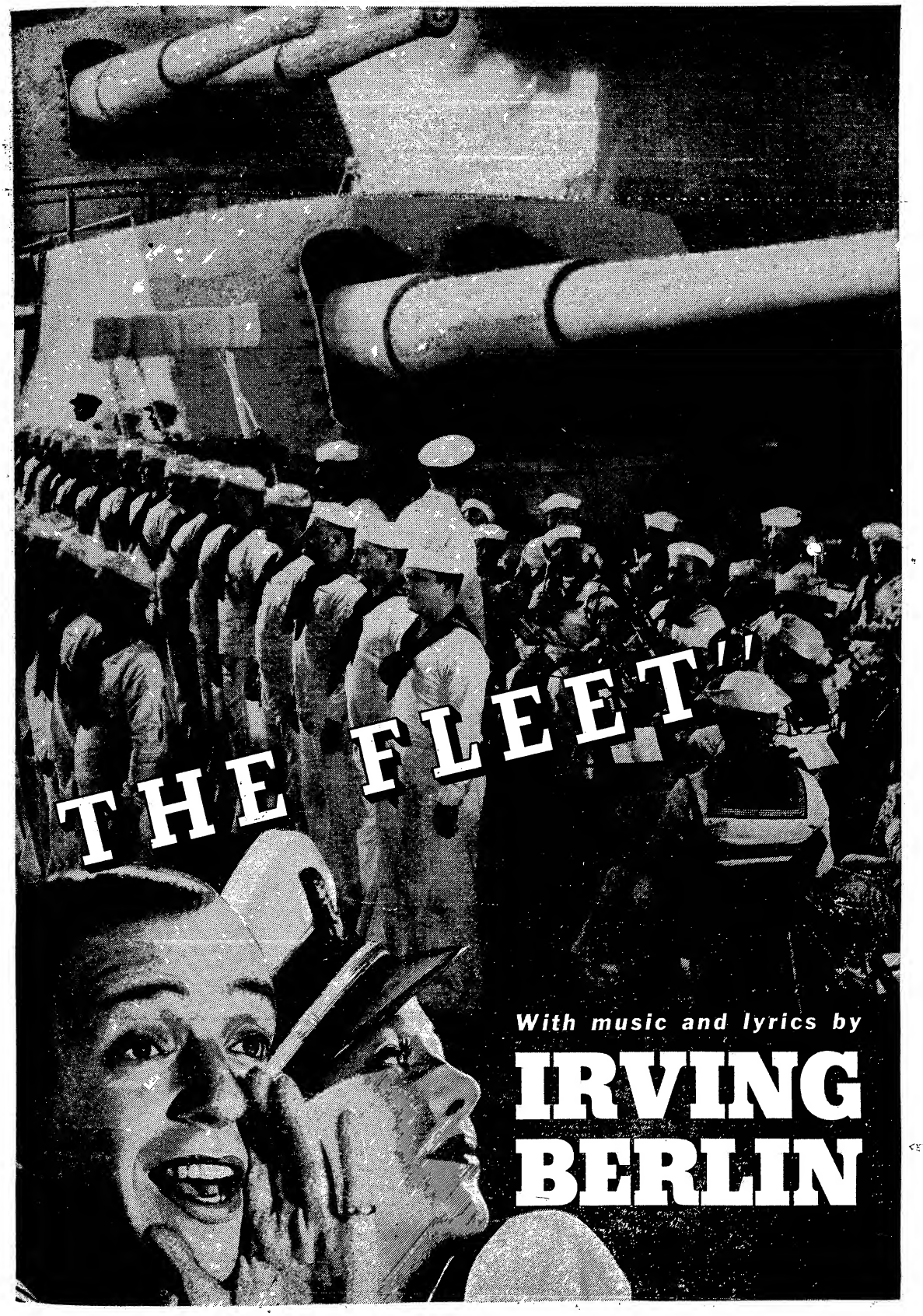
FRANK BUCK'S FANG AND CLAW

THE OPENING ATTRACTION FOR BROADWAY'S NEW RIALTO THEATRE... NOW PLAYING EXTENDED RUN ENGAGEMENT!

Produced by the VAN BEUREN CORPORATION

RKO-RADIO PICTURE

. . . and . . . coming soon . . .
THE SUPER-DREADNAUGHT
OF MUSICAL SHOWS
FRED ASTAIRE
GINGER ROGERS
IN
"FOLLOW


THE FLEET'
With music and lyrics by
IRVING BERLIN

THE BOX-OFFICE CHECK-UP ON RKO-RADIO

Eight of the thirty-six box-office champions covered by Motion Picture Herald's "Box-Office Check-up"—just published—were delivered by RKO-RADIO . . . In other words, almost one-fourth of all the top-grossing pictures produced by the whole industry—came from the company whose year-in year-out performance stands solidly behind the promise:

PRODUCTIONS ...NOT PREDICTIONS!

RKO RADIO PICTURES

JEFFERSON, N. Y.

Vaudeville is back at the Jeff. Vaudeville booked, billed and routined in the old style. Not camouflaged as something else and not 'produced,' backgrounded or embellished by the house.

That the public in the 14th street sector was glad to see vaudeville was unmistakably attested by the heartfelt welcome to the pit orchestra and the generous rewards apportioned to all the acts, in a couple of cases in excess of what seemed the obvious values.

What is more important from the standpoint of whether vaudeville sticks at the Jeff (and if sticking it may have some slight influence as an example) is that business was quite good Friday (27) night on the first show which pulled up the olio at 6:40. In combination with Radio's 'In Person,' it was ample entertainment for anybody's 75c.

Highly competitive situation in this neighborhood. Academy has the jump on film product, supplies two features and umpteen shorts. Formerly the Jeff dropped vaudeville on a deal by which RKO booked acts into the Academy. But vaude was given the boot by the Skouras house some time ago and now RKO is forced into a split week policy at the Jeff to offset the bargain entertainment running up to four hours of show at the Academy.

With pop vaudeville in Manhattan just about down to the Grand Opera House on Eighth avenue, the opening of another five-act house becomes a rainbow. It's the material of which curbstone headlines are made along the beach.

When the spotlight picked up Joe Gershenson's stick in the trench there was scattered applause which grew in volume. Leader twisted around for a nod of acknowledgement. No trailer or other house announcement ballyhooed the return of acts. So the reception was spontaneous. It may or may not be serious enough to write detailed analysis of why it was so, but the show reached its applause peak after the second act and tended to coast down hill thereafter.

Herbert Lynn and Mitzi (New Acts) open. Smacko with a trapeze arrangement that reveals imagination in conception and finesse in execution. Sibyl Bowan deuces like a next-to-closer and climaxes with a take-off of Mrs. Franklin D. Roosevelt that is slightly audacious and amusingly goofy. She parades five elderly female stooges dressed as Girl Scouts as a Barnumesque getaway. Her Beatrice Lillie opening sets her quickly and solidly and she's on safe footing from then on. When the lights went off they were making up their minds whether to demand an encore. Probably if the Jeff mob wasn't a bit out of the vaude habit the clamor would have been insistent. At that, it's something to push an unripe congregation to the brink of a show-stop.

Jerry Baker, not entirely new to stage work and yet not entirely at home on a platform, materializes out of the drapes carrying a microphone in his two hands. The microphone is both a pole behind which his face is partially obliterated and an anchorage to which he clings. If Baker's poise were on a par with his pipes he would rate better. He's the headliner on the strength of his WMCA radio appearances, but his manner is a bit brittle.

A framed quotation from a Broadway columnist outside the theatre contains the information that Baker used to be an usher at the Jeff. This fact was unmentioned from the stage, a muff of a swell human interest touch. Baker kidded a commercial credit to Sally's Fur Shop, his radio sponsor saying, 'I'm not allowed to mention that I work for Sally's, Number soandso West 44th street.'

Recently at the Roxy, an act called the Beau Brummels occupies the crucial fourth position. Occupies, but does not fill. Laughter is of the nervous-and-short species. They move about a good deal and shout even more. This, plus a miscellany of sight business, makes up the turn. It is noisy rather than funny and gets by rather than across. Got a big anticipatory welcome when flashing the hoke makeups, but departed with the vote divided. Unfortunate that the responsibility on an opening bill could not have fallen to more inspired comedy.

Final act has speed, but lacks class. That's not necessarily a criticism at the Jeff, where class isn't a must. Billed as Sheppard, Carlton and Hermann (a fine trick to play on an electric sign) this appears to be a Now Act and is covered under that division in more detail. *Land.*

RIALTO, N. Y.

(NEW)

A much smaller Rialto replaces the old Rialto, many years one of the Paramount theatres and the first which that chain had in New York. The new house, built for Arthur Mayer, who operates it independently, seats but 750. Old house accommodated 2,000 and covered a much larger amount of space than the one which has reared on the famous old Hammerstein's site at 42d street and Seventh avenue.

Mayer took over operation of the old Rialto under an arrangement with Paramount shortly after Par had gone into bankruptcy and operated it profitably as a first run straight sound house at 65c top. When the property was sold and plans laid for erection of a taxpayer building, Mayer signed a 20-year lease on the theatre portion. Par is not associated with him on the new Rialto.

Mayer opened Christmas afternoon with 'Fang and Claw' (RKO) as his first picture. He follows this with 'Crime of Dr. Crespi' (Repub). Policy is first run pictures on a weekly change basis except where justifying holdover, with scale 25, 40 and 65c. House is capable of doing $12,000 by jamming.

New Rialto is modernistic in its architectural scheme, with simplicity the keynote. Lobby is small and the inner foyer also limited in space. There is no balcony, all of the seats being on the main floor, but the auditorium is of pretty good length and at least enough width to escape 'shooting gallery' proportions. Downstairs is a compact lounge and later on when an arcade underneath the building connects with the subway entrance, there will be a boxoffice at that level with entrance to the theatre.

Theatre has an attractive marquee and entrance. Willie Kurtz, who was over at the Criterion when Mayer had that in association with others, is house manager. *Char.*

PARAMOUNT, L. A.

Los Angeles, Dec. 26.

Swingology with a lot of capital letters—that's the stuff bleated out by the Southern Methodist university Mustang band in for a week before the New Year's football game between the Texas school's aggregation and Stanford at Pasadena.

Combo of 25 pieces, which had a preview here before football crowd when school played U.C.L.A., appears right at home before a theatre audience and gives out plenty. Gang has youth, enthusiasm and the old rah-rah spirit which makes for a great show. Henry King, leader, even delves in a bit of magic by producing a few hen-fruits from the pockets of a deadpan sax player.

Tunes run gamut from a hotcha 'Tiger Rag' arrangement to the classical overtures of yore. Betty Baily, campus yell leader, handles the baton during the 'rag' number. King sings 'I Found A Dream.' Nice voice.

Fanchonettes, house precision chorus, on for two numbers, both deftly handled. One is during King's song and pads out the show to proper length.

'Mary Burns, Fugitive' (Par) and newsreel complete bill. House three-quarters filled at second show. *Hane.*

ROXY, N. Y.

Stage show which is linked to 'If You Could Only Cook' (Col) has Paul Ash doing the introducing and cueing the applause but otherwise it's cut to the now easily identifiable Roxy pattern. Particularly noticeable about this week's bill is that it has a few more professionals than amateurs. In either case the element of quality runs thin. Rating as the two standout items of the proceedings are the acro-ballroom exhibits of Jack Holland and June Hart and a slick military routine on roller skates by the Gae Foster Girls.

Ash functions with a minimum of obtrusion and patter, hopping from pit to stage and vice versa. He can still lend the light and expert touch at building up the successive turns and at keeping things moving smoothly, with his services coming in quite handy in stimulating interest in Charlotte Lamberton, titian-haired fan dancer, and Howard Reed, a colored lad with a passable knack for the buck and wing. Ash described Miss Lamberton as being unable to hear or speak but depending on her rhythm for the sound she absorbs through the floor. The girl has distinctive grace besides beauty and should have no difficulty getting by, even if the dual impediment were not mentioned. Furthermore, a deaf-and-dumb fan dancer is something of a novelty in itself.

Before Holland and Miss Hart (doubling from the Hotel Ambassador) are brought on for an eye-tickling layout of ballroom gliding at its best, there's Torelli's Circus with the pooches and ponies engaging in the accepted collection of jumping and prancing stunts, and Roy Campbell's Royalists making mixed harmony over a fetching conceit, titled 'Who Killed Cock Robin.' The Royalists, composed of a girl trio and a male quartet, derives from radio where it fills in as the choral background for several network commercials. The combination looks good and sounds better.

Three Fonzals Bros. precede the fadeout number of the house line, the drill on roller skates which toward the end has the women in the audience screaming with anticipated tumbles. Fonzals interlard their acrobatic clowning with bits of harmony, drawing enough laughs at Friday's early evening performance to make them a happy pick for the spot.

Balance of the screen fare comprises newsclips and a Barney Google cartoon (Col). Business exceptionally good. *Odec.*

PARAMOUNT, N. Y.

(CASA LOMA ORCHESTRA)

Quietly bobbing up out of the orchestra pit at the Paramount theatre and continuing for a few mildly deceptive minutes the Casa Loma orchestra stays long enough to turn the gentle calm into a wild tumult. Not to labor the point, the boys have what it requires.

A first stage appearance and an immediate hit is the record on this soviet of syncopation in which all the members are equal partners on a co-operative basis with the exception of the Rockwell-O'Keefe office, which trades in its salesmanship in lieu of a saxophone and gets so many shares of stock at par. A song develops the story of the band and winds up by introducing Commisar Glen Gray, who is revealed, to most people's surprise, as one of the tooters and not the guy with the stick at all.

By the time the repertory had reached Pee Wee Hunter's collossally cute conception of 'The Music Goes Round and Round' the Paramount customers, long out of the stage show habit, were putting red spots on the flat side of their mitts. 'Round and Round' had to be encored twice with the audience finally joining in. This constituted high delight for the customers. Such enthusiasm has been rarely seen and pretty well forgotten at this house.

Casa Loma booking is an advance reintroduction to stage shows for the Paramount and the unmistakable expressions of pleasure from the cash giver-uppers was a sermon in itself. Long celebrated among the worldy for the hot sweetness of their music, the Casa Loma crew has brought finished ease, slick routining and upward-zooming acceleration to the theatre. Comedy touches, ideas in showmanship uniquely their own, the one-man glee-clubbing of Kenny Sargent, and clean-cut, good looks are all on the credit side. So, too, is their sole feminine assistant, Deane Janis, red-headed and stately torcher from Chicago and a lady who knows how.

Prior to the orchestra which entertained on the pit platform the audience responded well to Organist Ken Baker, who ran through a few Christmas ditties. 'Popeye' cartoon, brief newsreel and Paramount's 'The Bride Came Home' fills out the show. Biz okay Thursday night. *Land.*

EARLE, PHILLY

Philadelphia, Dec. 27.

N. T. G. brought flock of girls to the Earle stage this week for one of longest shows house played since way back when. At opener it was also dullest in some time.

Strange that a showman with Granlund's rep should offer such mediocre talent, clumsy staging and poor arrangement of acts. Even before he finally announced bill had not been rehearsed, it must have been obvious even to those in the house. But rehearsals or not, there's no reason for running one singer on after another, and ditto with dancers.

In many cases lengthy line-up could be scratched without being missed. And several girl singers, having troubles enough with unrehearsed house band and opening audience, were just about wrecked by Granlund's kibitzing during their acts. If they have some talent hidden by the confusion, he ought to give them a chance. If they're as bad as he implied, they don't belong on the Earle stage at all.

By and large, bill is much too long and full of yawns. But there are a few bright spots. Three Slate Brothers are funny comics, though press too hard and linger too long. Sylvia Reed is a looker with neat costume and nice on the accordion. Nan Blair probably could sing if permitted. Florence Herbert and Grace Parivini have good pipes and some skill. Burns and Farney are cut kid hoofers. Beehee and Ruby-atte troupe are agile tumblers. *Hobe.*

KEITH'S, BOSTON

Boston, Dec. 26.

Re-opening of vaude policy after pre-holiday stage shutdown here brings a show locally produced and bolstered by two topsters in the vocal field, Everett Marshall and Mary Small. Latter, from radio, is a new face for this town, and that's a novelty these days. Marshall a stranger here since last season, and then in a $3.30 show, is another refreshing note.

Dance flash is provided by the Manhattan Steppers, mixed group (12) who wham with their finale of adagio throws and catches. Hold the pace of the unit capably with rhythm and tap routines.

Dance specialties by Helene Denizon in her ace bubble number and Roy Royce's acro-drunk dervish supply commendable contrast. Unfortunate, however, is Miss Denizon's prelim spot in an opening scene under glaring lights that do not harmonize with her lilting type of work. Obviously not her idea.

Art Frank in his rube turn helps matters along mid-way in the show, his eccentric hoofing contrasting sharply with his femme partner's efforts in the dance department.

There's a Frenchy gesture now and then in the background, notably in a bosomly 'wheat field' tableau, and the living atmosphere of Miss Denizon's scene.

Bert Walton as m.c. grinds out his stuff mechanically and because of his thankless chore throughout the unit has to overcome his self-established personality as scene-shifter when his own turn comes late in the frolic. This is a generous slice of biz with a pasty faced stooge who, after buffeting a breeze of buffoonery batted at him by Walton, vocals with the m.c. doing the gesticulating from behind. Walton and stooge easily earn an encore and a flock of bows, but valiantly deflect the duke din to push the show forward to the finale.

Deuced are Nellie Arnault and Brothers in their standard bird whistling novelty.

Miss Small wins over easily with a straight pop, a sobby one, and a timely one about 'keep the war over there' sung under red, white and blue lights. Sells the last two extremely well. Facially oversold personality is more than balanced by a priceless mike personality that has made the kid a radio name. *Fox.*

Century, Baltimore

Baltimore, Dec. 27.

Leader of the Loew fleet in this town has graced the griddle with virtually an all-laugh show to tickle the holiday show goers. The vaude, pared down to four acts with aggregate running time of 45 minutes because of lengthy film, 'Two Cities' (MG), has guffaws in every turn, and three of the four are totally devoted to comedy. Show sums up into bright divertissement that offsets sombre aspects of the pic.

Great Yacopis step up at start and regale with their fine teeter-boarding. Alternate plenty laughs by antics between stunts. Stone and Lee, mixed comedy team, follow and fish for laughs with agglomeration of crossfire chatter, musical instrumentation, singing and hoofing. Some of the gags employed near start are risque for the local family trade and other material crecks with age, but on whole they get in some nice licks. Girl in act is an adept foil.

Nice, Florio and Lubow, two men and a maid, open as straight, strict tap dancing trio, but break into slambang slapstick and knockabout before audience can get adjusted, and from then on it's mad mayhem. Hurl each other against the drop, down into the pit, into wings and on the floor. Punishment apparently meted out for laughs assumes somewhat incredible proportions at times, especially as regards the chimerical lacing absorbed by the femme. And when the threesome have about run the gamut of all past knockabout stuff seen here before, they dust off their duds and do a straight hoofing routine just to prove they can take it—four a day and five on Saturdays.

The Radio Rubes, hillbilly quartet oft seen here, close to rousing reception. Backwoods minstrelsy of type doesn't always click in Balto; but these boys always hogtie the natives. Rufe Davis is now getting billed over act, and deserves the upped rating.

HIPP, BALTIMORE

Baltimore, Dec. 26.

This indie house started off the holiday stampede by breaking out with a new bill Xmas Day. 'Sylvia Scarlett' (Radio) on the screen and gets main mazda position out on marquee. The vaude consists of four acts which found favor with overflowing house when caught. Noteworthy that there isn't so much as the indulgence of a single toss of a tootsie in the dancing line all through the show. It has plenty of novelty, snap and variety.

Royal Swedish Bell Ringers, five men in mess jackets behind semicircular table upon which reposes at least 100 bells of finely varying sizes, open. Harmonize through gamut of pops, quasi-classical, old Southern airs and military marches to a stout reception. To circumvent any chance of monotony, at one interval a chap steps forward to mike and warbles a pleasant piece, accomped by the other tinklers; and at another time all but two of the boys scamper into wings and permit the duo to sidle over to a side table full of glass goblets from which resilient music is drawn by flicking tops of glasses with finger tips.

Gypsy Nina follows and displays heaps more showmanship since she last bowed onto Balto boards about year and half ago. Wears sort of toga, color-scheme of which blends with the finish of her accordion.

In the penultimate, Marty May. Still the same arid humor done in nonchalant manner interspersed with occasional hoke flecks at the fiddle, but when caught wasn't quite up to scratch. Much of his material has been used for years in vaude, and he could probably rely more successfully on some of the stuff he ladled out recently over the ether. Carrot-topped Carol Dee folls well and warbles an okeh song. Incidentally, that bit of business dealing with 'smells' is vulgar and certainly not funny enough to warrant its place in the act.

Closing, that corking only-one-of-its-kind Willie, West and McGinty, the madcap foursome turn of building wreckers. Bounced mob right out of the benches as usual

EMBASSY, N. Y.

(NEWSREELS)

Length of March of Time, issue No. 9, and a review of events of the past year by Fox-Movietone, reduces to a probable record minimum the number of clips on this week's show. The regular newsreel bill, except for the F-M summary of highlights in the news during 1935, includes only 117 clips. Show runs close to an hour and is entertaining, however, but nothing scalding hot in the way of news.

The F-M news review of '35 has been particularly well produced, with certain outstanding events of the year effectively dramatized, such as the wrecking of the Macon by a storm. Fox produced, through medium of miniatures, a picture of how the ship may have looked as it was torn to pieces.

The same reel cops attention this week with an exclusive on the Italian-Ethiopian conflict in which the Laurence Stallings expedition photographs actual bombing of Dessye and care of the wounded. There's blood in what F-M rushed over here ahead of competitor reels, many Ethiopian soldiers being caught by cameras before and after wounds have been treated. The bombing itself is from a distance and mostly smoke and fire. Stallings flew the negative across Africa to France where it was shipped on the first boat.

Forthcoming session of Congress and speculation as to what would be issues this year by Speaker Byrns in a brief (Pathe) address opens. No other Congressmen, nabbed, though it shouldn't have been hard with several already in Washington.

Pathe, which has an exclusive newsreel contract on the Dionne quins, visits them at a little Christmas party in which Dr. Dafoe plays Santa Claus. It is a rather brief clip but very cute, with the Dionne kids now walking.

Fox presents results so far in the Literary Digest poll on the New Deal; Pathe covers the pool championship with Clem McCarthy doing the narrative; Fox nabs Pres. Roosevelt delivering his Xmas message; Par digs into chemical discovery that plants can be grown without use of soil, and Fox handles the selection of Capt. Anthony Eden as Britain's new foreign secretary.

Rest of the bill is made up of minor items, including development of new settlements in northwest; NYU-California basketball game in New York; skiing and tobagganing trials in preparation for Olympic games; restrictions against motorists passing through an entire county in Oklahoma which has been quarantined; efforts of Brazil folk to rid dammed waters of alligators; plane flight from France to Brazil; gown fashions from F-M again, and a comical clip with Lew Lehr. The Fox comedian-dialectician celebrates New Year's, putting on a amusing drunk routine. *Char.*

STATE, N. Y.

Ed Sullivan, N. Y. News columnist, who is becoming the State's perennial headliner, is back again for the third time in '35. He's coupled with a superb array of stage talent and 'Night at the Opera' (Metro). The combination drew a heavy house Friday night.

Comedy is one of the chief ingredients of this layout, provided mainly by the Three Ritz Brothers, but the dancing and the singing are quite as important in setting up a snappy and wholly entertaining 55 minutes. Sullivan is becoming quite an m. c. and general handyman on the stage, introing the various turns in nice order and milking ingratiatingly when necessary. His own 'Water Under the Bridge' newsreel is spotted dead centre in the show and he's brought portions of it up-to-date via Jack Dempsey-Joe Louis fight shots and a recollection of Will Rogers. He spotted only two celebrities in the audience at this viewing, Dick Merrill, flier, and Johnny Dundee, former lightweight fighter, who always shows up at the State for Sullivan.

The hoofing is brought in by the Lathrop Brothers and Virginia Lee, the latter an s. a. blonde who dresses and dances (in her solo) on a par with her looks. The boys are still nifty twin-precision hoofers. Miss Lee is a replacement for Betty Jane Cooper, who left the act to go in 'Scandals.' Frazee Sisters, doubling from the Hollywood Restaurant on Broadway, provide excellent harmony, but the hot-cha Ella Logan, who was forced to do five numbers, grabs the vocal honors. She swings from rhythm to torch to character songs with ease, and her delivery is equally good in each.

Russell Swan, intimate magician doubling from the Waldorf-Astoria hotel, does nicely with three switch tricks preceding Miss Logan, working on the platform over the pit. Latter is deserted this week.

Ritz Brothers are a smash, Harry Ritz snarling the proceedings after a series of hoke bits abetted by his straight-men brothers. It's one of the few good comedy acts left in vaude. Their curtain speech represented a comedy bit with Sullivan, who curtain-speeches at that point for the entire show. *Scho.*

EXPLOITATION ✣ ✣ ✣ By Epes W. Sargent

In a Hurry

When 'Dangerous' was booked into the Rivoli in a hurry the house publicity staff and the Warner crew went into a quick huddle. Not much time to plant involved stuff, but they whooped it up in brisk fashion and made the town aware of the danger.

Outstanding stunt was a float rigged to represent a studio. Circulated the populous spots with an offer of $50 for the most dangerous smile. Any woman who thought she could make the grade—and it was surprising what a lot of optimists there were—were photographed free while the crowd gaped at the signs which stressed the picture, the theatre and the date.

A girl was planted on the WHN amateur hour to do an imitation of Bette Davis with some remarks about the pending engagement. Sounded to the air audience as though she had put one over, but she hadn't. It was pre-arranged. This was followed by a frequently repeated contest on the Milkman's Parade over the same station (1 to 7 a. m.) with tickets for the best slogans phoned in while the session was on. A gold buying firm on WINS was tied to announcing that it was dangerous to deal with unrecognized dealers.

The 50-foot lantern projection on the Godfrey building was used and Davega's responded nobly with ads showing Bette Davis on skii and theatre mention. Franklin Simon also made room for a Davis coiffure in the beauty shop ad and 400 florists were persuaded to come in for 14x22 posters in their windows. For a rush order it was all a definitely good job.

Unusual

Something different in the way of a co-op is sent in by Frank K. Shaffer, of the Virginia, Harrisonburg, Va. It was worked on 'So Red the Rose' in conjunction with the local chapter of the United Daughters of the Confederacy, which got the profit, but supplied the house with 2,000 heralds of unusual value.

It is a sheet 10x12, folded once. Appropriately Confederate grey. Inside is mostly for the picture with a dedication to 10 local men still living who saw service. There is also the endorsement of the Chapter.

It is the outside pages, printed as a whole, which marks the departure. Carries the autographs of all who paid for the privilege. No advertising and no formal arrangement, just the signatures. But those signatures meant something to the town under the circumstances; probably more than formal ads. It's the ultimate in cashing in on local sentiment without seeming to do so.

In a Hurry

C. J. Russell, of one of the M. & P. theatre Bangor, got notice of a change in the date of 'Top Hat' the afternoon of the day before the picture was due in. His advance work had taken care of the selling, but it was a tough problem to notify everyone of the switch. This was important as the film was due in a nearby town and Russell knew that several parties were planning to drive over.

He got word at 5:20 and 10 minutes later sent out his first announcement over the radio, following with three other announcements through the evening. Announcements were put into the lobbies of sister houses and the head usher was sent around town to drop in wherever a crowd was apt to congregate to announce the coming, while the cashier put over several hundred phone calls. Half sheets were posted the next morning and the picture was put over in a large way.

Sonosky Gets It

A. J. Sonosky, Granada, Minneapolis, is the winner of the recent letter contest arranged on 'Red Salute' by United Artists on the Reliance picture.

Runners up were Ray Englander, Poli Palace, Meriden, Conn.; D. O'Brien, Shea's, Fitchburg, Mass.; Arthur D. Black, Riviera and Pine Grove, Port Huron, Mich., and Milton J. Brotman, Avaloe, Chicago.

Award was held up a couple of weeks due to the absence from town of one of the judges. Not an ad contest but for best letter on 'Are Superlatives Necessary in Ads?' Brought some decidedly good letters.

Freak Fronts

Freak fronts for theatres have changed in recent years from the elaborate built up front to an ornamental design flat against the wall. The flat designs are better, since they reduce the risk in a possible panic, but they require a lot more thought.

Back when it was permissible to mask the lobby opening with a castle front, a jail, a log cabin or whatever would suggest the picture, it was possible to attract attention without great effort. Now the effect must be gained through careful planning.

One always good depature; provided that it is a departure and not the regular thing, is a checker board pattern of alternating squares in black or white or in contrasting colors. This supplies the back design for the posters and stills.

Recently the Roxy, N. Y., got all sorts of attention by putting in a waterfall of real running water into a corner still frame. A small pump drew water from a tank at the bottom to a reservoir at the top, the water spilling over the edge of this back into the bottom tank. It was comparatively simple and not at all difficult to construct, but it was an attention-getter extraordinary.

Just as easy to animate an entire set of displays set into the wall frames if the house has plenty of frame space. In another instance where the display fitted there was a large cutout of a horse and rider in the lobby. Probably would have gotten the attention anyhow, but the builder put a rubber bulb auto horn on the saddle, weighted the rider at the proper point and each time he touched the saddle, the horn honked. The result was that there was a crowd all day.

Work in motion and sound and the house front will sell double.

In the Coin

Louis Charninsky, of the Capitol, Dallas, gets the first prize in Universal's 'Fighting Youth' contest. Others were A. W. Sobler, New Spreckles, San Diego; Larry Cowan, Fox, Brooklyn; Joe Ryan, Grand, St. Cloud, Minn. There were several other campaigns that were outstanding, but there were but four prizes and so the others get honorable mention.

These are: Ed. J. De Cosmo, Strand, Amsterdam, N. Y.; Robert Blair, Tudor, New Orleans; Fritz May, Strand, Birmingham; John Wendel, Express, Decatur; F. G. Nutting, Paramount, Grand Forks, N. D.; H. F. Borresen, Strand, Minot, N. D.; Charles Winchell, Tower, St. Paul; Matt O'Keefe, Ritz, Scranton, and Morton Levine, G. O. H., Wilmington, Del. They are not mentioned in the order of their merit, all were good.

Revivals

About every so often a stunt seems to die away and lie dormant until some one remembers it and brings it back. Just because it is old is no reason why it cannot be new after a couple of years.

For example, the street car perambulator with the sides bannered for a current picture and the windows peopled by a score of picture stars has gone into limbo. Now and then a bannered car, usually carrying sixes or 24 sheets, will be run over a route, but the passenger car has not been reported in a long time. It's merely an old car with the sides bannered and a head from an old one sheet cut out for each window. It gets plenty of attention. Even more desirable these days for the bus lines, since they run closer to the sidewalk. Used to be a band inside in the old days. Now it can be a phonograph and a loudspeaker.

Bill Yearsley's sleeping in the graveyard stunt has been made over into sitting through a horror show all alone in a dark theatre, but Yearsley's giant candle stunt, developed about the same time, has almost disappeared. Idea was a large candle, burning in a show window for some apt title (we think 'The Eternal Flame' was the first) with estimates as to just how long the candle will burn. Candles can be bought from church supply stores in almost any size, or can be home dipped. One exhib made his from the broken candles left in a dimery after the Christmas rush. Got them for very little and melted them into one large taper.

There was not a single chariot reported for 'Pompeii' though chariots are easily made from a front wheel of a truck and a little pasteboard. Same goes for the jinricksha made from an old racing sulky or pair of buggy wheels.

The masked dancer in a show window at 15 minute intervals with a prize for her identification, the girl who spends the week in a furniture store window, the girl who is put into a store window to call up the town on a picture, with a loud speaker relaying her chat to the outside are all more or less forgotten, though they are still sure fires. So is the gag of the deaf man with the ear trumpet whose friend is trying to tell him about a current picture.

The 'no bull' stunt seems never to die, but the blind man whose sign proclaims that he would give $1,000 to see the show named, has gone into the dusk of the gods along with the yokel who asked everyone where the Ritz theatre was, because his Maw told him to be sure and see that picture before he came home.

It isn't the stunts that are dead. It's the exhibs with short memories.

Enlarging Device

Some years ago an exhibitor, Albert Nadeau, then of Anaconda, kicked in with an enlarging device for small theatres. It is simple and can be worked with the stereopticon lens from the projector, if economy is essential. Better results can be had from a variety of lenses, but the stereopticon lens will do. It works on the principle of the balopticon, to be seen in any toy store.

In any fairly large room a box is made, virtually a booth, large enough to take a 3-sheet. In the front center of this booth a hole is made for the lens, which carries a tube which in the original was made from a milk can with the bottom cut away. It can be made of other material, the sole purpose being to shield the optical path from side lighting from the illuminants.

These latter are two strong nitrogen lamps, place one in either front corner of the box. In line with the lens and exactly parallel to it is a movable easel for the copy, preferably upside down, to yield an upright image. Tracks made of roofing slats will permit the easel to be moved backward or forward to determine the size of the reflected picture. The closer to the lens, the smaller the reproduction.

The light from the picture is gathered by the lens, reflected by a mirror at an angle of precisely 45 degrees, from which it is reflected to the sign material which is at right angles to the lens. The room must be completely dark to permit the proper projection of the attenuated light rays. The result will be a faint image on the sign material which can be traced in pencil and later filled in under full light. It requires a room approximately 30 by 20 feet, but Mr. Nadeau suggests that the apparatus can be made demountable and used in the theatre after show hours.

Not as handy as a direct stereopticon, but it does not require a slide and dispenses with the purchase of special apparatus. Where only an occasional blow up is required, this will give good service.

Crack Down on Banners

Birmingham.

No more banners, and flags for exploitation purposes across the city streets. A city ordinance has been passed turning thumbs down on the practice which had been taken up by automobile dealers, utilities and so on.

Nutty Exploit

Washington.

Bally artists are always pulling stunts with critics but both Warner Bros. and Loew offices turned tables last week with gags aimed at critics. Ideas gave scribes plenty of paragraphs and, in one stunt, at least, tangible profit.

Warners began bombarding criks with postcards with inscriptions which carried thoughts like 'It is slated for the Academy Award. Watch for it Dec. 5.' Cards, each hand-drawn and with critic's name, mentioned no pic on theatre. Had boys guessing for three days and even after they caught on they kept up the mystery. Cards went out daily over period of week and got mention in print daily. Pic was 'Crime and Punishment.'

Loew's plan began with delivering bag of almonds to each scribe with note reading 'Nuts to You from Us.' Scribes suspected gag centured around Marx Bros. and 'Night at the Opera,' but their speculation took several sentences. Same idea was repeated daily for five days with brazil nuts, walnuts, peanuts and mixed nuts. One columnist took three inches to explain he caught a Loew usher putting the nuts on his desk.

Circus Stuff

With a couple of circus pictures in the offing it might help to remember an old-timer which can still work if the lobby is not too close to the auditorium. This is the calliope gag, with the box office built up with ornamental pipes similar to an organ front with the dummy pipes. Lower part of the structure is masked in with vermilion and gold panels. Pipes are against gauze, back of which a phonograph plays a calliope record. Working in time may get this record on order from the factory. It probably will not be carried in stock these jazz days. There is also an occarina record which is better for the top of the marquee unless it is played with a fiber needle. It is exceedingly shrill. The pipes can be made of pasteboard tubes gilded. They should be tapered at the lower end with a slot for the reed space. It will give a better circus atmosphere than red lemonade.

In another operation the manager, whose lobby was large, let a ladies' aid society set up a cane rack in the lobby. Winners drew tickets to the show. Even paying full price for the ticket prizes, the women still netted a handsome profit. That cane tossing stunt isn't as easy as it looks, so there is plenty of coin in the operation.

Peanuts and popcorn are poor accessories, but all right at the exit. In one recent stunt the maker of caramel popcorn, operating a store close to the theatre, was permitted to distribute glassine bags with a half a dozen kernels. Created a taste for more, which was quickly gratified, and the stand sold out for three nights as well as building a good trade. But no samples to incoming patrons. Bad for the carpets.

Local Angles

Comparatively few exhibs seem to realize the value of the local angle. Possibly this is because there are so many circuit owned houses where the managers do not stay put long enough to become part of the town. This does not always hold good. A great deal depends upon the man. Edgar Hart used to make the local rounds his first order of business when he was shunted into a new town, and in a couple of weeks he was a leader in community spirit. Most chain managers, however, seem to feel that it is no use wasting time.

Some years ago Gerald Gallagher pulled a nice one in connection with a local movement. Towners bewalled their inability to obtain an audience to listen to details of a new municipal project. The papers did not seem to be able to put it over. Gallagher offered to get a new picture at least a month in advance of its regular local showing, and project it at a meeting without admission charged. Admission was had by ticket, however, to hold the attendance to those most desired. He not only got the crowd for the localities, but he sold a feature a month in advance.

Comparatively few managers in recent years have reported leadership in local Christmas celebrations, and fewer still seem to connect with other local movements, and yet there is no better advertising for any theatre than participation in public projects.

That doesn't mean a money contribution. It means the more important contribution of showmanly ideas to the amateurishly fr med local angles. The whole business of pictures is selling the public. Town movements can be sold on precisely the same lines, and hooked to ticket sales at the same time.

BEHIND *the* KEYS

David Berk and J. , for the East Orange Amus. summated lease for 15 years on Strand, East Orange, N. J., to Morris Pouzzner, of Boston. Entire structure will undergo alterations and change of equipment and chattels at cost of about $50,000. Rent for the term approximately $350,000.

New Orleans.

First-run houses' move to boost matinee prices for weeks-ends and holidays is denied by managers.

Henry Lazarus, operator of two downdown houses, has applied to the city zoning commission for permission to construct uptown; plans to spend $25,000 on structure.

Cohoes, N. Y.

For the second time in two years, burglars jimmied their way into the Rialto theatre, Cohoes, smashed the combination of the office safe, and escaped with the contents. This time the loot was $500; on the previous occasion, it was $1,000.

Seattle.

Walter Fenney appointed manager of Liberty (J-vH) with Wm. Cooley transferred to Roxy (J-vH), nabor house in Ballard district.

Salt Lake City.

Here to assume temporary management of the Orpheum theatre, Fanchon & Marco house, William Gleason arrived in Salt Lake Friday (20) from Los Angeles.

Montgomery, Ala.

Ellsworth Dye, Jr., formerly with the staff at Tivoli, named assistant manager Empire theatre.

P. H. Lippman, for many years chief electrician with big road shows, made State Deputy Fire Marshal.

Due to capacity crowds at each drawing night at Empire, police informed theatre to make better arrangements for handling crowds. Strand theatre is now used as part of the Empire entertainment on the nights of the drawing.

Seattle.

Managerial setup announced for Tacoma by John Hamrick theatres follows: Roxy, Ned Edris, who is also city manager; Music Box, Bill Conner; Blue Mouse, Sig Stromme.

Prentiss, Miss.

New theatre is under construction by B. G. Griffith. Operating plans have not been announced.

Rochester, N. Y.

Lincoln, Jay street nabe closed for two years, reopened by Frank Foley, who recently sold his house in Binghamton. This is second shuttered house opened this month.

Birmingham.

Tony Sudekum's Crescent Amusement Co., of Nashville, Tenn., has purchased the building at Gadsden occupied by the Princess. Transaction involved $60,000.

Stroudsburg, Pa.

H. A. Scheurmann, manager of the Sherman, suffered a fracture of a bone in his left knee when struck by a car as he was crossing the street in front of the theatre.

Portland, Ore.

Completely renovated with new seats, new sound Avalon (nabe) has been opened by O. H. Wiebe.

A. W. Metzger and company will begin the construction of a theatre in Gresham, Ore.

Gloucester, Mass.

Arthur S. Murch, Jr., has been assigned to manage the North Shore here, succeeding James Kincade, who died recently. Murch, former manager of the Federal, Salem, has been relief man in North Shore M&P district.

Ben Greenberg, manager of the Stadium, Woonsocket, father of a 10-pound girl.

Newark.

In the drive for the sale of tickets for 'Midsummer Night's Dream' at the Shubert, first prize was split between R. Clark of the Wellmont, Montclair, and Al Barber of the Clairidge, Montclair.

Akron.

Ernie Austgen has been appointed manager of the New Ohio theatre Cuyahoga Falls. House is now in process of construction. He was formerly at Loew's here.

Lincoln.

Al Kehr's new Prairie theatre, Ogalalla, which is the biggest theatre building program in the state since the depression, has already passed the $85,000 cost mark.

Don L. Meyers, who has the Comstock, Comstock, Neb., has just picked up and opened the Variety, Arcadia, Neb.

Estimates point that pre-Xmas business in the state was 25% higher than for the same period in 1934.

Des Moines.

Fred Levey has sold his theatre at Holstein, Ia., to Ed. Kugel of Clarks, Neb.

Irving King has sold the Royal, Charter Oak, Ia., to Harold Smith. Smith operates houses at Carson and Walnut, Ia.

Opening of a theatre by F. X. Long at Roland, Ia., gave town its first cinema in nine years.

Fifty patrons rushed from the Orpheum at Fairfield, Ia., when a $6,000 fire destroyed $600 in films and damaged the projection machinery and lobby of the house. The blaze originated in the projection room, according to L. E. Gaines, owner and manager.

Boston.

Philip Smith, who heads the Academy Pictures Corporation of New England, has been selected as distributor of Victor and Edward Halpern presentations, Zeidman productions and Derr-Sullivan features.

St. Louis.

Morris Plessner, who handled nabe house advertising for local p.m. paper, has succeeded Al Zimbalist, resigned, as head of adv. and publicity dept. for St. Louis Amusement Co.

Joseph Deitch, who was with A. H. Blank Circuit in Iowa, has been appointed chief booker for St. Louis Amusement Co., succeeding Bessie Schluter, who will be supervising head of two of co.'s nabe chain.

Appollo Theatre Corp., headed by Joseph Litvag, has incorporated with 200 shares of no par value and $10,000 in paid-in capital. Organization is erecting nabe house in West End apartment house district.

- The 39 Steps, Transatlantic Tunnel, Mister Hobo, First a Girl. Four in a row. A box office record unmatched this season.
- Rhodes, The Empire Builder, King of the Damned, Secret Agent, It's Love Again, are on the way. They'll speak for themselves.
- GB Productions have been stepped up to keep pace with the productions made by anybody, anywhere. That takes in a lot of territory. But GB has always taken in a lot of territory.
- The GB family tree was planted way back in 1898. In Europe, we're one of the pioneers. In the U. S. A., we're one of the youngest. Experience and youth. An unbeatable combination.
- We are interested in production, distribution, theatre operation —sound apparatus, theatre supplies, newsreels, educationals, radio sets, 16 mm. equipment, television, and many more enterprises.
- We are the largest employers of labor in the entire industry. Outside the U. S. A.—our circuit is the largest—and gives more money to American producers—than any circuit in the world.
- With this background—this production record in one season—exhibitors may definitely look to GB for product second to none, by every box office standard. GB is in America to stay.

MARK OSTRER
Chairman of the Board
Gaumont British Picture Corp. Ltd.

TWO STARS IN ONE
First a girl then a boy always a joy
Directed by Victor Saville
FROM THE PRODUCERS OF "39 STEPS"

STOPS 'EM ALL..TOPS 'EM ALL

Step up and see the season's smartest stepping show

The Dancing Divinity

JESSIE MATTHEWS

in

FIRST A GIRL

Then a boy—always a joy

It's a dancing picture . . . A singing picture . . A laughing picture . . . A tell-it-to-your-neighbor picture.

RUDY VALLEE BROADCASTS FOUR OF ITS SONG HITS
. . . *on his coast-to-coast hook-up tomorrow night.*

OPENING FRI. ROXY, N. Y.

TOPS 'EM ALL

GB

AND "TRANSATLANTIC TUNNEL"

CLEANING UP FROM

OPENING SOON . . .
RADIO CITY MUSIC HALL

. . . Arliss as a patcher-upper of romances is at his best . . . and his best means box-office plus.

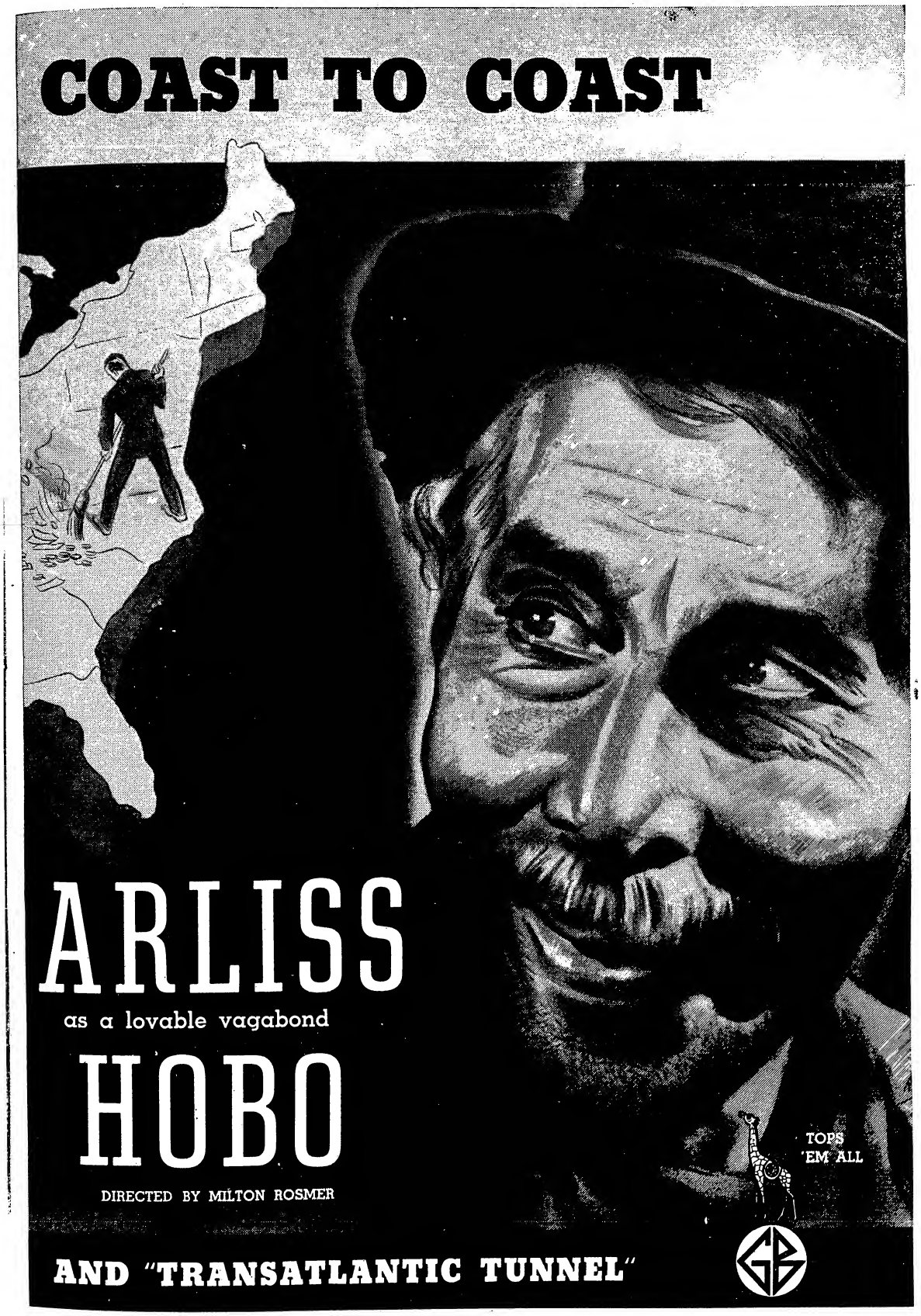
. . . Arliss has played them all . . . Rothschilds, Prime Ministers, Rajahs, Millionaires, Cardinals . . . here's his most down to earth and most up-to-the minute role.

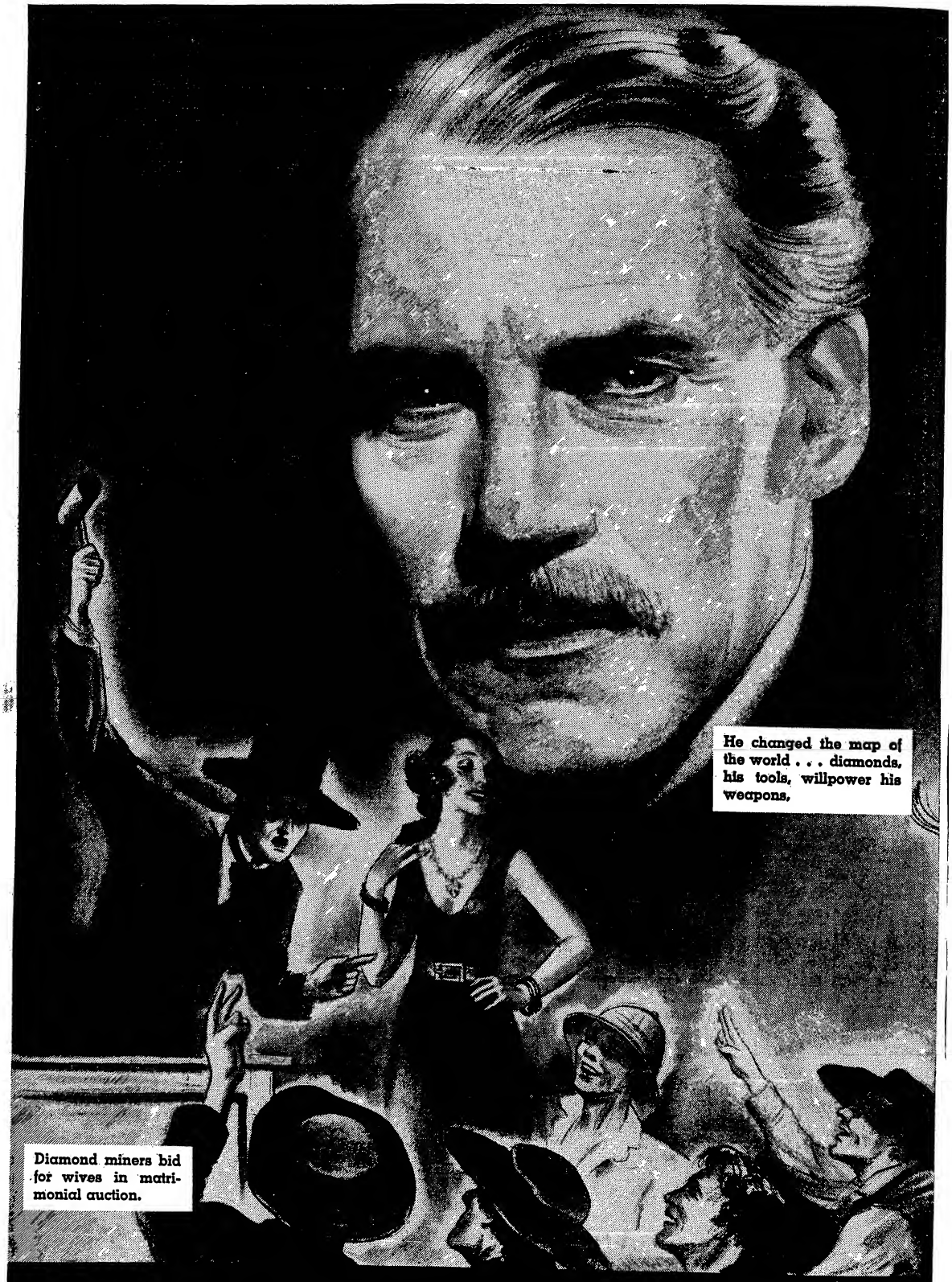
GEORGE

Reveals an entirely new personality

MISTER

FROM THE PRODUCERS OF "39 STEPS"


COAST TO COAST
ARLISS
as a lovable vagabond
HOBO
DIRECTED BY MILTON ROSMER
TOPS 'EM ALL
AND "TRANSATLANTIC TUNNEL"
GB

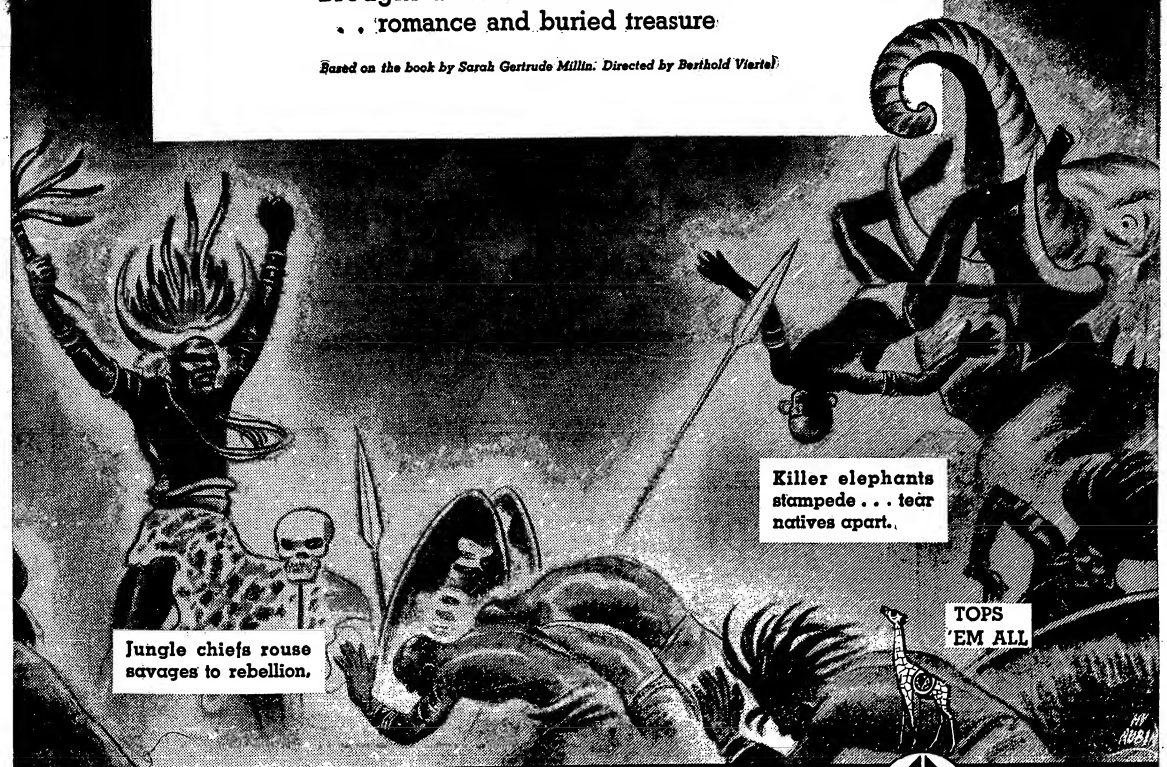

He changed the map of the world . . . diamonds, his tools, willpower his weapons.
Diamond miners bid for wives in matrimonial auction.
FROM THE PRODUCERS OF "39 STEPS"

Star of "Dodsworth" in the impossible
. . . A better role than "Dodsworth"

WALTER HUSTON
RHODES,
the EMPIRE BUILDER

Rhodes of Rhodesia. Diamond King of the World. Conquered the jungle . . . Brought a new thrill to adventure . . . romance and buried treasure

Based on the book by Sarah Gertrude Millin. Directed by Berthold Viertel



AND "TRANSATLANTIC TUNNEL

HELEN VINSON
JOHN GIELGUD
SALLY EILERS
WALTER HUSTON
C. AUBREY SMITH
CONSTANCE BENNETT
LUPE VELEZ
WILL HAY
ROBERT DONAT
JESSIE MATTHEWS
BARRY MACKAY
PETER LORRE
LESLIE BANKS
JACK HULBERT
FAY WRAY
CLAUDE RAINS
MAY † ROBSON
RICHARD DIX
CICELY COURTNEIDGE
CONRAD VEIDT
GEORGE ARLISS
JOAN ★ BENNETT
VICTOR • MCLAGLEN
ELIZABETH ALLAN
SONNIE HALE
MADGE EVANS†
ROBERT YOUNG
BORIS KARLOFF
MADELEINE CARROLL
RICHARD ARLEN
EDMUND LOWE
SYLVIA SIDNEY★
NOVA PILBEAM
HAPPY NEW YEAR!
They not only wish it to you, they assure it to you
Stars of the
GB STAR SPANGLED SPECIALS
Physical Distribution • Fox Exchanges • Canada, Regal Films, Ltd.
Courtesy of
★ WALTER WANGER
† M. G. M.
• 20th CENTURY-FOX
TOPS 'EM ALL
FROM THE PRODUCERS OF "39 STEPS" AND "TRANSATLANTIC TUNNEL"
GB

1935 in Variety

Jan. 1—Hollywood actors told the NRA that producers 'tricked, hamstrung and lied to 'em' and amateurs were being treated as sensitive artists on the air programs.

Jan. 8—Flemington, N. J., was grossing $50,000 a week with the Hauptmann trial, and Syracuse went straight pictures.

Jan. 15—U. S. government started out after films' scalp, and a Minneapolis lawyer, shocked by 'Sailor Beware' (legit), sued the management for $4 and expenses.

Jan. 22—Department stores were going in for more show biz ballyhoo, and Harlem appeared to be on the downbeat as a nite life center.

Jan. 29—Television reports crashed the stock market ticker, while Jake Lubin got a dinner from the Friars.

Feb. 5—NBC time sales gross for January was $2,890,910, new monthly high, and sustaining talent was cut from $22.50 to $18.

Feb. 12—Mannie Cohen resigned from Paramount, and Eddie Cantor swapped a can of coffee for a tube of toothpaste.

Feb. 19—Hollywood reported . J. McCarthy left for the Coast.

Feb. 27—MPTOA convention opened , and a midwest burlesque house added opera singers.

March 6—Jack Benny got $10,000 for a week in Boston, a $4,000 salary increase in eight months, and Columbia Pictures copped eight of the 18 Academy awards.

March 13—Equity split over the Sunday show issue, and hoofers were anticipating a general off-to-Hollywood on the Astaire boom.

March 20—Los Angeles court had to decide whether actors are artists or laborers, and a Baltimore nitery presented a 'male Sally Rand.'

March 27—Indoor circuses closed their best season in years, as the studios threatened a Hollywood scram-out over high taxes.

April 3—Douglas Fairbanks, Sr., was reported through with pictures, and Hollywood couldn't decide between Florida and North Carolina.

April 10—NVA declared the plate-passing custom out, and Hardeen, at a magicians' convention, almost drowned when he couldn't escape from a milk can.

April 17—Hays office said dual bills were on the way out, and Lunt and Fontanne added some stooges to 'Taming of the Shrew.'

April 24—Gaumont-British was discussing television shows for its London theatres, and the San Diego exposish sprang a nudist display.

May 1—Warner Bros.' music publishing firms threatened to walk out on ASCAP, and Joe Schenck did straight while Liz Bergner interviewed the press.

May 8—Film scouts primed for some straw hat (summer theatre) rubbering, and Childs' pancakeries went in for floor shows.

May 15—American Federation of Actors asked the circuits to stop charging commission, and bookies took it on the chin when 'Old Maid,' at 40 to 1, won the Pulitzer prize.

May 22—Picture business was up 12% over 1934, and RKO's vaude book dwindled to three weeks.

May 29—NRA voiding left show business out on a limb, and Liggett's opened the 'drug store ti .'

June 5—John E. Otterson was appointed prez of Paramount, and Richard Watts and John Mason Brown won VARIETY's film and legit critics' boxscores, respectively.

June 12—Radio industry considered establishing an ether 'Hays Office,' and Hollywood paid $586,000 for 14 of the season's New York legit shows.

June 19—Ethel Waters got $4,500 for picture house dates, top salary for a colored single, and the Metropolitan Opera bunch was looking for sopranos with s.a.

June 26—Studios reported a shortage of gangster types, and Will Hays left for the Coast.

July 3—Eddie Cantor and Sam Goldwyn kissed and made up, and Leslie Howard denied he's a matinee idol.

July 10—Show biz decided to retain the five-day week, and vaudeville decided to go in for the 30-second minute.

July 17—Fellow named Shakespeare looked like the coming season's most prolific scribbler with five shows due on Broadway, and the two ends of a vaude horse sued each other.

July 24—Songwriters declared war on the Duffy copyright bill, while RKO agents were staying home to do the housework.

July 31—Amateur talent booking was named the 'No. 1 racket,' and an indie house in Jersey replaced 'crockery nite' with five acts of vaudeville.

Aug. 7—Doyle and Donnelly, playing a Catskill summer resort, had to cancel when they broke out in a herring rash, and 'Jumbo' was set to open Sept. 15.

Aug. 14—Managers burned over Equity's double Sunday pay demand, and 'wired radio' looked set to go.

Aug. 21—The world mourned for Will Rogers.

Aug. 28—Show business suggested a living memorial to Will Rogers, and Broadway legit got away to a late start.

Sept. 4—Nine films grossed $380,000 in a week on Broadway, and 'Jumbo' was set to open Oct. 4—definitely.

Sept. 11—Radio broadcasters were going in for scenery, and 'Top Hat' tipped itself to a $134,000 first week at the Music Hall.

Sept. 18—Major Bowes entered the $1,000,000-a-year income class, and Solly Violinski, offered a Berlin engagement, asked for $1,250 and funeral expenses.

Sept. 25—Max Gordon burned $60,000 worth of old scenery, and politicians were going in for showmanship.

Oct. 2—Songwriters threatened to strike on the Coast, and Sam Lyons caught four bookers loitering in the Loew office.

Oct. 9—Al Lichtman quit United Artists, and 'Jumbo' was set to open Oct. 22—positively.

Oct. 16—Atlas Corp. bought into RKO for $11,000,000 worth, and news syndicates offered Bruno Hauptmann $50,000 for a 'confession.'

Oct. 23—W. R. Hearst informed VARIETY why he's quitting California, and 'Jumbo' was set to open Nov. 2—absolutely.

Oct. 30—Metro bought Leo Feist, Inc., was set to open Nov. 9—honest.

Nov. 6—Managers blamed rehearsal pay requirements for quick legit foldups, and American acts were going abroad by the boatload.

Nov. 13—WB-RKO-Par acquitted of conspiracy charges in St. Louis, and Fox-20th got the Dionne quins for a picture at $70,000.

Nov. 20—'Jumbo' opened—no foolin'—at the Hippodrome, and Ann Corio, declaring vaudeville is no place for stripping, cancelled a $1,500 booking of her own accord.

Nov. 27—Hollywood ridiculed London's claim that American stars wanted to go abroad because the tax nick over there is lighter, and New York's picture critics organized to pick the year's best film, or 10 best.

Dec. 4—Broadway had 15 hit shows as against 13 the entire previous season, and national union trouble loomed in the Paramount-IATSE dispute.

Dec. 11—Sam Goldwyn offered $200,000 for the 'Jumbo' rights and the IATSE won itself a closed shop.

Dec. 18—WPA proposed a 'living newspaper' theatre for Broadway, and Al Jolson counted up $15,000,000 arnings in 33 years.

Fiction and Films

By WOLFE KAUFMAN
Decadent South

Grace Lumpkin is one of the few American women writers with any conception of the masses and the spirit of the times. Her previous novel, 'To Make My Bread,' won her the Maxim Gorky award. In play form it is current in New York as 'Let Freedom Ring.' Her newest work is 'A Sign For Cain' (Furman; $2.50), a story of the decay of aristocracy in the south. It is a novel that is not easy to read and even harder to forget once read. It is brutal, stark, unrelenting.

The pictures of the Negro tenant farmers, share croppers, plantation workers, poor whites, the not-so-poor whites who hold the reins, all seer. When Miss Lumpkin, towards the end of the book, arrives at her tragedy, the outbreak of lust, murder and rebellion, she convinces the most arcened.

The book, however, has no film value.

Critic's First

Harry Hansen has been the book critic of the New York World-Telegram for some time now, and for a long time previous he held the same job in Chicago. He is a good critic, a discerning critic, and frequently a tough critic. He has panned many books in his time, so he probably won't mind an awful lot when his first novel, 'Your Life Lies Before You' (Harcourt Brace; $2.50) is panned in turn.

It is a charming little book, completely harmless, completely unpretentious, completely meaningless. One of those quiet little rambles of the small-town boy, who wanted to be a reporter and who fell in love with a beautiful girl who died.

The various maiden aunts in Dubuque, Toledo, Kalamazoo and points East will like it. Not for films.

F. D. R.' Gum-Shoer

President Roosevelt, it seems, had an idea for a detective story but didn't have the time to finish it, so he told his idea to Fulton Oursler, and Oursler, being a smart editor, immediately got to work on the idea. He called in a half dozen name writers and said, 'Let's finish this detective story and I'll publish it.' Now it emerges in book form as 'The President's Mystery Story' (Farrar and Rhinehart; $2.00), by Rupert Hughes, Samuel Hopkins Adams, Anthony Abbott (Oursler), Rita Weiman, S. S. Van Dyne and John Erskine.

A surprisingly good thriller it is, too, considering the fact that the six writers involved each wrote only a hunk and left it up to the next man to continue, not worrying much about logic, or build up for the future. It could be filmed.

Omnibus of Crime

The miser was locked in and starving, yet he washed his hands in goldust. He lived indoors for two years, but when he was found his face was sunburned. That's the base of the yarn. C. St. John Sprigg tells it, in 'The Corpse With the Sunburned Face' (Crime Club; $2.00). It's incredible, but has a considerable amount of excitement. Not for films.

One of the goriest books ever is 'Death on the Bridge,' by Royce Howes (Crime Club; $2.00). Laid on a tramp steamer, with no regulation cops around, it spins merrily along in actiony manner. One of the best whodunits in some time.

Not for films.

By EPES W. SARGENT
Spare Parts

Allene Corliss discovers no new factors for her 'Smoke in Her Eyes' (Farrar & Rinehart; $2), but she assembles her story interestingly, if not engrossingly, from standard spare parts.

Her heroine is the starry-eyed country mouse who nibbles at the city cheese while spending a winter with her married sister and a somewhat boring brother-in-law, who has mental convulsions when he slips with his secretary. Too much straining for effect and the over-use of cer in situations robs the book of its chance for appeal. Not for pictures, even if it were cleaner.

Grinde's $50 Reprint

Nick Grinde, film director, received $50 check from Readers Digest for permission to reprint his article in the December issue of Esquire.

Literati

Jewish Papers In Reich

Newsvendors, kiosks and newsstands all over the Reich must not handle Jewish papers or periodicals any more, according to a new order of the authorities.

Curious fact is that numerous cafes and restaurants in Berlin now have one or two Jewish dailies on file. These papers seem to be plenty in demand, judging from the long list of visitors waiting their turn to obtain one from the crowd.

Circulation, it is learned, has not diminished now that the order stopping street sale has been put in force, while the number of ads has tripled.

Authors League Treasury Low

Members of Authors League received statement from Louise Silcox, treasurer, that the fund treasury is bare and there is little hope of replenishing it in the near future.

According to Miss Silcox, receipts from last appeal to members was low, due perhaps to announcement that government funds were to give work relief to authors under WPA. Federal Writers' Project has done nothing towards relieving burden on the fund, as it only uses authors who are on public relief rolls. In addition, many authors have problems employment under WPA could not solve, even if rules were so modified as to make work obtainable for them.

Merrick Out, Grahame In

Sheilah Grahame, Hearst-King Features writer here, has been made Hollywood rep for North American Newspaper Alliance. She succeeds Mollie Merrick, who held the post for eight years, and resigned when NANA refused to permit her to broadcast.

Ias Merrick keeps her copyrighted column; Hollywood in Person; which will be serviced by another syndicate. Under the new job she goes on the air.

India Protests Book

Hamish Hamilton, who recently published Katherine Mayo's new book, 'The Face of Mother India,' in England, has received word that the book has raised a storm of protest in India. Report says that protests have been made to Secretary of State for India and to the Viceroy, and that effigies of the author are being burned.

British Prime Minister has also received a protest.

Harper's New V.P.'s

Lee Foster Hartman, ed Harper's Mag, and Frank S. MacGregor, head college department, were made vice-presidents of Harper Bros.

Ordway Tead, head of the economic book department, was made director to fill vacancy caused by death of John Larkin.

George W. Buckley Dead

George W. Buckley, 85, author and retired minister, died Dec. 23 in Los Angeles. Burial in Michigan.

Graduated University of Michigan in 1873 and, after touring Pacific states as newspaper man and magazine writer, he edited paper kn .n as 'Sunday-Weekly Spirit of the West.' Was ordained in Unitarian church in 1887. Among his writings was 'The Wit and Wisdom of Jesus.'

Hearst Reported After Kent

Reliably reported that Frank R. Kent, vice-prexy of the Baltimore Sun, whose daily column out of Washington is syndicated in 40-odd newspapers, has turned down a $50,000 a year offer from William Randolph Hearst. Understood the publisher wanted Kent's column for his string of dailies exclusively. At present the strip appears in most towns in papers that are rivals to Hearst properties.

Kent has from its very beginning opposed vigorously the present administration in Washington. Hearst's sympathies currently lie opposite Roosevelt also.

other of 6 Wins Award

Award of $10,000 for best first novel in Pictorial Review-Dodd, Mead contest, won by Margaret Flint of Bay St. Louis, Miss. Novel is titled 'The Old Ashburn Place,' and was selected from 2,632 MMS. entered in competition.

Margaret Flint is married to ester Warner Jacobs, engineer, and is the mother of six children.

Raymond Clapper Joins S-H

Raymond Clapper, political columnist for Eugene Meyer's Washington Post, has resigned and will shift his daily stint over to Scripps-Howard D. C. bureau, which will syndicate his column.

Clapper was with the Post for about a year. Prior to that he worked political beat for Scripps-Howard office in the Capital.

Satire, Inc., sponsori new monthly called Satire. First issue, dated December, has fact detectiv mags on pan. January issue to burlesque film fan publications.

Hugh Layne is editor, with Arthur Ray McCowen and Adrian Lopez assisting.

It Die'

Copy re Gide's latest book, 'If It Die,' published by Random House in li ited edition, was seized in a raid upon the Gotham Book Mart, 47th street, N. Y.

Random House is to defend th book for Gotham Book Mart.

Chatter

H. G. Wells back from California.

Professor André Siegfried went to Europe.

Clare Leighton on her way sout to visit Georgia and Carolinas.

Walter Lippmann's 'Interpretations 1933-1935' out January 21.

Rebecca West's new novel, 'The Thinking Reed,' on Viking's spring list.

'Life of Lafayette,' by Andreas Latzko, February choice Literary Guild.

Hearst mag organization to concentrate on development of Pictorial Review.

Donald Henderson Clarke finishing new novel titled 'Tawny' for publication in March.

Welbourne Kelley has new book due March 26, titled 'So Fair the House,' William Morrow publishing.

Harold Ellis has been appointed Canadian representative for Sports Illustrated, ith headquarters in Montreal.

Viking Press publishing Franz Werfel's 'The Eternal Road,' biblical drama which Max Reinhardt is producing on Broadway.

Fred E. Keefer, Jr., formerly with San Francisco Examiner and American Weekly, has joined Chicago staff of Scripps-Howard.

'Man the Unknown,' by Dr. Alexis Carrel, in its 13th printing here, went into second edition in England almost immediately after release.

American publishing rights to 'Libel,' by Edward Wooll, recently published in England and current on Broadway in play version, secured by Macrae Smith of Phila.

Alexander Afinogenov, Soviet playwright, arrives here Jan. 7. Will make first public appearance as guest of honor at luncheon given by League of Political Education at Hotel Astor, New York, Jan. 14.

Spring additions to Modern Library include Dostoyevsky's 'The Possessed,' Ellen Glasgow's 'Barren Ground,' Henry James's 'The Portrait of a Lady,' Nikolai Gogol's 'Dead Souls,' Anthony Trollope's 'Barchester Towers' and 'The Warden,' and 'The Complete Works of Horace.'

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CHATTER

Broadway

Big Miami trek is on.

Maurice Golden shifting to Radio City.

Fortune Gallo pulled out for Chicago.

Irving Mills may buy into Danny Healy's.

Joe (Hollywood) Moss golfing in Pinehurst.

Alice (World-Telly) ughes to Italy on vacash.

Numerous ticket offices springing up in vicinity of Hipp.

Frank Freeman, Par theatre head, back from Atlanta.

The Jasies (Mrs. Tillie Leblang) ducking Florida this winter.

Mary Morrissey has been named secretary to Jock Whitney.

The Joe Levys have moved further up on Riverside Drive.

Otto Ludwig Preminger, director of 'Libel,' off to Hollywood.

Laurence Schwab up from Miami Beach to observe 'May Wine.'

Lillian DaCosta sailed Friday night (27) on a West Indies cruise.

Gaston Stern got into a draught and spent Christmas with a bad cold.

Lou Smith's missus rushed back for the New Year holiday from down south.

Jack Oswald and wife are back in New York after long tour by car for Paramount.

Dave Bader got a lucky calm crossing back from England this time of the year.

Boarded windows on Broadway as usual to protect windows from New Year's Eve crowds.

Paul Whiteman's star spangled dressing room at Hipp is a burn-up for Jimmy Durante.

Paramount's publicity quarters divided so that fan and newspaper writers have separate offices.

Willard S. McKay, general counsel for Universal, to Florida for vacation with family, already there.

Peggy Hopkins Joyce taking over Anna Held's restaurant Friday afternoon for a cocktail party to friends.

Jack Meltzer now associate producer for Celebrated Pictures in New York. First short goes into production Feb. 1.

Even some of the smaller bars in the Times Square area asking a $5 cover charge for music and entertainment New Year's Eve.

Jack Oakie left Thursday (26) for Hollywood after a week in N. Y., during which he appeared on the air. Back to the Coast for Paramount.

Paris

By Robert Stern

Charles David quitting as manager of the Pathe-Natan studios.

Harry Foster here to look after Lupe Velez' proposed French film.

Marcel Pagnol taking over the Theatre des Arts to wire it for films.

Hilda Brown rehearsing new Concert Mayol show, 'Flesh Revue.'

Reopening of the Empire with a music show postponed until after New Year.

Cirque d'Hiver going in for music spectacles, with 'Pearl of Bengal' in the ring.

Maurice Lehman petitioning the city of Paris for renewal of subsidy for the Chatelet.

Al Romans' band and Emily Horn at Chez Yvonne, formerly Lucienne Boyer's nitery.

Francoise Rosay to Neubabelsberg, to play in a German talker, with no French version.

Raymond Gheusi, son of the director of the Opera Comique, wedding Solange Schwartz, ballet mistress of the Comique.

Jean Pages, who works for Dick de Rochemont and also for local papers, boosting March of Time in a speech at the Club du Fauborg.

Berlin

By Claire Trask

Scala's Xmas gift—two extra shows on holidays.

Philharmonic Orchestra returned from tour in England.

Lessing theatre under receivership, may be torn down next spring.

'Under Pampas Moon' (Fox) having German premiere at the Atrium.

Theatrical bootmakers, Striska Bros., sending shoes to the U. S. now.

Franz Lehar's 'Merry Widow' still going strong—current at the Plaza.

'Revanche' ((Revenge'), new Willi film, getting under way in January.

Schiller theatre taking a new breath of life under new management of Juergen von Alten.

Richard Wagner's 'Meistersinger' nixed in Graz (Austria), following demonstrations by the audience.

Newly opened Deutschland Hall, holding 20,000, is largest Berlin arena. Specially built for Olympic Games.

'Dancing Fool,' silent pic concerning the tragic fate of Nijinsky, is being rewritten by Marieluise Droop for Euphono.

Heinrich Schlusnus of the Berlin State Opera signed for 'Autumn Melody' (Terra), his premiere appearance in films.

'Devil Is Woman' (Par) stopped suddenly by the German censor after it had been running for months all over the Reich.

Leni Riefenstahl has been commissioned by Dr. Joseph Goebbels to make a film on the Olympic Games, with different versions for the big nations.

J. W. Brown, director of the British Film Institute, returned to London after investigating possibilities of closer co-operation regarding educational films.

Open-air festival week planned in Frankfurt for next summer for Olympic Games visitors, with Goethe's 'Faust,' Schiller's 'Maid of Orleans' and Shakespeare's 'Julius Caesar' to be produced.

Metro had a special trade show at the Marmorhaus, viewing 'Vagabond Lady,' 'Broadway Melody 1936,' 'China Seas,' 'Murder in the Fleet,' 'Bonnie Scotland,' 'No More Ladies' and 'Anna Karenina.'

Palm Springs

New concentric wheel bikes getting a play.

Palm Springs News installing handicapper for the race season.

Eddie Cantor getting a last load of the sun before leaving for New York.

Samuel Untermyer, town's first citizen, arrived for the winter last week.

Archie Gottler and bride, Patsy Van Ness, honeymooning for a fortnight.

Dog show was a big success. People came to see the celebs, not the hounds.

Babe Daniels-Pauline Gallagher fashion show had picture names modelling.

James Cagney visited the Springs for the first time, spent all of his time golfing.

A. C. Blumenthal challenged Frank Shields to singles. And Shields is a tennis champ.

The Frank Morgans spent a week here to get tanned before ducking to New York for New Year's.

Michael Bartlett and Charles Farrell have a grudge golf match, but no date is set for the playoff.

Paul Cavanaugh and his sister, Laday Paget, in shorts. It's all so different from the Isle of Wight.

Mike Levee inaugurated the new plane service from here to New York last week. He was the first passenger.

Toughest justice of the peace is here. Getting as high as $100 for traffic violations, but it's no secret. Violators walk right into it.

Des Moines

By R. W. Moorhead

The 1936 Iowa state fair will be Aug. 26-Sept. 4.

Walter Huston in 'Dodsworth' set for the Shrine auditorium Jan. 6.

Over 3,000 invitations for the Variety Club's 'shut-in' party at the Paramount.

'Tobacco Road' did $6,000 in two performances at the Shrine, taking in $2,200 at the matinee.

Mr. and Mrs. A. H. Blank and son, Raymond, to spend six weeks in Miami and Hollywood, Fla.

Bernie Lowe, operator of the Mayfair, faces judge for violation of state and city closing laws.

J. J. Deitch from Tri-States to Warner Bros., St. Louis, with H. W. Wengel to handle bookings for Tri-States now.

Lincoln Theatre Corp., granted a zoning appeal to build a $15,000 film house at southwest Ninth and Caulder streets.

Mrs. Verona DeVore Cavanagh filed suit in district court Dec. 12 for divorce from James Hale Cavanagh, recent manager of the Orpheum and now in Los Angeles.

G. Ralph Branton's air-line slogan entries were 'Making All America Neighbors' and 'Making Neighbors of a Continent,' so what happens—'Makes a Neighbor of the Nation' wins.

Seattle

By Dave Trepp

Burton James reports a good repertory season.

Slim Martin band leaves Club Victor this week.

Frank Newman, Jr., and the missus to Portland on visit.

Dick Jurgens band to bow out of Olympic Bowl Jan. 15 after run of 14 weeks.

Skouras brothers, Archie Bowles and J. J. Sullivan return south after big conference here.

John Jess, pioneer tap dancer and long time at stage door of Orpheum theatre, steps into that spot at the Paramount theatre.

Harry Woodin readying 'Legend of Grand Coulee,' picturing $63,000,000 government dam on Columbia river, for premiere at Spokane early next year. Woodin to handle full-length feature for indie release, with Hooper-Connell producing.

London

Marie Burke back from New York.

Buddy Rogers back to the United States.

Charles Farrell a likely import for an indie John Stafford picture.

'Closing at Sunrise' finished at the Duke of York's, Dec. 14, after three months' run.

Owing to 'sanctions,' Percy Athos' girl show, booked for Rome, has been cancelled.

Bernard Mainwaring, director, has been signed by British Lion commencing Jan. 1.

'Broadway Melody' (MG) tipped $55,000 on its first week at the Empire, house record.

Alhambra and Coliseum play three shows daily during the Christmas-New Year holiday.

Joan Bennett signed to play stellar roles for Gaumont-British. She comes to London in April.

Agreement between Concordia Films and Ramon Novarro, by which latter was to be featured in 'The Cabinet of Dr. Caligari,' has been cancelled.

'Young England,' stage meller which the boys razzed audibly from start to finish, and which ran eight months because the audience went to throw things, is returning to the West End.

Biggest start on the screen in central London newsreel houses is Haile Selassie, billed by the Madame Tussaud's waxwork exhibition as His Imperial Majesty, Emperor of Abyssinia.

Budapest

By E. P. Jacobi

Henry Sherek, London producer, here on a visit.

Jean Renald wrote a French novel about Martha Eggerth.

Armstrong's 'Ten-Minute Alibi' going strong at Bethlenter theatre.

'Song Bird,' Aron Tamasi's folk play, to be turned into opera with Zoltan Kodaly music.

Ilona Titkos, whose successes so far were mainly in light comedy and burlesque, played 'Lady Macbeth' in a radio performance.

'Azra,' Gizy Bajor's success as a prose play some years ago, in rehearsal at the Opera House with music by Eugene Zador.

Georges Baklanoff and Fedor Chaliapin, not long ago Budapest's pet baritones, were both badly received at the Municipal theatre.

Matrimonial Agents' Association protesting against presentation of a burlesque at Komedia Orfeum because their vocation is ridiculed in it.

Istvan Szekely directing first Hungarian dramatic film, 'Only for a Night,' at Hunnia currently. 'Be Good Unto Death,' adaptation of Zsigmond Moricz's juvenile story, next.

'Henry VIII,' new stage play by Austrian Joseph Albrecht, to be put on at the National, with Julius Csortos or Feren Kiss in the part handled by Charles Laughton on the screen.

Manager Nemeth of the National theatre, has forbidden all members of the troupe to play in films during the winter season, up to March 31. Also prohibited use of theatre's telephone lines for actors.

Panama

By Bea Drew

Eleanor Van out of hospital.

George Gershwin and Frank Morgan visitors.

Town is overrun with shows but mostly for charity.

Colored kid actors put on 'The Merchant of Venice.'

Richard Cromwell was a visitor here, traveling under his real name.

Regina Taylor has left the Atlas Garden and is singing at the Ritz now.

National Theatre doing a program of native dances. Native costumes worn.

Merrilyn Brown, daughter of Neva Breeding, dancer, gave a piano recital.

Atlas Garden has added a large dance floor and new stage for its orchestra.

Terence De Bourg, colored, giving a dramatic and musical show at the Club House Theatres.

Commander Dyott, explorer, may return to Panama and make a film for the Tourists Bureau.

William Benbow, who brought 'Harlem Revue' to Panama, is getting another show together.

Barrios and Co. have bought the Cecelia and Colon Theatres from the Wilcox Co. Will pay for new sound equipment.

Vaudeville show at Fort Clayton had all the entertainers from the Happyland cabaret. Happy Draughon acted as m. c.

Kelley's Ritz was closed for one night by the municipal authorities. Ritz has owed $75 for three years on its cabaret license.

Another beauty contest on. Trying to find the prettiest girl in the Canal Zone and the prettiest in Panama. Winner gets a trip to Costa Rica.

Lyle Womach sold his interest in the El Rancho. Leaving for California, he will pick up talent and go to Lima, Peru, where he will open another beer garden.

New show at the Atlantic with Mary Allelly, Peggy Delmar, Celinda, Zoe Adair, Mimi Chevalier, June Marshall, Virginia Shoad, Curley McManus, Jerry Kibbey, Pola Shaffer, Mary Urban and Fred Dale.

Mexico City

By D. L. Grahame

Carlos Chavez, director of National Symphony Ork, to U. S. for five months.

Joe Munoz, star novice bull fighter, turned scribbler; reporting bull fights for a local daily.

Biggest local bull ring announces that it grossed $65,000 on the first three shows of the season. Record biz.

Authors of drama, 'Mussolini, the African,' won over objecting civic fathers with argument that work doesn't snub Il Duce.

William R. Jennings, operator of Cine Olimpia, biggest local cinema and only American exhibitor here, Mexico City's badminton champ.

Popular Credit Bank, a Mexican institution, financed production of 'Mas Alla de la Muerte' ('Beyond Death'), made by the Exito pic co-op.

Raul Talan, Mexican boxer-screen actor, now touring the Orient, announces that he has lined up a Filipino capitalist to finance picmaking in Mexico.

Palace of Fine Arts (National Theatre), now closed for repairs, mentioned as spot for return engagement here in January of La Argentina, Spanish dancer.

Baltimore

By Albert Scharper, Jr.

Izzy Rappaport scrammed town for five-week visit with mother on Coast.

'Sleepy Hall' orch returns to the Lord Balto hotel Jan. 7 and is figured to stick till spring.

'Chum' McLaughlin upped to N. Y. and caught five legit shows in three days, plus 'Jumbo' in a spare afternoon.

National Agency, nitery bookers in this area, has absorbed Chic Kessler's office, with Kessler added to its staff.

With her forthcoming production of Shaw's 'Saint Joan,' Katharine Cornell will skip this town and ring up in Buffalo, burg of her birth.

After closing performance of local talent revue at Loew's Century, many of the ams in cast wept when realized careers were suspended.

David Hurwitz, local attorney, has taken over distribution in this area of 'Trial of the Century', two-reel assembly of news shots of Hauptmann trial.

House staff handled advance publicity on 'Constant Wife', starring Ethel Barrymore, current at Auditorium. First time in years no P. A. ahead of a legit show stopping off here.

Frank Buck gave local zoo couple of monkeys, which Park Board was loath to accept since appropriation has been chopped and upkeep of animals already caged difficult to maintain.

Biggest nitery project around here in some time opened last week by Harold Mason. Called the Astoria Club, caters solely to Negroes. Nut at Astoria tops that of any ofay spot in town. 'Lucky' Millinder orch in for fortnight, with Fats Waller and Duke Ellington crews carded to follow.

Milwaukee

Jim Clark new assistant manager at Riverside, replacing Doug Conine.

Projectionists won fight for 7½% wage boost and two men in a booth from the independents.

Al Buettner takes over the amateur show announcing job at the Riverside, replacing Tommy Bartlett.

After an absence of five years, Dave Schooler returns Thursday (2) for two weeks as m.c. at the Riverside.

Billy Diamond of Chicago is booking acts for the Alhambra, which will feature a line of girls and five acts in presentation style.

Peggy Gear signed as line producer at Riverside, which will again feature line of girls after dropping idea some six months ago.

The Gran-Warner interests dropped the Strand, which has been taken over by Irving Stein and has been turned into a double feature grind with a 15c. top.

Hollywood

Screen Dancers benefit garnered $1,000.

Joe Cunningham has the acting bug badly.

Eph Asher may market a new table game.

Jim Thorpe landed spot in 'Wil West' at Radio.

Joe Penner loading up with California real estate.

Fred MacMurray training to get air pilot's license.

Sam Goldwyn gifted his employees with week's paycheck.

Joe Traub recuping after three-week boat trek to Panama.

Ben Piazza to Frisco scouting male talent for Paramount.

Four generations of May Robson's family in for holidays.

Pat O'Brien and the missus back from month's trek in the east.

Olive Howard, of M. C. Levee's office, flew eastward for vacash.

Henry Leon Wilson, Jr., is a reader at Selznick-International.

Carl Brisson returned from Manhattan for next pic at Paramount.

Metro shot opening of Santa Anita races for 'Garden Murder Case.'

Russ Phelps has joined the Walter Wanger publicity department.

Lester Cowan east on Fanchon & Marco's release plan for proposed picture.

Charlie Skouras broke out with bonus checks for Fox-West Coast employees.

Jim McGuinness is going to N. Y., but can't make up his mind which way.

Men's tailors swamped with orders from women going heavy on mannish garb.

After conferring with L. B. Mayer in New York, Fred Pelton has returned to Metro.

Carl Laemmle, Sr., extended greetings to his studio workers via a 24-sheet on the lot.

Marx Bros. installed mikes in their Hollywood drug store to mouth orders to the kitchen.

Eddie Sutherland telling how doctors gave him up two years ago during pneumonia stage.

Nat Pendleton tore up three trees trying to emulate Tarzan to a group of Mexicans at Ensenada.

Homer Curran planed to Gotham to arrange bookings for Biltmore here and Curran, Frisco.

Glen R. Kershner, cameraman actor, has been made a member of the N. Y. Explorer's club.

Louis Foster, of Par's operations department, may lose use of right eye due to auto accident.

Donald Ogden Stewart and Will Johnstone back at MG writers' building, but no assignments.

Billy McLain, negro actor, who originated the cake walk in 1892, spotted in 'Anthony Adverse.'

After a month's whirl around New York, Zion Myers returned to associate producer's desk at Radio.

Joseph Santley finished 'Dancing Fleet' at Republic and joins Walter Wanger for next directorial job.

John D. Clark due here for 20th-Fox confabs. Plans to hit several exchanges on way back to N. Y.

Patsy Kelly joins Al Jolson on the Shell-Chateau hour Jan. 11. Her second appearance on the program.

Eddie Hilliard, London stage producer, ogling talent for his forthcoming productions in England.

Edwin Justus Mayer elected to exec board of Screen Actors' Guild to succeed Nunnally Johnson, resigned.

Mike Levee back from Gotham, where he arranged prelims for Leslie Howard's production of 'Hamlet.'

Tom Mix and wife enroute to New York by boat where he starts a p. a. tour to Mexico, Central and South America.

Hunt Stromberg gave William Anthony McGuire 1,000 aspirins for Xmas. They're going in for a racing stable.

'Strike Me Pink' production staff gave silver trophies to Eddie Cantor and Director Norman Taurog after pic windup.

Ginger Rogers snapped a 16 mm. version of 'Follow the Fleet' at Radio in which she and Fred Astaire are working.

Harry Warren back from Gotham minus Al Dubin. Latter turned back from New Orleans to spend holidays with family in N. Y.

Merritt Hulburd, Sam Goldwyn story ed, in from Gotham. He recommended 'Hurricane,' which Goldwyn bought for Eddie Cantor.

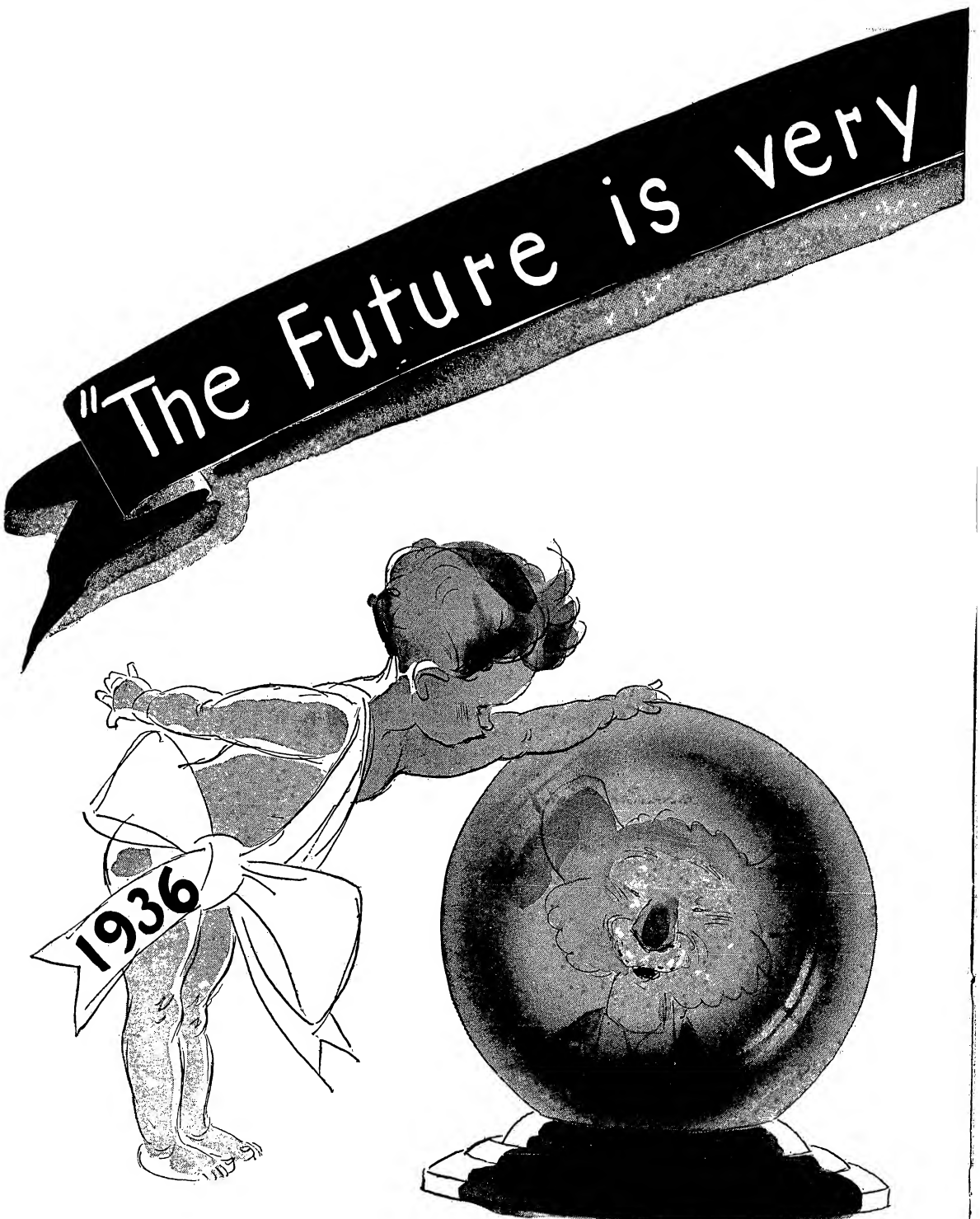
Michael Balcon commissioned S. C. Lee, L. A. theatre builder, to design make-up studios for Gaumont-British while on the Coast.

Perfect stand-in has been found for Billy Mauch, 10, radio actor, playing in Warner's 'Anthony Adverse.' He's the lad's twin brother.

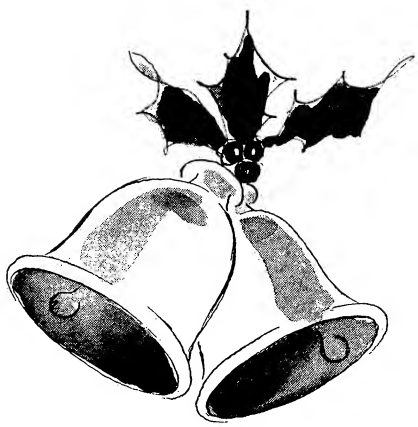
Stephen Morehouse Avery, Ralph Jester, Edith Fitzgerald, Frank Shields, Errol Flynn and Elmer J. Griffin and other film people, have bought the Bath and Tennis club.

Herbert Stothart's new three-year contract with Metro carries an unusual clause stipulating that he is to brook no interference, except from L. B. Mayer and Eddie Mannix.

"No wonder most of the news is about Metro-Goldwyn-Mayer Pictures and Loew's ,Inc. They're the greatest combination in show business!"


"The Future is very
1936

Metro-Goldwyn-Mayer!"



OUR HAPPY NEW YEAR WISH TO YOU IS MORE THAN JUST WORDS!

Things to look forward to:

RIFFRAFF *with* Jean Harlow
WHIPSAW *with* Myrna Loy
SMALL TOWN GIRL *with* Janet Gaynor
TARZAN ESCAPES *with* Johnny Weissmuller
THE GREAT ZIEGFELD *with* William Powell, Myrna Loy, Luise Rainer
ROSE MARIE *with* Jeanette MacDonald, Nelson Eddy
WIFE VS. SECRETARY *with* Clark Gable, Jean Harlow, Myrna Loy
ROBIN HOOD OF ELDORADO *with* Warner Baxter
GORGEOUS HUSSY *with* Joan Crawford
ROMEO AND JULIET *with* Norma Shearer, Leslie Howard
THE GOOD EARTH *with* Paul Muni, Luise Rainer

Things you'll never forget:

MUTINY ON THE BOUNTY
A NIGHT AT THE OPERA
A TALE OF TWO CITIES
ANNA KARENINA—I LIVE MY LIFE
RENDEZVOUS—AH WILDERNESS
CHINA SEAS—BROADWAY MELODY of '36

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. VARIETY takes no credit for these news items; each has been rewritten from a daily paper.

East

McAlpin hotel invited all the store and street corner Santa Clauses to a dinner Christmas day. About 100 accepted, but only five turned up.

Lily Pons gave a farewell dinner to her mother Christmas day. Mother sailed for Europe the following day.

Arba Blodgett called off production of 'Singing City,' but paid the five actors already engaged two weeks' salary each.

Christmas matinees not as good as last year.

Blanche Yurka expects to do her own new version of 'Lysistrata' in London in the spring.

Harlem's Black Eagle to go on a lecture tour, giving the lowdown on the Ethiopians.

Joe Humphries, sports announcer, in Jersey City Medical Center with heart trouble.

Two front rows of seats out of the Shubert for 'Tapestry in Gray' because scenery is oddly constructed.

American Academy of Dramatic Arts to give its first of the season at the Empire Jan. 3.

Edward Johnson gives in on his banning of the claque at the Metropolitan. Concedes that cheer leaders seen to be necessary. But now the artists hire the pluggers. Johnson later denied his acquiescence.

Harry Silverman, 46, stagehand at French Casino, was crushed to death by a falling counterweight Dec. 26.

Three Georgians instituting suit in the Supreme Court here to enjoin further performance of 'The Mulatto' on the grounds it libels the citizenry of that state. Martin Jones, producer; Langston Hughes, author, and entire company named defendants.

Fritz Kreisler headed for Berlin Thursday after playing 48 concerts over here.

Children's Hour, Inc., sues Mayor Mansfield of Boston and his censor, Herbert L. McNary, for $200,000 for keeping the play out of that town. Herman Shumlin tags with a similar claim for $50,000.

Dorie Doe, Met contralto, gave a tea Friday for Beryl Rubenstein, of Cleveland Institute of Music.

Dramatists' Guild notified producers it will require changes in the basic contract after March 1. Understood it's to correct film royalty provisions. Claimed picture participation in drama productions gives angel the edge and discourages competitive bidding, keeping prices down.

Harlet Hagman Sebastian, former showgirl, in Florida to perfect residence preparatory to a divorce action. She has already been legally separated from her husband. Announces she will not seek alimony.

Marine theatre, Flatbush, Brooklyn, had a wastebasket fire Thursday. Put out with a hand extinguisher with no great damage. House was empty at the time.

Adrienne Amss planing to N. Y. Thursday, remembered she had left a diamond ring in the Pittsburgh washroom. Phone message through the pilot recovered the ring before someone else found it.

Al Woods offering cut rates to 'Night of Jan. 16' to all persons who on that night can prove it to be their birthday. Jury will be empaneled from those with that birthdate.

Appellate division of supreme court in N. Y. granted on Friday a temporary injunction restraining License Commissioner oss from suspending the license of the Republic theatre because of the alleged violation of the pact on the area of exposure in strip acts. Commissioner claimed the Republic had exceeded its allowance. Injunction granted by a 3-2 vote of the bench.

Murray & Queen looking for a middle-aged American Indian who can act. Need him for 'Russet Mantle.'

Theodore J. Hammerstein to stage 'The Sap Runs High.'

Appellate division of Supreme Court by a 4-1 decision upholds Equity's action in closing 'Right to Happiness' in '31. Lower court had given Du Roy & Le Maistre $40,000.

Fire in Crystal theatre, Brooklyn, ousted audience of 300 Friday afternoon. Small blaze, due to defective wiring, quickly extinguished.

David Sarnoff, of RCA, reports industry 'still retains its youthful outlook and vivacity.'

Anne Revere, lead in 'Children's Hour,' adds personal $50,000 slander suit to Boston municipal headache. Resents suggestion she is appearing in an indecent play.

Richard Hageman to conduct six weeks' season of grand opera in Toronto. For Canadian G. O. co.

Coast

Final L. A. divorce decree granted Doris Deane, screen actress.

Suit filed in L. A. by P. S. Pembroke, screen writer, to recover $3,000 in silverware from former wife, Gertrude Short, film actress, who claims it is her's by virtue of property settlement in 1932.

Oliver Morosco spent a night in jail after being picked up by L. A. police because he wasn't able to pay $5 fine.

In San Francisco radio address, Alexander Woollcott said he believed David Lamson, author of 'We Who Are About to Die,' and who is now in San Quentin awaiting his third trial on charges of murdering his wife, is innocent.

Divorce granted Lillian Sloane, singing teacher, from Paul Sloane, film director, in L. A.

Arriving in Hollywood, Oscar Hammerstein, II, predicted musicals soon will sweep movies.

Damage suit for $35,000 has been filed in L. A. court against Victor Jory by Paul McVey. Latter charges actor was driving on wrong side of street when his car struck plaintiff's.

L. A. divorce granted Inez Palange, Italian actress, from Michael Morrell.

Thieves pilfered home of Eddie Nelson in North Hollywood of more than $5,000 worth of jewels and furnishings.

According to complaint filed in L. A. court, Barbara Stanwyck owes A. & S. Lyons, Inc., agency, $3,500 for work obtained for actress over two-year period.

Asking recision of contract, E. Fitzpatrick filed complaint in Los Angeles charging Bruce Knox, owner of Kings Club, with misrepresenting value of night spot when Knox sold him half-interest.

Charging Lya Lys, actress, and her husband owed him $2,013, Henry Guttman filed suit in L. A. for recovery of coin.

Injuries sustained in recent auto crash proved fatal to Fred Sheldon, for years doorman at old California theatre in Frisco and later doorman at Curran, Los Angeles.

L. A. police held Ted Healy on charge he set fire Christmas Eve to apartment of Marion Bonnell, actress.

Award of $200 made to Mary Donovan Cross, screen actress, by L. A. court as result of accident in which actress was injured.

L. A. divorce granted Mrs. Marie K. Russell, dance instructor.

Divorce proceedings started in L. A. by Iris Adrian, stage and screen actress, against Charles Henry Oyer, Jr., reputed heir to $60,000,000 estate.

L. A. court called Juanita Hansen, former screen actress, as character witness for Mrs. Hazel Belford Glab, on trial for alleged forging of her husband's will.

GARDEN GOES BLACK 'N' RED IN SAME EVENING

By JACK PULASKI

Couple of seasons ago Madison Square Garden tried the screwiest show set-up on record, that of a colored choral assemblage of 1,000 voices plus motor-paced bike races, all for one admission. It flopped and so did last Friday's (27) all colored fight card. There weren't enough people present to fill an average size picture theatre and most of the 12 four-round bouts were dull.

The show was the idea of the Garden's matchmaker, J. J. Johnston, who lifted the Golden Gloves amateur boxing idea originated by Paul Gallico for the N. Y. Daily News and the Chicago Tribune. Contestants in loud satin bathrobes entered the darkened ring and were alternately spotlighted while the names, age, occupations and ring records were announced over the loud speaker.

Also following the Gallico idea, the backs of the robes were lettered 'Black Diamond Gloves.' Microphone announcement was that the best man, as judged by the scribes would receive 'a black diamond stickpin.' To stir action a bonus of $25 went to the fighters who scored knock-outs. There were three kayos but in each instance the loser was outclassed and there was no exictement. Only applause noticed during the evening was when Joe Jeannette entered the ring as a second. What gallery fans there were whiled away the time by making wise cracks.

There were several fighters on hand who are known to be fairly good men. Among them was a 168-pound Newark waiter who adopted the name of Ray Miller. His win was accomplished in less than two minutes. Present, too, was Roy Williams of Chicago, a light heavyweight who has been in the training corps of Joe Louis. Roy lost a decision to Gene Mickens, although the latter was tagged twice and almost went down.

Some comic scrappers included Dewey 'Doodad' Anderson, who is blacker than black. Announced that he had 68 fights and won 67. He managed to get the decision but it was no cinch. Then there was Bob Ice Cream of Norfolk, who tried to smack his opponent with the first swing—and missed. He lost.

The little or less known men were paid $50 and the others got $100. Even so, what with the operating expense and other costs it was apparent that the Garden's poor stunt was quite in the red.

30 Years of Mugging

When VARIETY started exactly 30 years ago, the office in the Knickerbocker theatre building, New York, consisted of three desks, two typewriters, one telephone, an office boy, Epes W. Sargent (Chic) and Sime. Also, but not on salary, a sheriff who sat outside the door. In fact, he sat outside the door so long he became part of the place, and when VARIETY moved from the Knickerbocker to the St. James building he moved right along.

VARIETY, along with the show business it covers, has changed since December, 1905, but one thing unchanged is the doorway prop. At VARIETY's present building on 46th street a sheriff still sits outside the door. The lives of the paper and the sheriff became so fused the paper was made a family tradition—and the present sheriff is the grandson of the first sheriff. His attachment is even greater than his grandpa's—six pages.

The first thing VARIETY saw when it opened its eyes 30 years ago was an opening act at Hurtig & Seamon's. The paper was never dropped on its head when a baby, but that experience at Hurtig & Seamon's had practically the same effect. In its first 12 years VARIETY saw more opening acts, at Hurtig & Seamon's and elsewhere, than it could count, if it could count, which it couldn't.

Then came the war. Then came the NVA. wasn't built in a day. But 'A Night in Venice'

In its 30 years VARIETY has been first more often than the proverbial opening act. It was first to print New Act reviews, first to print Bills Next Week, first show paper to print cable news, picture reviews (trade or dailies), foreign picture reviews, picture house reviews, legit boxoffice grosses, picture boxo grosses, nite club department, radio news, radio reviews (trade or dailies), phonograph disc reviews (trade or dailies), legit critics' boxscore, film critics' boxscore, out-of-town legit reviews, Times Square department, news from the dailies (so headed) and 95% exclusive news matter.

But these distinctions are generally known to the trade, and when asking questions VARIETY's readers usually inquire about other things. 'How does VARIETY get all that news every week?' or 'Why don't you guys learn to write English?' or 'What's holding you up?'

So, for the first time in its 30 years, VARIETY's insi modus operandi exposed:

Getting the News

VARIETY has around 40 foreign correspondents in about 30 foreign nations and 200 in the United States, besides about 40 staff (editorial) men and women in its four o ces—New York, Hollywood, Chicago and London. These 280 people walk around all day asking, 'What's new?' You know the type.

Writing the News

Writing the news on VARIETY is a comparatively simple matter. VARIETY reporters are limited by office rules to a vocabulary of 130 words, including three variations of 'and,' four of 'but' and six of 'lousy.' The idea being that anybody who can't remember 130 words doesn't belong on VARIETY. In that manner much time is saved.

Editing the News

VARIETY's copy readers are also limited as to vocabulary, but not as stringently as the reporters. Editors are permitted to know 132 words, but are not permitted to look in a dictionary. An editor caught looking at a dictionary is penalized by being sent to see the show at the Grand Opera House (G.O.H.). But there isn't a dictionary in the office. If a reporter spells a word wrong, it's a horse on him. Anyway, no word is ever so badly misspelled that the reader can't figure out what the reporter intended to say.

What advertising?

Going to Press

For its first 20 years VARIETY never went to press. It went to the cleaners. It still doesn't go to press like other papers of its size. It goes to press in the subway, because the print shop is 'way down town. This outburst, occurring every Tuesday afternoon, is known as 'the weekly miracle.'

The past 30 years of the show business are mirrored in the pages of VARIETY, and 30 years of VARIETY are mirrored in the show business. From Hurtig & Seamon's to Radio City Music Hall, from Bowery honky-tonks to the French Casino, from John Drew to Clark Gable, from Billy Watson's 'Beef Trust' to Billy Rose's 'Jumbo,' from the buggy whip to the stream-lined car, from booze to prohibition and back to booze again, from the 100-seat store show to the 10,000,000-seat radio broadcast. That was and is show business. That was and is VARIETY.

So it's been 30 years of mugging.... side.

Now It's Bowling Denting Show Biz

Salt Lake City, Dec. 29.

Ancient pastime of Rip Van Winkle has captured the fancy of Salt Lakers to such an extent that other local amusements are beginning to notice the tremendous popularity of bowling.

Everybody's become an ardent fan, it seems, from the debutante to the dowager, and father-son combinations are numerous. A new bowling plant, which has 15 alleys, was recently constructed by Verne McCullough, local wrestling impressario. Impetus is gained daily with the formation of leagues divided into four groups: industrial, business men, women and youngsters.

McCullough has done very little advertising. It's mostly by mouth (he's a lawyer by profession).

MARRIAGES

Claudette Colbert, film actress, to Dr. Joel Pressman, Los Angeles physician, Dec. 24, in Yuma, Ariz. Second try for both.

Robert Waxman to Frances Williams, in New York, Nov. 3. Groom is an agent. Bride the singer.

Dave Greenstein, theatrical attorney, Dec. 28 to Irene Freedman, non pro.

REPEAT ROBBERY, $500

Albany, Dec. 29.

Rialto, films, at Cohoes was nicked for $500 when the safe was cracked open in the middle of the night. It was a repeat performance for yeggman.

The burglary was almost an exact duplication of one when $1,000 was taken two years ago.

Birdwell Puffs Selznick

Hollywood, Dec. 29.

Russell Birdwell, reporter on the L. A. Examiner, has succeeded Joe Shea as publicity director for Selznick-International, who resigned.

Birdwell, prior to joining the Hearst paper, was on the RKO publicity staff and also directed shorts there.

McGuire's 'Hats'

Hollywood, Dec. 29.

William Anthony McGuire is doing the screen play of 'Hats in the Air' at Metro.

It's from Taylor.

BIRTHS

Mr. and Mrs. Jack Chertok, daughter, Dec. 26, in Santa Monica. Father is Metro shorts producer on the Coast.

Mr. and Mrs. Frank Mitchell, daughter, Dec. 27, in Hollywood. Father is the stage and film comic.

New York Theatres

PARAMOUNT TIMES SQUARE
CLAUDETTE COLBERT and FRED MacMURRAY
'The Bride Comes Home'
On the Stage
GLEN GRAY and His CASA LOMA ORCHESTRA
"Wrought into a film triumph by Warner Bros."—American
MAX REINHARDT'S
MIDSUMMER NIGHT'S DREAM
Twice Daily: 2:30 & 8:30. All seats reserved
HOLLYWOOD Th. 'way&51st-CI.7-5900

LOEW'S STATE 45th STREET & BROADWAY
MARX BROTHERS
"A Night at the Opera"
New Year's Eve—Midnite Stage and Screen Show
VAUDEVILLE — Ed Sullivan and Revue — RITZ BROS.

CAPITOL B'WAY at 50th ST.
Charles Dickens' Greatest Love Story
"A Tale of Two Cities"
Cast of 8,000 in M-G-M film
Starring RONALD COLMAN

RKO THEATRES
86th ST. AT LEXINGTON
Jan. 1-3 LILY PONS in "I DREAM TOO MUCH" and "MISS PACIFIC FLEET" with Joan Blondell
81st ST. AT BROADWAY
Jan. 1-3 LILY PONS in "I DREAM TOO MUCH" and "MISS PACIFIC FLEET" with Joan Blondell

BETTE DAVIS-FRANCHOT TONE in
"DANGEROUS"
RIVOLI
Continuous from 9:30 A.M.—Midnite Shows

7th Av.& 50th St.
ROXY
25c to 2 35c to 7
'If You Could Only Cook'
with Herbert Marshall and Jean Arthur

RADIO CITY MUSIC HALL ROCKEFELLER CENTER 50th Street and 6th Avenue
SHIRLEY TEMPLE in
"The Littlest Rebel"
ON STAGE: "THE TOY PRINCESS," Leonidoff's Christmas Pantomime in three acts . . . Symphony Orchestra.

STRAND B'WAY & 47TH
Popular Prices
CAPTAIN BLOOD
Errol Flynn — Olivia DeHavilland
Lionel Atwill — Basil Rathbone
MIDNITE SHOW NIGHTLY

What a glorious year it has been!...

Hit after hit! One after another! Culminating in the sweeping box-office success of SYLVIA SIDNEY in "MARY BURNS, FUGITIVE!" No wonder the eyes of the industry are on

WALTER WANGER

PRODUCTIONS

Now the new year comes blazing in with "THE TRAIL OF THE LONESOME PINE," first great outdoor picture produced in the new three-color Technicolor process! It's nearing completion! Soon ready to go! With nine big pictures to follow! Truly, the company that in less than a year acquired the most brilliant array of stars, writers and directors ever assembled by an independent producer, that gave you six great attractions in the few short months since its inception, may well exclaim:

What a glorious year looms ahead!...

Released thru
PARAMOUNT

VARIETY 30th ANNIVER

CARL LAEMMLE 30th ANNI

May the future of both Variety and Universal be as magnificent as

MAGNIFICENT OBSESSION

With the opening of this, the most important picture I have had the honor to present in years, I take the opportunity to extend my sincere best wishes to all my friends in the industry!

Carl Laemmle

GARY COOPER in "OPERA HAT"
a FRANK CAPRA production
GRACE MOORE in "SISSY"
Directed by JOSEF VON STERNBERG
BING CROSBY
in an EMANUEL COHEN production (1936-37)
RUTH CHATTERTON in "NO MORE YESTERDAYS"
a B. P. SCHULBERG production directed by MARION GERING
HARRY RICHMAN—ROCHELLE HUDSON
in "ROLLING ALONG"
Directed by VICTOR SCHERTZINGER
HERBERT MARSHALL—JEAN ARTHUR
in "IF YOU COULD ONLY COOK"
Directed by WILLIAM SEITER
and
F R A N K C A P R A
RANKING DIRECTOR OF THE MOTION PICTURE WORLD

RONALD COLMAN in "LOST HORIZON"
a FRANK CAPRA production

IRENE DUNNE
in her first Columbia production

COLUMBIA PICTURES

The cornerstone of your success for 1936

THE PRODUCER OF "HENRY VIII"

ALEXANDER KORDA

offers the following group of top flight productions in the 1936 campaign for major box-office honors!

ROBERT DONAT

Sensational star of "The Count of Monte Cristo" in a gay romantic comedy

"THE GHOST GOES WEST"

With JEAN PARKER EUGENE PALLETTE

Directed by RENE CLAIR • Screenplay by ROBERT E. SHERWOOD

H. G. Wells' remarkable prophesy of what the world will be like one hundred years from now sweeping across the screen a century before its time. *It is the greatest exploitation picture in years!*

"THINGS TO COME"

Directed by William Cameron Menzi

H. G. Wells'
"THE MAN WHO COULD WORK MIRACLES"

with ROLAND YOUNG and an all-star cast • *Directed by Lothar Mendes*

The amazing story of an unknown tailor's assistant who performs things that will make the world shake with laughter and amazement!

CHARLES LAUGHTON

in Edmund Rostand's world-famous classic!

"CYRANO DE BERGERAC"

We predict that this will be the greatest picture of Laughton's career. The whole world knows the thrilling, romantic story of CYRANO DE BERGERAC. The role has been portrayed by some of the greatest actors in the history of the theatre. And now it comes to the screen, starring the one man who will add new lustre to a famous characterizati

Personally directed by Alexander Korda • Associate director Lee Garmes

Thrill after thrill in this dramatized history of flight!

"CONQUEST OF THE AIR"

Written and directed by John Monk Saunders, author of "Wings"

"MOSCOW NIGHTS"

with Laurence Olivier • Penelope Dudley-Ward • Harry Baur

A colorful drama of spy intrigue and high romance in exotic pre-revolutionary Russi *From Pierre Benoit's famous novel.*

a Granovsky Producti *Directed by Anthony Asquith*

LONDON FILMS

Released thru **UNITED ARTISTS**

For months and months, newspapers, magazines and nation-wide radio broadcasts have been heralding the approaching world-premiere of a motion picture creation which has won the distinction of being the greatest entertainment the screen has to offer.

Charlie Chaplin

IN

MODERN TIMES

Written, Directed and Produced by
CHARLES CHAPLIN

Released thru
UNITED ARTISTS

CHARLES "BUDDY" ROGERS
JUNE CLYDE
CHARLES BICKFORD
RAQUEL TORRES
DANCE BAND
RED WAGON
ANTHONY BUSHELL
DOUGLAS FAIRBANKS, JR.
GERTRUDE LAWRENCE
MIMI
GRETA NISSEN
CARL DIEHL
BEBE DANIELS
LUPINO LANE
SPY 77
SOUTHERN MAID
DON ALVARADO
MATHESON LANG
JANE BAXTER
DRAKE THE PIRATE
ATHENE SEYLER
SIR GERALD DU MAURIER
GEORGE CURZON
The LIVING DEAD
LESLIE PERRINS
BELLE CHRYSTALL
IRST

Hitch your Box-office to FIRST DIVISION Stars

DIVISION

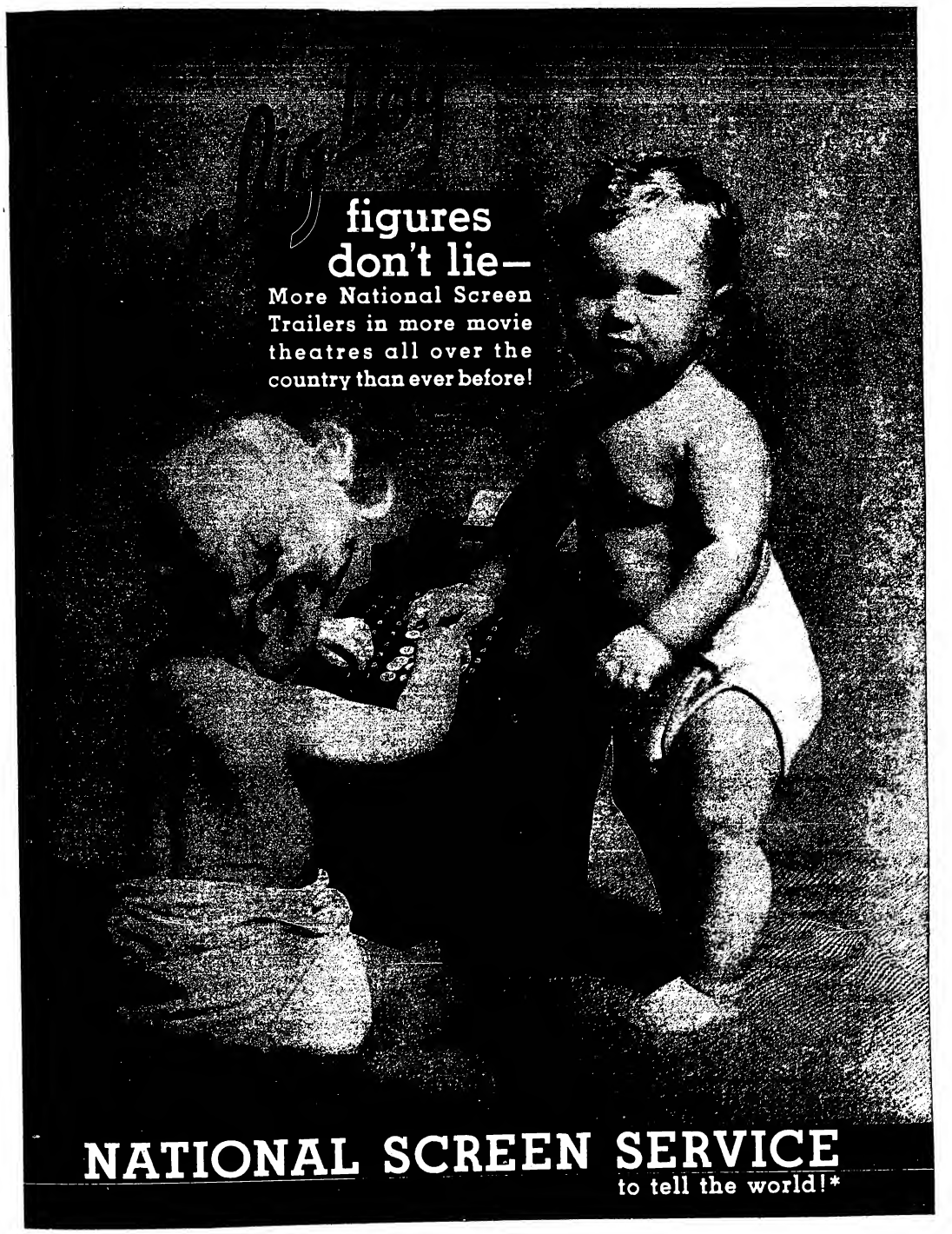
ALLIANCE PRODUCTIONS

AT ALL EXCHANGES HARRY H. THOMAS, PRESIDENT
EXECUTIVE OFFICES RKO BUILDING RADIO CITY, N. Y.

BIP PICTURES ARE PRE EMINENT

Alliance Films

The
CUP THAT
CHEERS
for the show of
1936
Educational Pictures
CARIN KIDS
THE MASTER SINGERS
PAUL TERRY TOONERS
TIM AND IRENE
TOM HOWARD GEORGE SHELTON
BUSTER WEST TOM PATRICOLA
BERT LAHR
NIELA GOODELLE · FRED LIGHTNER
EARL OXFORD NELL KELLY
ERNEST TRUEX
JOE COOK
BUSTER KEATON
A toast to better showmanship—to a Happy New Year for both exhibitor and patron—through programs with laughter, spice and variety...programs with a kick but not a kick-back.
Presented by
E. W. HAMMONS
Educational Pictures
THE SPICE OF THE PROGRAM
Distributed in U.S.A. by
20TH Century-Fox Film Corporati


figures
don't lie—
More National Screen
Trailers in more movie
theatres all over the
country than ever before!
NATIONAL SCREEN SERVICE
to tell the world!*

NOTICE TO ALL THEATRE EMPLOYERS

We will play the new MARCH OF TIME No.9 shortly. Exploitation possibilities this month are better than ever. And this theatre is going to sell it harder than ever!

One episode in the new issue covers the Townsend Plan. So keen is the interest in this that Townsendites around town are already clamouring to see it... Remember the grosses we had on the G-Men pictures! This March of Time tells a true story of Secret Service smashing the biggest dope ring in history... And as for the Japan-China crisis! Watch the front page of any paper any day!

Between now and the time MARCH OF TIME No. 9 is played, will employees please call it to the attention of patrons whenever possible. They will be interested and it will mean box-office to the theatre.

THE MANAGEMENT

Dear Exhibitor——

You ain't seen nothing yet - till you see "The Singing Kid."

Happy New Year!

Al Jolson.

New Year Greetings

FROM

EDWARD EVERETT HORTON

Congrats and
Season's Greetings
to VARIETY Muggs

Pete Smith

METRO-GOLDWYN-MAYER

Season's
Greetings

ROBERT E. HOPKINS
METRO-GOLDWYN-MAYER STUDIOS

SID ROGELL

COLUMBIA PICTURES

Happy anniversary

Shirley Temple.

RICHARD

BOLESLAWSKI

1935 DIRECTOR 1936

•

"CLIVE OF INDIA"
20TH CENTURY

•

"LES MISERABLES"
20TH CENTURY

"O'SHAUGHNESSEY'S BOY"
METRO-GOLDWYN-MAYER

"METROPOLITAN"
20TH CENTURY-FOX

NOW DIRECTING
"THE THREE GODFATHERS"
METRO-GOLDWYN-MAYER

Under Contract to METRO-GOLDWYN-MAYER

W. P LIPSCOMB

Current Production

•

SCREEN PLAY *
"A MESSAGE TO GARCIA"
20TH CENTURY-FOX

RELEASED SOON
"A TALE OF TWO CITIES"
SCREEN PLAY
METRO-GOLDWYN-MAYER

OTHER 1935 PICTURES

"CARDINAL RICHELIEU"
Dialogue—20TH CENTURY

"CLIVE OF INDIA"
inal Screen Play and Di
20TH CENTURY

"LES MISERABLES"
Screen Play anl Dialogue
20TH CENTURY

JUST COMPLETED
"UNDER TWO FLAGS"
Screen Play and Dialogue

* In Collaborati

Under Contract to 20TH CENTURY-FOX

Happy New Year

ROBERT Z. LEONARD

HUNT STROMBERG

PRODUCER OF

"AH, WILDERNESS"

"THE GREAT ZIEGFELD" "ROSE MARIE"

"WIFE VERSUS SECRETARY" "SMALL TOWN GIRL"

METRO-GOLDWYN-MAYER

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to

VARIETY

TAY GARNETT

— CURRENT RELEASE —

"PROFESSIONAL SOLDIER"

20th CENTURY-FOX

ROBERT NORTH

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BEST WISHES

VARIETY

IRVING BERLIN

Season's Greetings to VARIETY

HAMILTON MAC FADDEN

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WILLIAM STEPHENS

JOSEPH L. MANKIEWICZ

METRO-GOLDWYN-MAYER

My Best Wishes

J. WALTER RUBEN

METRO-GOLDWYN-MAYER

WALDEMAR YOUNG

Screen Playwright

Under Contract
to Paramount

Management:
CHARLES K. FELDMAN

Norma Shearer

Holiday Greetings

TED LEWIS

JOHN STONE

ASSOCIATE PRODUCER

●

20TH CENTURY-FOX

JOHN M. STAHL

PRODUCTIONS

"SEED"

"STRICTLY DISHONORABLE"

"BACK STREET"

"ONLY YESTERDAY"

"IMITATION OF LIFE"

"MAGNIFICENT OBSESSION"

"LADDIE" "NITWITS"

GEORGE STEVENS

DIRECTOR

RKO

In Preparation—"I Won't Dance" Fred Astaire—Ginger Rogers

"ALICE ADAMS" "ANNIE OAKLEY"

Completed Screen Play for "ROAD GANG"

Management LANDAU COMPANY

DALTON TRUMBO

MEMBER SCREEN WRITER'S GUILD

UNDER CONTRACT TO

WARNER BROS.

In Preparation

*"YOUNG NOWHERES"

"A SLIGHT CASE OF MURDER"

*In Collaborati

CONGRATULATIONS—

ANDREW TOMBES

Under Contract to 20TH CENTURY-FOX

Management—AL KINGSTON

Holiday Greetings

WALLACE FOX

DIRECTOR RKO STUDIOS

Jeanette MacDonald

Season's Greetings!

Edgar J. Mannix

METRO-GOLDWYN-MAYER

Season's Greetings

RODGERS and HART

HOWARD ELLIS SMITH

Screen Plays*

"THE MAN WHO BROKE THE BANK AT MONTE CARLO"
(Ronald Col

"PROFESSIONAL SOLDIER"
(Victor McLaglen — Freddie Bartholomew)

"IT HAD TO HAPPEN"
(George Raft)

"TO MARY—WITH LOVE" ing Post Serial)

Member Screen Writer's Guil

GREETINGS

CHARLES BUTTERWORTH

METRO-GOLDWYN-MAYER

KEN GOLDSMITH

SUPERVISOR — REPUBLIC PRODUCTIONS — "Leathernecks Have Landed," "Leavenworth Case," "The Harvester"

Dear Everyone —

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With words and music by

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and

Harry Revel

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Season's Greetings

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AND
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ON ITS 30th ANNIVERSARY

JO SWERLING

HOWARD J. GREEN
WRITING *and* PRODUCING
for COLUMBIA
Management
SMALL-LANDAU COMPANY

LEWIS E. GENSLER
PRODUCING
for
PARAMOUNT

OMAR KIAM
COSTUME DESIGNER
●
UNITED ARTISTS
STUDIO

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EDWARD ARNOLD

1935 RELEASE:

"THE GLASS KEY"
"DIAMOND JIM BRADY"
"REMEMBER LAST NIGHT"
"CRIME and PUNISHMENT"

Current Engagement, Title Role of
"SUTTER'S GOLD"
For Universal Pictures Corporation

Representation of
SAM JAFFE, Inc.

Under Personal
B. P. SCHULBERG

BEST WISHES

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After Completing 15 Consecutive Weeks This Season, I'll Take Time Out to Extend

Holiday Greetings

To All

Continuing My Route

BOOKED SOLIDLY

Until June, 1936

Engagements Astutely and Consecutively Arranged by

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NEW YORK CITY

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Holiday Greetings—

HORACE JACKSON

Metro-Goldwyn-Mayer

NORMAN TAUROG

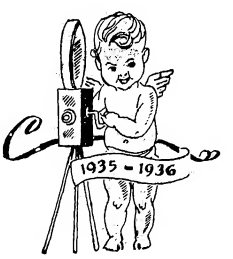
DIRECTOR

EDDIE CANTOR

"STRIKE ME PINK"

A SAMUEL GOLDWYN PRODUCTION

FOX
WEST COAST
THEATRES



EDMUND GWENN

RECENT RELEASES

"THE BISHOP MISBEHAVES" — MGM

"SYLVIA SCARLETT" — RKO (Courtesy of MGM)

CURRENT ASSIGNMENTS

"ANTHONY ADVERSE" — WARNER BROS.

"THE WALKING DEAD" — (Courtesy of MGM)

Personal Representative: NOLL GURNEY

Congratulations to VARIETY

•

WM. ANTHONY McGUIRE

Season's Greetings—

•

HERBERT, LEW and DOROTHY FIELDS

•

Greetings

FROM

PAUL MUNI

VARIETY—

MY BEST WISHES ON YOUR

30TH ANNIVERSARY

SAMUEL J. BRISKIN

RKO—RADIO PICTURES, INC.

MARGO

Currently Appearing in

Guthrie McClintic's

"WINTERSET"

By MAXWELL ANDERSON

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Soon to Be Released for M-G-M

"ROBIN HOOD OF ELDORADO"

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SEASON'S GREETINGS

FROM

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CENTER THEATRE

THE ROCKEFELLER CENTER PLAYHOUSE

49TH STREET AT SIXTH AVENUE

ROCKEFELLER CENTER

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CHARLES KENYON

ADAPTATION

"A MIDSUMMER NIGHT'S DREAM"

•

Adaptation and Screen Play

"PETRIFIED FOREST"

•

Adaptati and Screen Play

"THE GIRL FROM 10TH AVENUE"

•

Story and Screen Play

"THE GOOSE AND THE GANDER"

•

In Preparati

"THE CREAM PRINCESS"

In Collaborati

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SOVIET FILMS are disputable leaders in the Foreign field.

"CHAPAYEV," "PEASANTS," "NEW GULLIVER" and "YOUTH OF MAXIM" made film-history in 1935.

These films will make history in 1936:

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Eisenstein's First Sound Film "LITTLE NIGHTINGALE" (All Color)

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"Recommended as the World's Best Film of 1935" —N. Y. World-Telegram

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Complete ENGLISH Dialogue Titles

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Original Screen Play

"OIL FOR THE LAMPS OF CHINA"

•

Dialogue

"FRONT PAGE WOMAN"

•

Screen Play *

"SPECIAL AGENT"

•

Original and Screen Play

"DANGEROUS"

*In Collaborati

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RADIO CITY MUSIC HALL

Show Place Of The Nation

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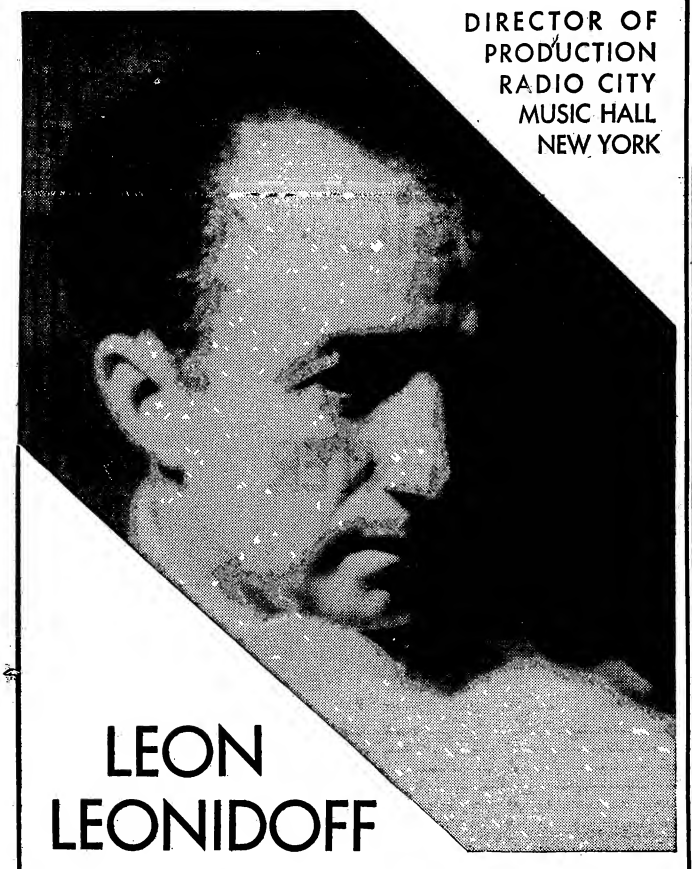
NEW YORK CITY

Season's Greetings

ERNST LUBITSCH

ROBERT RISKIN

COLUMBIA PICTURES CORP.



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PRODUCTION
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MUSIC HALL
NEW YORK

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RUSSELL MARKERT

AND THE

RADIO CITY MUSIC HALL ROCKETTES

Extend Season's Greetings

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ASSOCIATE

BEULA CRANGLE
PIANIST

EMILIA SHERMAN
CAPTAI

SEASON'S GREETINGS

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ALBA	DUFFIELD	PARKSIDE
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BENSON	GLENWOOD	RIDGEWOOD
BEVERLY	HIGHWAY	RIVERA
BILTMORE	KINEMA	ROEBLING
CAPITOL	LEADER	SAVOY
CARLTON	LEFFERTS	SENATE
CARROLL	MARBORO	STADIUM
CLARIDGE	MARCY	STONE
COLONIAL	MASPETH	SUPREME
COMMODORE	MESEROLE	TIVOLI
CONGRESS	OASIS	UTICA
CROSS-BAY	OZONE PARK	WALDORF
CULVER		WALKER

•

The Same Old Greetings from the New Rialto, New York City

•

—Arthur Mayer

•

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EARL FELTON*

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Screen Play* "FRESHMAN LOVE"
Original Story* Screen Play "WALKING ON AIR"

*In Collaboration WARNER BROS.

*Member Screen Writers' Guild

CONGRATULATIONS

to

VARIETY

on Its

30TH ANNIVERSARY

●

●

COLUMBIA PICTURES
CORPORATION

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President

JACK COHN
Vice-President

FRANK CAPRA

"LADY FOR A DAY"
"IT HAPPENED ONE NIGHT"
"BROADWAY BILL"
—COMING—
"OPERA HAT"
"LOST HORIZON"

Best Wishes!

HERBERT MUNDIN

MANAGEMENT
SMALL-LANDAU COMPANY

Best Wishes!

DUDLEY DIGGES

"MUTINY ON THE BOUNTY" "THREE LIVE GHOSTS"

SEASON'S GREETINGS

HOWARD EMMETT ROGERS

UNDER CONTRACT TO
METRO-GOLDWYN-MAYER
STUDIO

METRO-GOLDWYN-MAYER

SEASON'S GREETINGS

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Paramount Theatres Service Corporation

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PARAMOUNT BUILDING
NEW YORK

Greetings

A. M. BOTSFORD

PARAMOUNT

Anniversary Greetings

FROM

NACIO HERB BROWN and ARTHUR FREED

METRO GOLDWYN MAYER STUDIOS CULVER CITY, CALIFORNIA

BEVERLY HILLS, CALIFORNIA
DECEMBER 24, 1935

Holiday Greetings

P. S.
Robbins' Publishes Our New Score for
"King of Burlesque"

JIMMY McHUGH
TED KOEHLER

CINESOUND PRODUCTIONS, Inc.

Australia's Leading Producing Organization

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MANAGING DIRECTOR: Stuart F. Doyle
GENERAL MANAGER: Ken G. Hall
STUDIOS: No. 1 Waverley, Sydney, Australi
No. 2 Rushcutter's Bay, Sydney, Australi
No. 3 St. Kilda, Melbourne, Australia

NOW IN PRODUCTION:

Australia's biggest picture, "THOROUGHBRED," featuring the talented American star, iss Helen Twelvetrees and an international cast, made for the World on American production standards.

TO FOLLOW:

Rolph Boldrewood's "Robbery Under Arms," a classic of Australia's gold and bushranging days, with an outstanding Hollywood screen star and a cast of 2,000.

"BIG TIMBER"

featuring a cast of International stars.

CINESOUND'S SCHEDULE FOR 1936

represents fourteen feature production, ten of which are available for American distributors under the New South Wales and Victorian Quota Acts for release in Australia and England for Quota purposes.

CINESOUND PRODUCTIONS, INC.,

the biggest producing organization in Australia, backed by showmen, controlled by showmen, operated by showmen.

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FOREIGN MANAGER:
Harold Auten, 1540 Broadway, New York

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LONDON REPRESENTATIVE:
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HEAD OFFICE
State Theatre Building, Market Street
SYDNEY, AUSTRALIA

Congratulations to

VARIETY

JAY GORNEY

Congratulations

JOSEPH ANTHONY

Congratulations

DORE SCHARY

GENE LOCKHART

featured i

1935 in PICTURES

"I'VE BEEN AROUND"
(Universal)
"CAPTAIN HURRICANE"
(R.K.O.)
"STAR OF MIDNIGHT"
(R.K.O.)
"STORM OVER THE ANDES"
(Universal)
"THUNDER IN THE NIGHT"
(Fox)
"APPLESAUCE"
(Warner Brothers)
"CRIME AND PUNISHMENT"
(Columbia)
"GARDEN MURDER CASE"
(M-G-M)

PLAY
Lead in
"SWEET MYSERY OF LIFE"
Shubert Theatre, N. Y. C.

DIRECTION
"Sumurun"
Ballet-Pantomime
ollywood Bowl, Aug., 1935

Management:
EDINGTON - VINCENT, Inc.

NEW YORK

LEO MORRISON

INCORPORATED

HOLLYWOOD

CINEMATOGRAFICA LATINO AMERICANA, S. A.

C.L.A.S.A.

The Spanish Talkie of Quality

MEXICO'S bid for SUPREMACY in the Spanish speaking field!

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President

Av. Juarez, 60 MEXICO, D. F. Cables: CLASA

EDMUND L. HARTMANN

In Production
"TOMORROW IS A BETTER DAY"
FOR UNIVERSAL
In Collaboration

In Preparation
"BIG BUSINESS"
WARNER BROS.
Member Screen Writer's Guild

WILLIAM HAMILTON & EDWARD KILLY

DIRECTORS

UNDER CONTRACT TO RKO

In Preparati : "PUZZLE OF THE BRIAR PIPE"

Good Wishes
TO
VARIETY
FROM

SELZNICK INTERNATIONAL PICTURES, INC.

First Production:
"LITTLE LORD FAUNTLEROY"
Starring
FREDDIE BARTHOLOMEW
and
DOLORES COSTELLO BARRYMORE
Directed by JOHN CROMWELL
Screen Play by HUGH WALPOLE

Releasing Through
UNITED ARTISTS

Greetings to VARIETY
On Its 30th Anniversary

EMANUEL COHEN

ALBERT LEWIN

ASSOCIATE PRODUCER FOR IRVING G. THALBERG

●

"CHINA SEAS" "MUTINY ON THE BOUNTY"

— CURRENT PRODUCTION —
"THE GOOD EARTH"
METRO-GOLDWYN-MAYER

Best Wishes to VARIETY on Its 30th Birthday

LEWIS MILESTONE

PARAMOUNT STUDIOS

HAROLD YOUNG

DIRECTOR

Under Contract to Paramount

"THE SCARLET PIMPERNEL"
(London Films)
'WITHOUT REGRET"
"WOMAN TRAP"

Present Assignment:
"CONCERTINA"
with

EUGENE FORDE

DIRECTOR

Under Contract to 20th Century-Fox

HENRY KING

DIRECTOR — 20TH CENTURY-FOX

In Production Now - - - "THE COUNTRY DOCTOR"

Personal Management: HARRY WURTZEL

WILLIAM R. LIPMAN

Walter Wanger Productions

(MEMBER SCREEN WRITERS' GUILD)

Season's Greetings and Best Wishes on Your Anniversary

L. WOLFE GILBERT

HOLLYWOOD

WILLIAM LE BARON

PRODUCER
FOR
PARAMOUNT

Just Completed
"KLONDIKE LOU"
Starring
MAE WEST

In Producti
"GIVE US THIS NIGHT"
Starring
JAN KIEPURA

Other 1935 Producti
"GOIN' TO TOWN"
"MAN ON THE FLYING TRAPEZE"
"HERE COMES COOKIE"
"CORONADO"
"ROSE OF THE RANCHO"

TALBOT JENNINGS

WRITING FOR

METRO-GOLDWYN-MAYER

STEPHEN ROBERTS

DIRECTOR

ANN HARDING

"THE INDESTRUCTIBLE MRS. TALBOT"

RKO-RADIO PICTURES

Season's Greetings

EDGAR BERGEN

Ventriloquist

now appearing at

"HOUSE OF MORGAN"

New York

contracts with

"House of Morgan," Club Versailles, Detroit Athletic Club and Warner Bros. Vitaphone Comedies.

ARTHUR ZIEHM

OFFERS

To EXHIBITORS and STATE RIGHT DISTRIBUTORS of UNUSUAL Pictures Six "INTERNATIONAL JEWELS" of Outstanding Merit:

EMIL JANNINGS

"The Making of a King"

German Film with English Dialogue Titles

MICHAEL BOHNEN
DOROTHY WIECK
RENATE MUELLER

"THE PRIVATE LIVES OF LOUIS XIV"

German Film with English Dialogue Titles

ELISABETH BERGNER

"MELO"

By Henry Bernstein

German Film with English Dialogue Titles

MAGDA SCHNEIDER

and an ALL-STAR CAST

SCHNITZLER'S "LIEBELEI"

Triumphant success in All Continental Countries. Austrian Film with English Dialogue Titles

CONRAD VEIDT

in

"WILLIAM TELL"

English Dialogue

"Invitation to a Dance"

Based on the Immortal Compositions of Carl Maria von Weber. German Film with English Dialogue

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A Series of 10 Shorts of Exceptional Quality

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THE MOST VERSATILE DANCE TEAM IN SHOW BUSINESS TODAY

Offering everything from the modern ballroom dancing to the most refreshing of youthful rhythms

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MILES INGALLS
CURTIS & ALLEN OFFICE
RKO Building, Radio City
New York City, N. Y.

ROBERT ELLIS

HELEN LOGAN

For 1935-36

"Charlie Chan in Egypt"

"Ladies Love Danger"

"Charlie Chan's Secret"

In Producti

"The Black Gang"

"Charlie Chan at the Circus"

20th Century-Fox

BEST WISHES

FROM

LOU BROCK

"THE NEW GULLIVER"

A NEW MIRACLE IN MOTION PICTURES

Amkino Release

Distributed by
SERLIN, MAYER and BURSTYN
Paramount Building, N. Y.

HAROLD B. FRANKLIN

COLUMBIA PICTURES CORPORATION

EWING SCOTT

PARAMOUNT

Present Assignment:
Directing His Own Story: "BORDER FLIGHT"

pat casey

Greetings!

WILLIAM CONSELMAN

WRITER

20TH CENTURY-FOX

ALBERT LEWIS

Paramount Productions, Inc.

HOLLYWOOD, CALIFORNIA

EVERY GOOD WISH

ANNE SHIRLEY

SOL M. WURTZEL

EXECUTIVE PRODUCER

20th Century-Fox

Season's Greetings

EDWARD LUDWIG

DIRECTOR

"Age of Indiscretion"
(MGM)

"Old Man Rhythm"
(RKO)

"Friends of Mr. Sweeney"
(Warner Bros.)

"The Man Who Reclaimed His Head"
(Universal)

"Three Kids and A Queen"
(Universal)

Now Preparing
"Brazen"
With SAM ORNITZ for WALTER WANGER

HELEN WESTLEY

"HOUSE OF ROTHSCHILD"
"ANN OF GREEN GABLES"
"ROBERTA"
"MELODY LINGERS ON"
"SPLENDOR"

Current Assignment
"SHOW BOAT"

GREGORY RATOFF

Under Contract to 20th Century-Fox

ROY DEL RUTH

DIRECTOR

1935 — 1936

RELEASES

"BROADWAY MELODY OF 1936"
METRO-GOLDWYN-MAYER

"THANKS A MILLION"
20TH CENTURY-FOX

JUST COMPLETED

"IT HAD TO HAPPEN"
With GEORGE RAFT 20TH CENTURY-FOX

"KID MILLIONS"
EDDIE CANTOR—SAMUEL GOLDWYN

"FOLIES BERGERE"
20TH CENTURY

UNDER CONTRACT TO 20TH CENTURY-FOX

SAM WOOD

DIRECTOR

Under Contract
to
METRO-GOLDWYN-MAYER

1935

"LET 'EM HAVE IT"
RELIANCE-U.A.

A NIGHT AT THE OPERA"
ING THE MARX BROS.—METRO-GOLDWYN-MAYER

"WHIPSAW"
METRO-GOLDWYN-MAYER

Season's Greetings

JOHN BLYSTONE

DIRECTOR

Under Contract

20TH CENTURY-FOX

JUST COMPLETED

"GENTLE JULIA"
20TH CENTURY-FOX

IN PREPARATION

"PUBLIC NUISANCE No. 1"

ALFRED E. GREEN

DIRECTOR

1935 PRODUCTIONS

"GOOSE AND THE GANDER"
"SWEET MUSIC"
"DANGEROUS"
"HERE'S TO ROMANCE"
"GIRL FROM TENTH AVENUE"
"COLLEEN"

UNDER CONTRACT TO WARNER BROS.

CLIFF REID

ASSOCIATE PRODUCER

RKO

Pictures 1935

Released

"THE INFORMER"
"THREE MUSKETEERS"
"THE ARIZONIAN"
"ANOTHER FACE"
"STRANGERS ALL"
"CHASING YESTERDAY"
"POWDER SMOKE RANGE"
"HIS FAMILY TREE"

Finished—Unreleased
"MOTHER LODE"

Preparing
"WITNESS CHAIR"
"VOLCANO"

WM. BURKE PRODUCTIONS

Producing Action Drama Features

8 STARRING HARRY CAREY
6 ALL STAR CAST, Starring David Sharpe
6 STARRING FRED KOHLER, JR.

Distributed by COMMODORE PICTURES, CORP.,
WILLIAM STEINER, GEN. MGR.
1501 BROADWAY, NEW YORK CITY

6 Starring Jack Perrin

Distributed by ATLANTIC PICTURES CORP.,
ROBERT SAVINI, GEN. MGR.
1501 BROADWAY, NEW YORK CITY

15 consecutive pictures already released, have been acclaimed by press and trade paper critics as "GOOD BOX OFFICE" and "ABOVE AVERAGE"

WM. BURKE PRODUCTIONS

4376 Sunset Drive, Hollywood, Calif.

Season's Greetings

JANE STORM

(*Member of Screen Writer's Guild*)

PARAMOUNT PICTURES

GREETINGS . . .

BORIS MORROS

PARAMOUNT
STUDIOS

HOLLYWOOD

Best Wishes to the "VARIETY" Gang

JACK HALEY

I'M 30 TOO!

ANTHONY ADVERSE LeROY

WARNER BROS. PICTURES

Best Wishes to VARIETY
From a Dave Epstein Client

NATHANIEL FINSTON

General Music Director

METRO-GOLDWYN-MAYER STUDIOS

PICTURES IN PARIS

By Robert Stern

Paris, Dec. 22.

A wise man said something once about happy th country that has no history. Film biz in France in 1935 had plenty history, nobody made much money.

Grosses nose dived in 1934, and in 1935 the take wasn't any better. The spring season, all over the country, was definitely bad. By fall a trifle of tax relief had come—just a spot—and admissions were lower. Paris business then held up moderately well, but the provinces—and Paris is only a small part of France—were terrible.

The French provincials hung on to their francs, except when a flesh show came to town, and as soon as it went they tightened up again, s if they had never heard of films.

But this didn't prevent the industry from making a lot of noise—much more, probably, than it would have made if it had been more prosperous.

Year of Str

It has been a year of struggle to preserve the industry from government control. Early in 1935 it became apparent that a strong movement was on foot to reorganize the trade by ukase and run it through bureaucracy. American distributors here figured that if anything like that happened they'd be sunk, especially since those in the move showed nationalistic tendencies and an inclination to make the Yanks pay for any improvement in the French trade.

Maybe the mericans, in fact, were a little more frightened than the actual situation warranted, and maybe they deliberately made more noise than the danger called for so as to be on the safe side. In any case, they lined up the French exhibitors, who always had been with them because they needed American pictures in order to defend themselves against the Pathe and Gaumont chains. Then they got to a roup of distributors, and finally just about the whole industry, which in the end got together, squealed and managed to stave off government control in the form of decree-laws just when everyone thought it was inevitable.

Just where the menace came from was mysterious at first. Previously the Americans could see clearly their enemies: the French trusts which were trying to fight their competition and which had control of the Chambre Syndicale. But this year the trouble came from a different spot, outside the fil industry, from French political elements of which the Americans had very little understanding.

Parliamentarians, honestly under the impression that they were helping the small theatre owner to fight the trusts, devised quota schemes that would have delivered him right into the hands of his enemies. The Confederation Generale de Travail—French A. F. of L.—began to take a hand, although what it had to do with the subject was hard to figure. As in all mysterious French movements, where the left wing in politics is concerned, lots of bogeys were raised.

G-F-F-A Bankruptcy

The government got its interest in the film trade through bankruptcy of Gaumont Franco-Film Aubert, which had been backed indirectly by state funds and which left the government holding the bag to the extent of many millions—just how many no one knows exactly. In order to try to get this money back, and see what was wrong, the finance committee of the Chamber of Deputies appointed a subcommittee on cinema, and this outfit took over the job of reorganizing the entire industry.

Cinema subcommittee's labors resulted in the adoption in June of a report by Deputy Maurice Persch, who would set up a nationnl fund for the improvement of the French cinema, organized in such a way that the Americans would pay the bill, via a levy on film imports. This report was successfully blocked during the year, but it still remains a threat, for the film question will come up before the French parliament in 1936 and Petsch's brainchild will be a natural point of departure for the debate.

A second threat to the Americans arose in the spring in connection with the move to give tax relief to the industry. With some thirty percent of all grosses going to the government, this relief was pretty important, but the interests outside of the industry, which were worried about protecting French films, managed to tie up with it a move to develop the home trade at the expense of the Yank imports.

Ernest-Lafont, a deputy and later a minister, of socialistic tendencies, stuck a rider on the tax relief bill to give the cut only to those houses which showed a certain percentage of local mades. It looked for a long while as if this would go through, but finally, just before the Parliament shut down for the Summer, the anti-Lafont fight was won and the tax relief bill was passed without his amendment. Relief to French theatres was not terrific but helped.

ird Threat

Meanwhile a third threat was developing. In the thrashing around of the interests which want to reform the industry, an inter lnisterial commission of bureaucrats was appointed to consider means of fixing films. This was necessary because the ministries of education, commerce, finance and foreign affairs all apply, in one way or another, to the film trade, and no general scheme could be adopted without the collaboration of all.

Under the leadership of one Gruenbaum-Ballin, who has a hookup with the Fine Arts department (traditionally hostile American films for cultural reasons) and also representing the Authors' League (which is a royalty-collecting institution and would like to get its hands on film-theatre receipts, just as it collects a percentage of the legit take already) this interministerial commission, in great seerecy, cooked up a plan for reorganization of the lndustry under government control, which was to have been issued as a decree-law.

The commission did its hard work during the summer, and then suddenly popped the decree-laws on the cabinet at a moment when nobody was looking, in the hope of slipping them through.

But vigilantes of the industry, notably Raymond Lussiez, head of the exhibs' organization, caught on. Distrib's leaders came tearing back from vacation, the alarm was sounded, and the issuance of the decree-laws postponed.

But that was just the beginning of the real fight.

Government Interest

The Minister of National Education and Fine Arts, a man from the south named Marlo Roustan, began to take a personal interest in the decree. He felt he was being slighted by those opposed to the project, who fought all around him rather than appealing directly to him, and he conducted his inquiry into the form of the decrees in private, concocting a new set not so tough as the first but still giving the government a bit of a hook on the industry and setting a maximum on the percentage of foreign films to be shown in French theatres.

Battle grew terrific over this decree, and finally the whole French industry was involved, all opposed to the measure. Still, it seemed about to go through with the last batch of decree-laws that the Laval government had the power to pass before the new session of parliament. On the eve of its expected issuance Colonel Frederick Herron, head of the Hays foreign department, arrived in France, and the next day the decree was killed.

Too much inference should not be drawn on the connection between Herron's arrival and the death of the decree. It really had already been decided, when he arrived, that the measure was to be dropped and put up to the returning parliament in the form of a bill. Moreover, it must be remembered that this was not the fight of the American interests here against the French lawmakers, but a resistance of the entire French industry, including the Chambre Syndicale (traditionally hostile to Americans) against an attempt at arbitrary reform from the top and government control.

It may be that the Americans had a keener sense of the value of organized resistance than the French, and thus were able to become the nucleus of the fight, but that's all. It was the French themselves who saved the day.

Industry Changes

Together with this fight came considerable changes in the organization of the French industry, in which the Americans had a hand. Previously the big French trade association was the Chambre Syndicale. Pathe-Natan and Gaumont dominated it, and the Americans belonged. Then Gaumont passed out of the picture, and Pathe-Natan began to use the Chambre Syndicale to push its schemes for resistance to American competition. In 1934, when the Chambre came out for a quota that virtually amounted to an embargo, the American companies all walked out on the organization and stayed on the sidelines.

Meanwhile a French deputy named Henri Clere, who also is an author and takes an interest in motion pictures, set up an organization in which he tried to group the Independent distributors and producers. This bunch made a heavy play to get the Americans in. Fortunately, the Yanks resisted, for the Clerc movement, although useful as a thorn in the side of the Chambre Syndicaté, was itself a flop.

Along about this time Georges Lourau, Frenchman at the head of the Tobis interests in France, launched a movement to unite distributors against the booking combines, of which the most important were a group in Alsace-Lorraine and the Pathe-Natan theatre chain. Lourau got the Americans in with him, and after long hanging fire this movement developed into an organization of distributors, the Union Syndicale des Distributeurs, to which most of the French and American independent distribs belong, and which is really a power in the trade.

This outfit got going in the spring, and American concerns control important official positions in it. It is closely allied with the exhibitors' organization headed by Lussiez, and in combination with this outfit Lourau formed, shortly before the outbreak of the deeree fight, the Comite du Film, which is supposed to represent the entire industry.

Producers' Group

There is a producers' group headed by Felix Gandera, but the distribs and exhibs organizations are much stronger.

Whether the Comite comes out of the decree fight strengthened or weakened is open to debate. In any case, the battle provoked a bid for an alliance between the Lourau group and the Chambre Syndicale, which flopped, and the Chambre is now trying a comeback on its own. It has changed its name, and is organizing subordinate syndicates among producers and distributors.

If this turns into a dragout fight, it will be just too bad, for there's going to be a parliamentary attack on the industry again, pretty soon, and in the interest of all concerned a united front is important.

Henri Klarsfeld, Frenchman who handles Paramount's distribution, made pointed remarks to this effect in a leading local trade paper in November, making it clear that the interests of all film people dealing with the French market, whether they are selling French or American films, are identical, and calling for a real French Hays organization. There's lots of similar feeling about; maybe the sense of danger will cause the boys to bury the hatchet.

And then again, maybe that's being too optimistic.

Changes

In the face of tough times, there have been some ch nges in the layout of American distribution in France during 1935. Two concerns, Columbia and Radio, which previously had been doing some sort of distribution in this territory on their own, put their interests definitely in the hands of Freneh distributors and took the position of mere watchers.

Columbia made a deal with Adolphe Osso, who once had a big chunk of the French industry in his hands, and then lost it. Osso is using the Columbia hookup to make a comeback, and he is distributing French films as well as American product. He's making nice progress. The Columbia office was shut in the fall, and Osso recognized as its official rep.

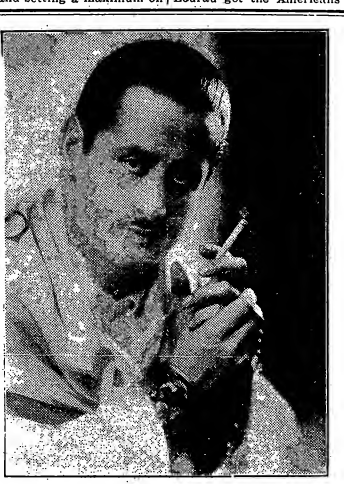
Radio had long been flirting with the idea of opening real distributing offices in Fr nee, but never got around to it. It seems definitely to have given up the idea. In 1934 it made a hookup with Radio Cinema, film subsidiary of the French equivalent of the RCA, for local distribution of films which the latter might select for dubbing, keeping the distribution of the rest of its product. In the fall of 1935 the contract was made all-inclusive, Radio Cinema getting exclusivity of the American output, and the RKO-Radio office here being duced to a mere checkup staff.

Others majors retain their French distribution. Fox, however, di considerable retrenching during th year. Bob Harley replaced Carlo Bavetta as the French chief, and hired Ernest Koenig, former sales chief for Warners, as his assistant. Together they got out the axe, and the Fox French employes are still trembling.

Universal

Universal remained as it was in 1934, under the control of a French-

(Continued on page 154)



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IN'S MOST ROMANTIC PERSONALITY
Sends his Seasonal Greetings to all friends.
Leading his SWEET MUSIC at Savoy Hotel, London, in his 6th year.
Regular British Broadcasting Corporation feature. Exclusively recording for Decca.
Musical Director for Herbert Wilcox Film Productions.
Appearing with his Gaucho Tango Orchestra at all important vaudeville halls in England.

BILLY MILTON
Greetings to My Friends in New York and Hollywood
C/o B. I. P. Studios,
Elstree, Herts., Eng.

COLOR LAB IN NEW LONDON FILM'S STUDIO

London, Dec. 22.

The new year will mark the opening of London Film Productions' new studios at Denham. Having a mile frontage, the estimated money outlay for the plant is $2,500,000. Included is a Technicolor studio and lab as L. F. P. will make at least one all color picture this year.

First release of London Films on the new program is Rene Clair's 'The Ghost Goes West' starring Robert Donat. This is also Clair's initial effort for the company. Picture opened here Dec. 17.

Second picture on the schedule, and due in January, is 'Things to Come' by H. G. Wells who will also supervise production. In February another Wells picture will be 'The Man Who Could Work Miracles'.

Other films listed are 'Elephant Boy', in production for some time in India. This is an adaptation of a Kipling story with Robert Flaherty directing. Benjamin Gigli's picture is in work under the direction of Zoltan Korda. 'Cyrano de Bergerac' with Charles Laughton, has Alexander Korda directing.

'Revolt in the Desert' will be this company's official screen biography on the late Col. J. E. Lawrence.

Pix in Reich

Berlin, Dec. 22.

An essential characteristic of the reformation of German films has been the effort to abolish the nuisance of exaggerated glorification of stars, although up to now a comparative shortage of box office names has again led necessarily to a forcing of the star system.

Figures recently published indicate that 20 leading actors have received 10% of all the capital invested in German film production during the current year—about $1,400,000.

As matters stand, a requirement of between 80 and 100 foreign fil ls counted on. This importation has been somewhat complicated by transfer difficulties.

Of 211 feature films shown last year, 129 were home products. Number of German producing firms has shrunk to 49 from 87. In pre-Nazi years. Larger majority's output numbers two pictures per year. Entire number of German film houses is 4,872, with 1,800,000 seats. Not all are wired, two have no installation for sound, one of them in Berlin.

Largest German ino is not in Berlin but in Dusseldorf, the Apollo, holding 2,880 seats, with the Ufa Palace, Hamburg, next with 2,685. Berlin's roomiest is the Mercedes Palace, Neukoelln, with 2,500 seats. Only two more in Berlin with more than 2,000 seats, the Ufa Palace and the Atrium. Smallest in town is the Fata Morgana, holding 124 seats.

Longest run in the past season was 'Maskerade,'' (Viennese) 71 days.

Smallest picture houses in Germany are on the Isle of Ruegen, in Gars and Gingst, with 75 seats each.

BRITISH LION JUMPS PRODUCT FOR REPUBLIC

London, Dec. 21.

The British Lion Film Corp.' deal with Republic Pictures last summer has resulted in a one-a-week picture schedule for Republic, with an increased output from British Lion's own studios. These are being enlarged in size at Beaconsfield, Buckinghamshire. Consisting now of one large sound stage, plan is to open another the end of March, and perhaps more by the end of 1936.

On the completion of the new studios British Lion plans to produce pictures for both the British and U. S. markets. Sam W. Smith, managing director, intends visiting the States early in the new year. He will be after 'names' and technicians for six features to be Internationally released.

INTERNATIONAL SHOW BUSINESS

By Wolfe Kaufman

As has been true for the past 10 years or , lms dominated show business around the world during the past year. But, for the first time in five years or so, pictures didn't have everything their own way. tage plays did fairly well in some spots and vaudeville had a definite awakening way from the U. It was, in fact, from a business and profit standpoint, vaudeville's year—somewhat of an incongruity in the face of the fact that in America vaudeville continued on its path toward oblivion.

Radio has also made progress around the lobe, but not in the commercial sense known this country.

Films' continuance at the head of world's show business is due to its bulk of trade. There were headaches, of course, and much worry for the American companies. This was because the Yankee companies tried to keep their fingers tight on the ever-increasingly slippery world market—and, in some cases, failed.

Despite the fact that the financial return to the home offices was as big, or bigger, than usual for American film business, on an international basis it was the worst year since sound. Paradox comes through the fact that foreign exchange was highly favorable, giving Americans a break. Where they could continue in business and show profit, the profit increased by exchange to unusual heights. But, on the other hand, American films were slowly being swamped in a number of the more important markets of the world due to the rise of native production.

That native production angle, so little watched, understood, or cared about in Hollywood, is not to be sneezed at. It's important. Two years ago American films averaged 60% of their net from the foreign markets. At one time it was higher, for some companies being as high as 75%. But this has been badly cut by native production, and now the race is on in earnest.

England to Fore

England started things by getting a grip on itself a couple of years ago. Now it turns out pictures that, in the English-speaking markets, frequently have no trouble competing with Hollywood, and, in odd cases, outgrossing them. France and Germany followed suit, France really getting its hands on the throttle the past year.

But in France and Germany political strife is hindering real film progress. Germany was the first foreign country to make real cinematic progress after the coming of sound, and was beginning to hurt America's export trade. Then Hitler arrived. France might have jumped at the chance, but couldn't because of internal disruption. France during the last year turned out a half dozen pictures which impressed around the world, but it was accident more than anything. If it can straighten out internal bickering, it can go places. If not, Americans have that much more time.

England mushroomed all over the lot. Not only productionally but in theatre construction. A race was started between British International and Gaumont-British to build up bigger chains around the country. ith fear expressed in some corners that this might eventually lead to over building. Meantime several indies, notably Union Theatres, also began building and adding theatres to its chain. Money is cheap in England currently and financing easy.

In production, too, there was much mushrooming, a number of independent companies being started with ambitious plans. On almost every side new production plans were (and are) being announced. Money bars seem definitely down, with producers and prospective producers willing to go the li it on expenditure. Thus far nothing really definite has resulted except for a rush start by C. M. Woolf. Latter quit G-B during the year and started on his own. He's about to start now. As for the many little fellows, time will have to tell.

America's main battle during the year was for a foothold in the French market. It started early in the year with quota law bickering, and is still going on. The situation there got all mixed up with that of importers. Theatres were desperate because they were allegedly choked by taxes. Politicos saw a chance to make the 'foreigners' the scapegoats. Tax relief bill for theatres was introduced into the Chamber with the difference in coin to be made up by Americans. Considerable battling succeeded in getting the bill through without foreign (mostly Yanks) interests paying off. Then it started from another corner. And another corner. And another. Eventually, it looked really black; the Americans were licked; the French were going to get their pound of flesh.

Decree laws were framed which would have practically ruined American interests, so they claimed. All the battling in the world didn't seem to do any good. This time it was a tough one, so much so that the Americans even managed to stir up local interest against the proposed decrees. The Chambre Syndicale, nti-American for years, came out openly against the decrees. Major Frederick Herron, of the New York Hays office, jumped a boat and rushed to Paris. It may be coincident that he arrived two nights before passage of the bill was set. It may be coincidence that those in France the night before passage was scheduled, had given up hope. And it may be coincidence that, immediately after Major Herro talked to a few people in the French and American diplomatic service in Paris the win suddenly went out of the bill and it disappeared into thin air.

That was a full year's struggle and three days afterward some interests in France began immediately working on a new law along similar lines to be taken up at the Chamber. The Chamber has troubles enough of its own; it's likely that films can sneak .

Other headaches in France came from the fact that some persons in the government tried in every way to get the entire film industry controlled by the politicos. Gaumont-Franco Film-Aubert had gone bankrupt the year previous owing the government something like $20,000,000. The government tried to reorganize it but didn't get far. Meantime, the other big French company, Pathe-Natan, got into trouble through too high holdings of real estate. Finally was forced into partial bankruptcy with government again attempting to step in. Attempt is now being made to knit the two together into one large national institution.

Australian Strife

Australia was another country which suddenly developed importance because of strife. The Anzac market is one of the finest plums in the American world mart basket. For some time the localities felt that they should be getting a bigger proportion of the profits. There was a long and complicated government probe into the situation, which cleared American firms of the charge of trying to dominate the field, but which also resulted in the framing of a quota law. Early in December another law was passed in Victoria along similar lines, making it practically effective throughout Australia.

Means Americans will have to go in for some production Down Under. Fox was the first to grasp this and make a deal for a few pictures through its allied company, Hoyt's. Fox owns a considerable piece of this company. United Artists followed suit with a deal with Cinesound for some production. Other American companies haven't moved yet and seem waiting for results.

insound, headed by Stuart Doyle, moved quickly. Realizing that the making of quota pictures for local consumptions isn't enough, it sent Ken Hall to look over New York and Hollywood. Then decided to import some talent and get going.

Mexi Taxes

Mexico developed a lot of trouble. Taxes again. Government wanted more money and pictures were the goat. Americans said 'nothing doing' and stuck to it. Much negotiation, many promises, but no lower taxes. So towards the end of the year the Americans decided to walk out. Government wanted to dicker some more, but the clerical help picked this moment to ask e American companies for more money. Nothing doing. So the help went out on strike. hat's the situation at the present time. No American films are being distributed in Mexico, the exhibs are squawking, customers are squawking, the American companies are waiting, and the government is embarrassed. Labor is important in Mexico; government doesn't want to annoy or anger it. If the Americans can come to terms with their help, the government says it will come to terms on taxes.

Italian Films Quiet

Italy was comparatively quiet. The government simply took over the picture business and nothing much happened. Pittaluga, main company, was reorganized. Il Duce ordered that he must look over all scripts. Heavy censorship set in. Import films were highly li ited. Local companies didn't turn out product of much consequence. An attempt was made to garner some American talent for one or two big pictures, notably Fredric March was wanted for 'Christopher Columbus,' but this didn't materialize. One film was made with Phillips Holmes but it didn't click. Italy had other things to think about.

Brussels, quiet for a long time, began shouting for a quota. Aimed mostly at France, but Americans would have been hurt so the Americans helped squelch it. For how long, of course, is problematical. Even Switzerland, most peaceful corner of the globe, suddenly became film conscious and began talking quota. This didn't last long.

Germany

Germany had one of those years. Nazidom was in full march. But film production (locally) improved and increased. Hindered by constant government regulations, the industry nevertheless managed to keep afloat and even produced a few money-making (local) features. Helped, of course, by the fact that German cinema patrons had become home-talent conscious, plus the fact that governmental edicts frowned on over-patronage of foreign mades. UFA and Tobis continued getting by, but UFA, biggest company, didn't make enough for a dividend pay-off on the year. It didn't lose any money, either. Sighs of relief all around. Business in general for German films on the year was called 19% up, although export trade was called 33% off. Both figures estimated by the Berlin boys and both somewhat, perhaps, colored by optimism.

One attempt made by the Germans toward regained interest in the world market was a political one of import. It organized a Berlin Film Congress to which all the world's filmers were invited. England and The Hague shied off, and Americans took only a cursory interest, but other nations showed up. At this meet in Berlin an International Film Chamber was proposed for mutual international working out of headaches. But the fact that the Americans and Britons were out, plus the realization that the Germans were maneuvering for control of this organization, stopped it from getting anywhere. Germans, French and Italians organized it, anyway.

Hungary went quietly ahead on home production, increasing the budget considerably, but not making much fuss with it. Fact that Universal produced several films in Budapest helped considerably. U's idea was to use up some of the talent, stories, etc., salvaged when the company had to quit production in Germany the year previous. Hungary played with the idea of a quota for a while, and toyed with a new law making home dubs a must, but did nothing about either officially. Preference seems to be first build up the home folks to a really substantial basis.

Russia had a rather quiet year, mostly spent in experimentation. Government decided that it must change its film tactics. Names of stars began cropping out and an attempt began to build up some personalities for the world marts. Also an attempt to inject story interest outside of the propaganda angles consistently adhered to in the past. At present it looks as though the film trade there has settled down to the manufacture of two distinct types of films which will be mixed for export. Propaganda will still go out, and frankly so labeled, but also there will be some pictures (mostly based on classics) with no political values.

Some attempt was made to bring in American films for general distribution but no real deals; Russians figured they couldn't afford the prices Americans asked. Americans figured they couldn't afford to set precedents by taking less—especially since the Russians w nt to pick and choose.

Egypt broke into the news for a few weeks by upping the tax on imported films by 500%. Importers went into a huddle immediately and unanimously decided on a strike, refusing to distribute under the circumstances. Ended in the usual concessions, government cutting the taxes down to a mere 100% raise.

The Hague also raised taxes during the year, a mere 100% this time. A compromise figure was reached here also.

Insul

Spain had too much inner political trouble to worry about films, but mixed in somewhat, nevertheless. First, a governmental industry was formed to investigate and study picture making. This resulted in a sort of code for film producers, taking in all branches of the business. Also Spain became worried about censorship and 'insults' in films. Made alliances with Mexico, Nicaragua and practically all the South American countries for mutual reciprocal action on films when 'affronted.' If any country anywhere makes a picture that any of the participant nations dislike, all of them mutually act against the offender. It's the first international film pact of the sort and affects all the Spanish-speaking countries of the world.

Censorship was increasingly tough around the world, but continued its curiously haphazzard way, making decisions for producers difficult. Thus a film which was banned in one spot was accepted with open arms in another. Hungary turned thumbs down on 'I Cover the Waterfront' (UA), 'Caravan' (Fox), 'Merry Widow' (M-G). Madrid didn't like 'Don Juan' (UA). Cuba objected to 'Rumba' (Par). China banned 'Bengal Lancer' (Par). Budapest also banned 'Whoopee' (UA) and 'Rain' (UA). Algeria banned 'Lancer.' Sydney wouldn't let in 'G-Men' (WB) or 'Let 'Em Have It' (UA). Copenhagen nixed 'Little Miss Marker' (Par). Capetown refused 'Let 'Em Have It' entrance. There were many more in many parts of the world.

It all wound up in one big scrap over 'Devil Is A Woman' (Par) which Spain resented to the point that it threatened Paramount with a ban from the country of all its product if this picture wasn't removed from the world market. Par held out until the last minute. This all broke heaviest as Major Herron (Hays office) was in France on the decree law trouble. He rushed to Madrid, but the matter couldn't be straightened out easily. Only way out was to give in, and Herron used the phone to convince Paramount in New York. Picture was withdrawn from the world market.

One somewhat humorous incident comes through all the welter of quota, censorship, and dubbing headaches. Alexander Korda had made 'The Scarlet Pimpernel' in London for United Artists distribution. Picture was consid red dangerous to French morale. So it was dubbed into French, but the dial switched in dubbing making the actual villain a hero and the actual hero a villain. Thus the French liked it and smiled. No offense there to anyone. Proving how important dubbing can be.

it Year

Legit was only fair around the world during the year. In England the stage did splendidly, a lot of good, and some bad, shows doing well. There were, surprisingly, few American shows on the list. Fewer than usual. 'Stevedore' didn't do, and neither did 'Accent on Youth' go over. On t other hand, 'Anything Goes' was a hit and is still current. ' ackbirds' revival did okay.

Americ cracked into a definitely English institution, however, by way of pantomime. Almost all of them a year ago had American actors and almost 'l of them did well. Outstanding were Will Mahoney and the Three Sailors.

'Roberta' was the big click of the year in Australia, although legit was fairly healthy there, too. Sir Ben Fuller imported a British opera troupe and tried to get away with grand opera, but couldn't. It was a costly venture. He asked for government subsidy for it and got a lot of thanks, promises and pleasant chatter. The troupe went home.

Germany didn't have much of a legit year, also because of governmental handicappin Government banned cut-rating, ticket speculating, etc., but accomplished little real good for show business there. Only thing that helped is that, through governmental organizing of legit patronage at low prices (through labor and military organizations) theatres were frequently occupied. No profits, perhaps, but no losses. And no really outstanding new plays.

Mexico called for legit tax relief, with the government interested but not knowing how to proceed. Same in Cuba and other variegated spots around the world.

In Russia

'Five Star Final' was a in Moscow. 'Waiting for Lefty' was played there to organization patronage. 'Stevedore' was considered too left. Legit in general was healthy in the Soviet with no outstanding play or productions. Again government aid in forced theatre patronage helped considerably. But the theatr festival, which, as usual, attracted a lot of international visitors, didn't have anything important to show.

French legit was upset. Few real hits and many flops. No American imports, but the perennial revival of 'Rose-Marie' at the Mogador. And to profit as usual. Noel Coward's 'Private Lives' was fine and 'Barretts' clicked. A new Bernstein play made good and a new Maeterlink play folded. A new Bourdet piece just opened. The musicals were best, Chevalier's reappearance at the Casino de Paris helping considerably there.

Vaudeville On Top

Vaudeville was the one branch which really showed progress all over the world outside America. In France it made good with a vengeance. It was the best vaude year there in many years. The A. B. C. and Alhambra, both two-a-day, are showing healthy profits. A half dozen other houses are doing well, too. Customers suddenly seemed to wake up to vaude in France, perhaps due to the lack of really good French films.

In England, too, vaude was very good, and still is. There is at least a full year of available playing time in England for vaude. Most American acts can't play all of this time, but it's there. Which contrasts with the half dozen or so weeks in the U. S.

Australia also woke up to vaude. Several American units were brought in and did good business. So much so that more were sent for and even some stars were contracted.

South Americ , too, began importing American acts. The casinos, in Brazil, especially, got hot for Yank acts. Paid nice money and under better working conditions. Unfortunately some of the acts prolonged their stays by going on further into Argentina, and some bumped into trouble.

Radi

roadcasting, in its international phase, seems on the threshold, but no more than that. Some interesting developments during the year, however.

In Canada, a change in government, from right to left centre, is certain to mean that during 1936 the existing regulations which hinge upon sponsorship will be removed or lightened. Practically interpreted this adds around 8,000,000 circulation to commercial American radio.

Over in England the mercantile interests are reported restless under the hammering of American and other advertisers using high powered continental transmitters to sell th ritish Isles. It is not impossible that advertising under limited conditio ay yet be seen on the little isle.

Franc , urred by political necessity (propaganda) has set about refurnishing its radio system, previously a sad ess. Efficiency o the German and Russian systems brought home to the Frenchmen the realization that however much the, might scorn radio artistically it is politically inept not to have such a sharp tool handy for opinion management.

The South American continent probably is the best prospect for future development. These markets are already being exploited by international advertisers using discs. Network, based on a shortwave link with the U. S. from which member stations would take program service and convert into regional long wave, has been proposed with the International Telephone & Telegraph Company as the money source.

8 Firms Have G-F Release; Wilcox String

London, Dec. 22.

The incomin year will see, on this side of the water, eight or more British filmr companies releasing through General Film Distributors, Ltd. This is the C. M. Woolf organization formed the past year and due to take office in a new Wardour street building. This firm's West End 'show case' is the Leicester Square theatre which has been acquired by Woolf.

Among the early pictures due for handling by General Film is Herbert Wilcox's 'On With the Show' with Anna Ncagle and Arthur Tracy. Besides being directed by Wilcox this film will have an unusual twist in having some cast members appearing in their actual capacities. These include Frank Boor, manager of the London Hippodrome; Ralph Reader, who stages the dances; Harry Woods, composer; MacQueen Pope, press agent, and Jimmy Campbell, music publisher. Tilly Losch also makes her screen debut in this feature. Miss Neagle is scheduled for another Wilcox musical, with Tullio Car inati, tentatively titled 'Neopolitan Love Song.'

Produced by Herman Fellner, 'Public Nuisance No. 1' is to be cast paced by Frances Day and Arthur Riscoe, from vaudeville, and is expected as an early '36 entry. Another picture is the Sabatini novel, 'The Marriage of Corbal,' which has Hazel Terry, Nils Asther, Hugh Sinclair, and Noah Beery in the lineup. Karl Grune is directing. Sydney Howard and the team of Wallis and Lynn will also have their series of comedies released by G-F, and during the winter Leslie Howard will be here to produce and star in 'Bonnie Prince Charlie.' Howard's production unit, formed in association with Eugene Frenke, is known as United Players Productions.

Marking another starring debut is 'You Must Get Married' which will revolve around Robertson Hare. This cast includes Betty Ann Davies and Douglas Montgomery.

Buchanan Film

Woolf is again associated with Wilcox as chairman of the latter's new company, Herbert Wilcox Productions, Ltd. Wilcox is managing director. Another of the Wilcox pictures will have Jack Buchanan in 'The Triumph of the Scarlet Pimpernel,' and a film known as 'The Blue Lagoon' is to be made in Hawaii. This scenario is based on a H. deVere Stackpool romance.

City's 'Tropical'

Also releasing through General Film will be City Film Corp., Ltd., which was formed 18 months ago. Harry Hughes is on the board but directing five films a year has much to do with his spasmodic visits to the board room.

City has just completed 'Tropical Trouble' with Betty Ann Davies and Douglas Montgomery. Cast names which have and will play for City include Yvonne Arnaud, Zelma O'Neal, Nataline Hall, Gene Gerrard, Hugh Wakefield, June Clyde, Billy Milton, Sybil Grove, Alfred Dayton, James Carew and Finlay Currie, latter by arrangement with Gaumont-British.

G-K's 2 Specials

London, Dec. 22.

Another fil company playing around with the idea of its own studio is Garrett Klement Pictures, Ltd. Company also owns a good sized theatre, Theatre Royal, at Manchester.

On the production end this firm has coming up the Anna Sten-Henry Wilcoxon 'A Woman Alone' and Cary Grant and Mary Brian in 'The Amazing Quest.'

Walter Reisch is listed to direct a pair as will Alfred Zeisler, latter also being on 'Quest.' The Sten-Wilcoxon picture is completed.

Heat Melts S. A. B.O.

Capetown, Dec. 6.

Real summer weather has started here, thinning out any 'rush' for the cinema box offices.

Ice cream vendors ar ones doing big trade.

No Such Thing as Public Opinion, Reich Opines

Berlin, Dec. 22.

Hans Weidemann, vice president of the Reichs Film Chamber opines that there is no such thing as public opinion.

"It's about high time that a stop should be put to the wrong theory of that much strained p-b-l-i-c opinion. Not the public decides about good or poor fil but only the rendering of a performance in a film and in art, generally speaki ," he says.

Weidemann further holds that at least 20 'outspoken good films' should be produced annually in Germany. He does not expect that the entire output of about 160 pictures the Fatherland is making yearly could be of a supreme standard, but one might expect at least 20 excellent ones from the National Socialistic standpoint.

2-Character Play in S. A.

Capetown, Dec. 4.

Benedicta and Maurice Wax, brother and sister, who are South Africans and have been playing in London, are returning here to tour the play 'Close Quarters,' with a cast of two characters.

Original players, in London, were Oscar Homolka and Flora Robson.

OSCAR HOMOLKA

The Austrian star actor who took London by storm in "Close Quarters."

Now under contract to Gaumont-British.

Communications: Erich Glass, 41, West End Lane, London, N. W. 6.

NEW ANZAC PIC

Melbourne, Dec. 10.

Argosy Prod. intends producing 'Island of Exile.'

Pic will mostly be shot outdoors and leads may come from England.

Cutrates Help B.O.'s At Budapest Theatres

Budapest, Dec. 20.

Although new plays have flopped in several theatres, there is a good average of successful novelties, and on the whole theatres are getting along better than they have for several seasons here.

Public is getting into the playgoing habit again. This may be due to a slight improvement in the general trend of business, but is principally accounted for by the cutrate policy which has been adopted by all theatres.

Cut-rate agencies deliver tickets at home now in answer to a telephone call. All the important daily papers have established ticket offices of their own, with special reductions to subscribers. Theatres themselves issue cheap subscriptions, and find this policy quite satisfactory, although no one can figure out why they don't simply reduce prices and have done with it.

ENGLISH ACTOR IN SYDNEY

Sydney, Dec. 11.

Denis Hoey has arrived here from London to play the lead in 'Uncivilized' for Charles Chauvel at National.

Highlight of pic will be introduction of a tribe of real Australian aboriginals.

Pirandello's New Play Starts Off Italian Season

Rome, Dec. 20.

Programs of Rome theatres for the first week or 10 days of the season add up to a list about as formidable as that of the Sears-Roebuck catalogue. Rome isn't such a big city that plays can have long runs, and the theatres have to offer a lot of different bills to keep their public on the jump.

Newest opus of Italy's Number One playwright and Nobel Prize winner, Luigi Pirandello, will be put on at the Argentina theatre with Italy's Number one actor, Ruggero Ruggeri in the leading role.

During the days preceding this much-heralded artistic event, the Argentina has billed the following: Anouilh's 'Once There Was a Prisoner'; Sacha Guitry's comedy 'The New Testament'; 'Marionettes' by Wolff; and 'Felice' by Henry Bernstein.

The Eliseo opened its season with a Marchionne revue 'He Who Searches, Finds' and offered as its next attraction the first Italian presentation of Ladislao Szilag's Hungarian revue operetta 'I and My Little Brother', put on by the Nora da Rios Co. Then Paul Abraham's 'Victoria and her Hussar'.

'A Woman Did It' is the name of the de Flavis comedy in which Angelo Musco's company featured at the Valle. And the next attraction, still featuring Musco, was 'At the Lido.'

Old Manzoni theatre reopened, completely redecorated and modernized; opening attraction is a comedy put on by Erzsi Paal, Armando Fineschi and Co.

Other beginning of the season bills are: The De Filippos, Titina, Edoardo, and Peppino at the Quirino; Anna Fougez and revue co. at the Quattro Fontane; and the Riccioli-Primavera co. at the Gallerla.

Capitol Preparing 'Pagliacci' and Also Awaits Ann Harding

London, Dec. 22.

At the present moment Capitol Films is steamed up over transposing 'I Pagliacci' to the screen. Under no misapprehension as to the difficulties involved, company is concentrating on preparation. Richard Tauber heads the cast and Karl Grune is to direct. Adaptation will not deviate from the original story, with arrangement of the score of the opera in charge of Rutland Boughton. Script is in the hands of John Drinkwater and Roger d'Este Burford.

Shortly after New Year' 'His Majesty's Pyjamas,' which Alfred Werker left ollywood to direct for Capitol, goes into work. Clive Brook and Helen Vinson head the cast which will play this Gene Markey story. Also important is expected to be 'The Stars Look Down' the Dr. A. J. Cronin novel. Production in this case, however, is not anticipated until early summer.

Next June Ann Harding comes over for Capitol to make her first film away from the States. No final decision on story has yet been made but indications are that it will be a society drama.

In preparing this company's new program Max Schach maintains that if Hollywood can sell to the world, and n :e its stars universal favorites, England, in its own way, can do the same. He also mentions he is aware that this means spending money to get back more money.

New Hamlet

Berlin, Dec. 22.

Life spent at Wittenberg, the city of Martin Luther and Melanchthon, by Hamlet, Prince of Denmark, the subject of the latest play by Gerhardt Hauptmann, veteran German dramatist. Presented at th Old theater, Leipzig.

Play depicts Hamlet's love with a gypsy girl.

COVERING THE ANTIPODES

By Eric Gorrick

Sydney, Nov. 21.

Year 1935 has been a swiftly-moving year in every branch of the amusement field here. To obtain a complete picture of various moves created by the moguls, some deep digging is necessary.

Year started off with N. S. Wales' quota tangle and animosity toward American distribs. End of the year still sees much animosity and very little brightening of the quota tangle. Jan. 1, 1936, is the deadline for American distribs to register with the government in regards to the quota.

Government here is bitter toward foreign (American) distribs and will force the present law to the utmost. Distribs notified the government they are ready to take whatever pix are offering, but the government believes it will force distribs to live up to the Quota Act completely or revoke their licenses.

Erection Bogey

Following the conclusion of F. W. Mark's film probe, theatre erection began in moderation, but toward the year's end it threatens to spread in every State of the Commonwealth. Paramount and Metro have been blamed for the erection bogey, but each denies any actual financial backing beyond the spotting of their product. Now, as the year comes to a close, a move is afoot to have the government prohibit further theatre erection in districts claimed to be already over-seated, and legislation is asked for.

Greater Union-Hoyts hookup has had everybody on tenterhooks over the past six months. While neither side will officially confirm a reported split before 1937, unofficially each side is said to be desirous of a breakaway. Both came out of the red during the year and are anxious to break from bankers' control.

Exploitation of Greater Theatres activities gradually subsided as the year grew older until today hardly any mention is made of the unit. A short while back both Union and Hoyts were at loggerheads with the various distribs. Today Americans are doing bigger business with both as separate units from G.T. than has been the case for a long while. Today newspaper ads do not carry mention of any theatre being under G.T. management; it's either G.U.T. or Hoyts.

Months ago tuart Doyle and Charles Munro made a complete o-o of their respective circuits and issued orders to bring each theatre right up to date. Doyle is spending plenty coin in renovations. Munro, too, has been watching the situation closely.

Now reported that Doyle is seeking British capital for G.U.T. in 1936. It is common property that G.T. has slipped away as a unit. Officially it is denied; unofficially it is desired by everybody—except, maybe, the bankers.

Visit of Joe Seidleman to reconstruct the Columbia distrib unit was the swiftest piece of work witnessed in many a day. Stated that had Seidleman stayed a little longer he would have made a deal with M-G on lines similar to those worked by M-G and Par in the Melbourne nabes. But that's guesswork.

Directly the N.S.W. government determined on a quota there was a rush to secure capital for pix production. Owing to public apathy, many fell by the wayside and the dream of a pic Eldorado failed to eventuate. Out of the chaos finally emerged Cinesound and National, with Cinesound the stronger.

These are the only studios ready for work right now. Cinesound is backed and trained by showmen, National by big business and newspaper interests. Former is importing Americans, latter mostly relying on British.

Only all-Australian is Charles Chauvel.

Year saw very little actual pic production work, but 1936 is looked upon to see Australia well started. Cinesound will start Dec. 8 with 'Thoroughbred,' featuring Helen Twelvetrees, and will follow early next year with 'Big Timber' and 'Robbery Under Arms.' Americans will be imported for leads, and probably another director.

National starts any minute now with 'The Flying Doctor,' to be directed by Miles Mander, a G-B lend-out. Fox will release 'Doctor' while Cinesound has ties with British, Continental, and American interests.

Only pic produced so far under the quota was 'The Bells,' megged by Harry Southwell. Pic is at present waiting okay by the Advisory Board on entertainment values. Some retakes may be necessary before the okay is given.

F. W. Thring has not yet announced any further intention of breaking into pic work. He's waiting.

Snider-Dean

Year's biggest surprise was the resignation of Sam Snider from Hoyts and the formation of a new indie circuit with George Dean. Snider-Dean held interests in the nabes, but suddenly decided to come into the city ace spots and leased its principal theatres from the Fullers. New unit swings into active operation Jan. 1.

Stuart Doyle and the Alberts are reported as interested with S-D. Doyle mainly through the recently completed C. M. Woolf (British) tieup and the formation of Associated Distributors. Certain Woolf product has been offered S-D, with the remainder on offer to Hoyts and others.

With leasing of theatres to S-D the trade here wonders just what the Fullers will do in 1936. Insofar as Australia is concerned it looks as though they're out. In New Zealand they still maintain their strong hold and are likely to continue.

But inside has it that the Fullers are not out of Australia by a long shot. Just happened that the S-D angle suited their purposes. Sir Ben Fuller says he contemplates a vaude try and will build a theatre in Sydney. Also mentioned as going ahead with a theater in Melbourne. Sir Ben says he still hopes to be tops when 1936 finishes its run.

Vaude-Revue

Under Frank Neil management, vaude-revue staged a comeback that surprised the wise ones here. Neil, during a trip abroad, engaged sufficient acts to maintain a constant flow of new faces over circuit. That imported acts would bring b.o. biz was proved when all opposition playing local shows closed down. Since Neil began his high climb other indie interests are figuring on vaude for 1936 and Australia should offer plenty of work for American and British acts.

Ernest Rolls scored a big success in Melbourne with vaude-revue, but has not hit the same mark with legit. Rolls has been kept in Melbourne because of no suitable theatres in Sydney. But in 1936 he will break into Sydney at the Civic, by arrangement with Stuart Doyle.

F. W. Thring scored well in Melbourne with legit, but did not do well with imported revue and also went floppo in Sydney with legit. Vaude-revue is solid and should go even higher in 1936, both in Sydney and Melbourne.

Legit

Williamson-Tait lost its Criterion, Sydney, and towards the end of the year operated only one theatre here. Legit has been just so-so, with mostly revivals of old-time musicals. 'Roberta' was the most solid.

Sir Ben Fuller lost plenty on a grand opera try, but clicked with 'Merry Malones' in Melbourne, only to meet with a floppo in Sydney on the same show.

New year should see bigger activities in the legit field, and E. J. Tait is expected to return with new attractions and players from overseas. First big try will be with 'Anything Goes.'

Radio

Nothing very startlin happened in radio during the year, except the fight now in progress by the B-class managements to prevent the government from giving all the gravy to the A-class. 1935, in the main, has just been another wax year. America supplies 90% of the entertainment given to the fans on wax.

The B-class stations are the most popular with the masses, despite giving out so much advertising. A's are too highbrow. And it still costs $5 a year for a license.

Sheet sales disappeared to almost nothing with the introduction of musical pix and radio. Year 1935 was no exception. Best hits were 'Isle of Capri,' 'Old Faithful,' 'White Gardenia,' tay as Sweet as You Are,' 'Tramp,' and 'Sweet Mystery of Life.'

Photo by Elliott & Fry, Ltd., London

Clarence

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NAUGHTY? — YES! **IMPROPER? — AR! NAUD!**

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Cast: **DOUGLASS MONTGOMERY, BETTY-ANN DAVIES,** Natalie Hall, Alfred Drayton

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You Will Know Why It Got
DOUGLAS MONTGOMERY and BETTY-ANN DAVIES
IT WILL - - - - - - - - GET YOU

BETTY-ANN DAVIES

JUNE CLYDE

"KING OF THE CASTLE"

Author: Frank Atkinson Director: Redd Davi

Cast: **JUNE CLYDE,** BILLY MILTON, Claude Dampier, Arthur Finn.

Have You Got Ideas?—No! You'll Get Them When You See
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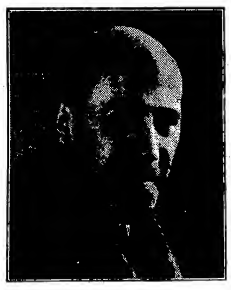

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Author: Vernon Harris Director: Harry Hughes

Cast: **BETTY-ANN DAVIES, ZELMA O'NEAL,** GENE GERRARD

Is It a "JOY-RIDE"?

BETTY-ANN DAVIES

STANLEY HOLLOWAY

"PLAY UP THE BAND!"

Author: Frank Atki Director: Harry Hughes

Cast: **STANLEY HOLLOWAY, BETTY-ANN DAVIES**

It Plays Hear It

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"THE SECRET LOVER"

There's the Secret! Ask Your Wife!

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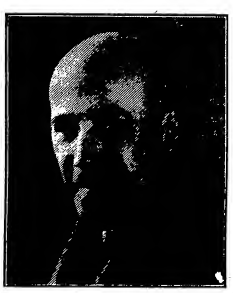
So Will **YOU** Be! - - - When **YOU** Book It!

SEVERAL OTHERS TO FOLLOW



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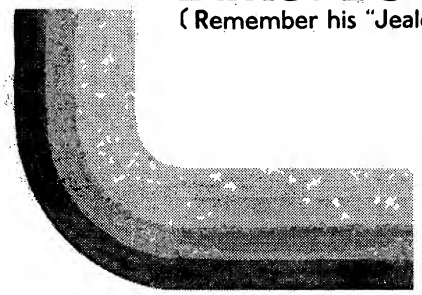

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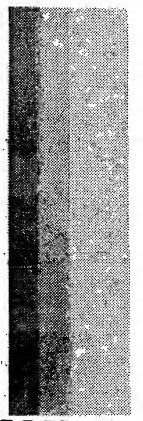

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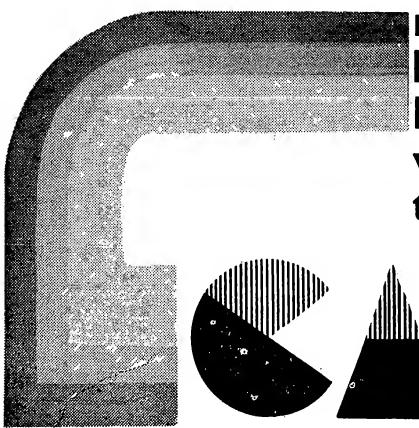
(A GRUNE-TAUBER Picture)

From Leoncavallo's immortal Opera, with RICHARD TAUBER playing the leading role.



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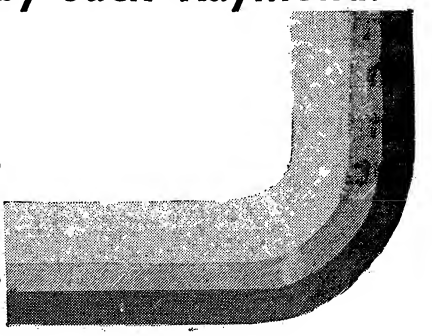

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CLIVE BROOK AND HELEN VINSON in Gene Markey's gorgeous comedy.
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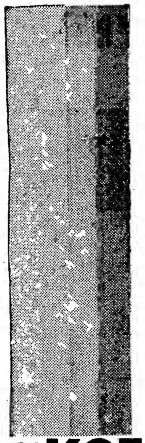

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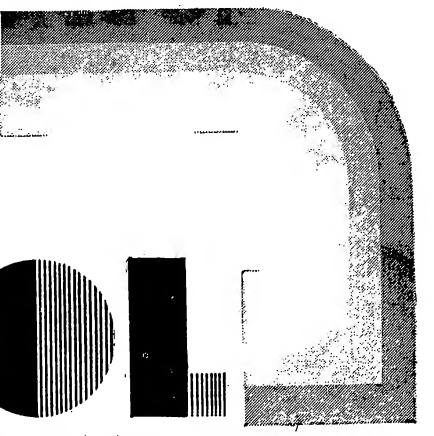

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TOM WALLS & RALPH LYNN
in a new subject.

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FILM CORPORATION LIMITED, 293 REGENT STREET, LONDON, W.I.

England's Technicians

By G. H. Elvi

(Organizing Secretary, Associ ion of Cine-Technicians)

London, Dec. 22.

How do British technicians react towards the employment of foreign technicians in the British fil industry?

The answer can be gauged by a study of the official attitude of the Association of Cine-Technicians—the only organization which exists solely to maintain the professional status and interests of workers on the technical side of the British film business.

Permission having at last been granted to Jack Hylton to play in America—although he must still not have his band playing with him—raises again the whole question of employment of foreigners in the entertainment industry.

A. C. T. feels the position is still one sided; that it is much easier for Americans to come to England than for British technicians to work in Hollywood. The point is felt particularly in that the present position permits second class ranking American cameramen to get ace jobs over here while 25 foreign cameramen in England, (the actual number working last month) makes it extremely difficult for promising British cameramen being given a chance to make good. A. C. T. will continue to strive to remedy the position. Further Americans who are keen to obtain employment in England should remember that while salaries may be good, hours and other conditions are at present generally inferior to those pertaining in Hollywood. In addition there are heavy income tax charges to be deducted from gross salary payments, thereby reducing the sum received by about 22½%.

A. C. T. does not object to the employment of foreign technicians in the British Film Industry provided:

(1) That they are ace men.

(2) That no British technician is displaced through their employment.

(3) That they are not engaged to work under less favorable conditions and salaries than those of British technicians.

(4) That the Association is consulted by the authorities, upon consideration of application for renewal of working permits.

This last clause is particularly important as after three years residence in this country a foreigner may be registered as a Resident Alien, after which he can only be removed from the country on a criminal charge and, secondly, the work of a foreign technician is not always up to the standard claimed and it might be found that the job could be done equally well, if not better, by a British technician.

It will be appreciated that if foreign technicians are allowed to enter and remain in this country indefinitely, serious unemployment problems for British technicians may arise. At no time has there been a shortage of British technicians and only a small percentage obtain regular employment throughout a year.

Keeping Records

To help control the employment of foreign technicians and check up on their work, A. C. T. keeps a record of such activity and of foreign cameramen who are naturally, the class of worker whose services are much sought by British film studios.

The Association of Cine-Technicians caters for all grades in the following departments: Camera and Stills, Sound, Art, Scenario, Editing and Cutting, Floor and Production, Laboratory, Newsreel and Television.

Like most organizations A. C. T. had a somewhat chequered career before becoming established, as now appears to be the case. Registration as a Trade Union, however, met with a certain amount of disapproval amongst members, who contended that organizations of this nature should be confined to manual workers and that incorporation in a Trade Union was not necessary for skilled technical workers. Further setbacks were experienced as a result of opposition from certain studio executives. The initial enthusiasm dwindled until merely a hundred or so rather bitter and disappointed members remained. However, these banded together, engaged in active propaganda and began to arouse new interests. New blood was obtained, lapsed members recaptured and a strong general council elected, to formulate plans of action of better existing conditions.

Studios' Reacti

How did the managements regard A. C. T.? Firstly, with amusement, then when members started enrolling, distrustfully in certain cases and employees were discouraged from joining. A year ago the situation was altered when the Association commenced to render definite service to film companies. An employment bureau was started, care was taken to make it efficient and reliable, and a service for employers needing technicans, often at a moment's notice, had been met. The opposition was gradually broken down and, today, practically every studio, and most of the small renting companies, use A. C. T.'s employment bureau regularly.

Winter educational programs are organized and technical lectures and Film shows, followed by technical discussions, are a regular activity.

All the major companies now apparently appreciate the use of A. C. T. to the industry although, of course, they do not always see eye to eye with the Association. Relations with employers are extremely happy compared with the early days of the Association and continued so, as it is generally admitted that in working to protect film technicians we are also working to protect the industry.

Legal advice is granted to members and in certain cases compensation is obtained in respect to broken contracts and other disputes. Issue of a "White List" of employers in the near future is contemplated.

Membership of the Association of Cine-Technicians is now approaching 1,000 and if present progress continues it will soon be 100% strong. On many studios we have already reached practically that position and there are now only three minor studios which have no A. C. T. membership at all. Over 20 studios have a large and increasing number of A. C. T. members. There were only five such studios a year ago.

Contact has been established with similar organizations in other countries and it is hoped that an International Federation may eventually be possible. Such a Federation should be of tremendous help in controlling the employment of foreign technicians in all countries, in addition to making possible a general interchange of ideas which should be of inestimable service both to technicians and the film industry as a whole.

DUCE SETS UP 12 LEGIT COS.

Rome, Dec. 20.

Twelve dramatic companies have been set up by the Italian government, in an effort to help out jobless actors. A program has been mapped out for these 12 companies for the entire theatrical season, through the spring of 1936.

Salaries are to be announced in accordance with expected box office receipts, so that the artists may have an assured income over a longer period. Each company is expected to rehearse for two months before going on the road.

Welfare of actors is further aimed at in the drawing up of model contracts by the Theatre and Cinema Federation; these contracts affect about 200 theatrical companies and twice that number of theatres and motion picture houses. Model contracts have been given a government once-over and ok'd.

Finally a bureau has been created which will try to regulate financial hagglings between theatres and managers, as well as supervise regional theatrical undertakin

No Pseudonyms

Berlin, Dec. 22.

Ministry of Propaganda and Public Enlightenment has issued a decree forbidding Jewish artists to appear under pseudonyms. Measure is extended to non-Aryans, meaning persons of mixed origin.

No reason offered for this meas-ur

Making Sure

Capetown, Dec. 4.

Native chieftain of the Matabele tribe, Ndanisa Kumalo, exported to England by Gaumont-British for the role of Lobengula in filmization of Rhodes' life, has returned. Was loaded down with two sacks of silver coins on landing here.

Says he insisted on the glittering metal. Paper means nothing where he comes from, but silver is money.

NAZIS WANT MORE NEW HOUSES

Berlin,

In spite of the fact that there are still about eight empty and dark theatres in Berlin, including the once-famous Apollo in Friedrich Strasse, which in pre-war days was heavy opposition to the Wintergarten and played numerous American standard acts, the municipality is considering building some new theatres.

It's 'Folk-Theatres' they want, with a large capacity in the style of the Grosse Schauspielhaus, now named the 'Theatre of the Peoples'.

Idea is to erect buildings for 'Kraft durch Freude' (Strength through Joy), Nazi organization which has upset all previous methods on how to fill a theatre. Cheap admissions and low salaries to actors, coupled with a system of distributing tickets in shops, offices and factories, as originally started by the communists in Soviet-Russia. Organization has about 9,000 theatre seats in Berlin today.

Managers are not so enthusiastic about this new idea, claiming that biz is not so forte, anyway. Constant changes in repertory of numerous Berlin houses have to be made in order to bring 'em in.

Italian Amusements Must Close by 11:30 To Save Incandescents

Dec.

Places at which public spectacles are shown' will henceforth close at 11:30 p. m. by order of the Italian Ministry of the Interior. This order goes into effect immediately and forms part of the campaign to save light and heat with which the Fascists are meeting sanctions.

Means that all 'after the show' entertainment will be conspicuous by its absence, as all but the most important cafes and restaurants and those catering to the tourist trade are to close at the same time as the 'places where public spectacles are shown.' And the important and tourist-y cafes and restaurants are allowed only half an hour's grace, till midnight.

Jewish Culture League Reshuffled in Berlin

Berlin, Dec. 22.

Reshuffling in management of the Jewish Culture League by the Reichs Theater Chamber has director Georg Kareski now the appointed responsible leader of the organization.

Dr. Kurt Singer remains on the board of directors, while a group of baptised-non-Aryans have been given permission to start their own Culture League, under the direction of Dr. Heinrich Spiero.

Free Shows for Jobless

Berlin, Dec.

Reichsverband der Deutschen Filmtheatre (German Exhibitors' Union) advises that free performances for those jobless getting winter relief will be given all over the Reich.

Arrangement stipulates that not more than one show per month is to be given by each individual house, and that the arrangement terminates on March 30.

There's a Difference

By Arthur W. Jarratt

(Controller of Gaumont-Theatres)

Lon

That there are fun ifferences between the problems to be met by the cinema industry in America and Britain, is common knowledge. But it was not until I visited the United States in the early fall ined a first h nd view of the was able to satisfy myself as to just where these differences lay and to form an opinion of the situation as a whole.

The question of theatre operation, the branch of the film business in which I am most directly concerned, was not unnaturally the first to attract my attention.

Theatre operation in America is a very different matter to what it is in Britain. Conditions re so radically altered.

In America theatres charge a universal price for the house, sole exceptions being the loges. In England it is the practice to graduate admission charges. On the other hand prices are lower on the average in America. This is made possible by the lower cost of film hire. American film rentals average as much as 10% less than in Great Britain.

The differences in admission charges is particularly noticeable when one compares Broadway first-run theatres with their London West End counterparts. In New York admissions might range from 30c to 60c or 75c; whereas the corresponding London charges would be from 35c to $1.50 and $2. There are theatres in the West End with a regular top of as much as $2.60. One of the principal reasons for this difference is the fact that a New York downtown theatre can rely on a much larger patronage. In the West End of London the turnover is far smaller. Under these circumstances London cinemas cannot afford lower admissions.

In England there is no place for the morning and late night film performances that appear to attract considerable patronage in American cities where the floating population is much larger. In London the floating population is comparatively very small. It certainly could not and would not support morning matinees starting at 10 a.m., or earlier, at more than one theatre. The Londoner, moreover, is an early-to-bed bird. Habit makes him reluctant to be out much after 11 at night. Late nighters prefer cabarets to cinemas.

On Booking

The booking problem in America would appear to be an easier one than it is in England—at any rate for the circuits. A picture that is a success in a big city such as New York can generally be said to be safe in any other major metropolis west or east. And there are so many big towns.

In Britain the large towns, outside of London, can be pretty nearly counted on the fingers of one hand—Glasgow, Birmingham, Liverpool, Manchester and Sheffield. Of these only the first two can boast a population of over 1,000,000. What appeals only to the city in Britain, therefore, is a financial flop. On the other hand neither can a profit be expected from the smaller places without the cities. In short a successful picture in Britain must be one that appeals both to urban and country districts.

The American film booker formerly was at a disadvantage in only having home product from which to make his selection, whereas over here American, British and Continental films have always been available.

The entry of British films into the United States market alters this, and the American booker has now a wider choice. This is an excellent thing for the American industry. A restricted field of choice can only mean restricted patronage. The more good films there are the better for the exhibitor.

And in regard to British films in America in particular I must say this. Nowhere did I find among press, public or exhibitor any prejudice whatsoever against films on account of their origin. Even producer-owned circuits are sympathetic and helpful. Good entertainment is all that is asked. I am satisfied that good pictures, whoever makes them, can now obtai a proper distribution in America.

In regard to subjects the tastes of both people are not dissimilar. The American public possibly prefers films with a slightly stronger flavor, verging on the melodramatic, to the English filmgoer. The light, frothy film, which does have some place in popular affection in England, has none in the U. S.

Subjects of merely local humor or interest fall in both places.

roduction methods both in California and London are altering and must alter to meet the demands, not of one country alone but of both together.

Public's Loyalty

One point that struck me regarding public reaction to pictures in America as compared with England was the lack of loyalty to film stars. A favorite who makes two poor pictures in America is finished. In England they still retail public affection after a number of poor ones.

In regard to advertising and publicity the difference in conditions is enormous and it is hard to say which country has the advantage. In America the quick release of a film throughout the entire length and breadth of the land enables full value to be obtained from the publicity and advertising while it is 'hot.' In England the law demands that pictures must be seen before they can be booked and a long interval must inevitably elapse between premiere London presentation and release. But in England advertising or publicity in London newspapers reaches the whole country since London dailies have a national circulation. Even New York papers do not mean much in towns as close as Philadelphia, two hours off. Advertising in America must be done separately in each centre and the cost is correspondingly greater, especially as there seem to be almost as many newspapers as citizens.

On the other hand bad criticisms in the journals of one city do not affect a picture outside that centre, and in another the film may receive very different treatment. In England a bad review in a London paper reaches all over the British Isles—and a good one, too, of course.

Publicity

Publicity is easier to come by in America where the country is more film conscious and where, I should hazard, a greater percentage of the population is generally film-minded. The fact that America has been until recently the sole home of production must have a good deal to do with this. The man in the street naturally feels closer to the industry. In England today increased home production has produced a more film-conscious public, and the process has been rapid.

The American critics and writers have, I should say, a more studied outlook on the business than some of their English colleagues. They are more closely in touch with public feeling, appreciate their responsibilities to a greater extent and have a deeper insight. They are eager to help the industry. In summation I would say that in matters of publicity and advertising America has a slight advantage. In England we are still struggling to educate the country to the tremendous importance of the screen and its power for good or evil according to how it is used.

Over- ilding

One word about over-building. America has suffered from this evil and has or is rectifying it. The crash of 1929 brought about the reform. In England over-building is rampant. The economic crisis did not have the same salutary effect. The British industry has not profited by America's lesson.

I only hope that reason reasserts itself before this wildly uneconomic competition brings the work of many of the weaker members of the trade in ruin about their heads.

In conclusion I have a tribute to pay. Before I went to the United States I had often heard of the great hospitality of the Americans, but, since my return I have realized how utterly inadequate any description of it must be. Were my profession that of author I might be able to do justice to such a theme. As it is anything I could say would be a gross understatement of my appreciation.

BRITISH FILMS ARRIVE

London, Dec. 22.

New studio sites are being announced with monotonous regularity; more and more money is coming into the industry from the City; production schedules for the coming year are higher than they have ever been before. The British film industry, particularly in production, is entering into a period which is an easy high in its brief history.

Recent interesting events in the studio game are:

Gaumont-British has its changes in America;

Alexander Korda has become a member of United Artists;

Every British company of any standin, at all has American distribution arranged for its product before it is made—even if, as in some cases, such distribution is nothing to brag about.

Those are the developments of the past. Those of the future include:

Full opening of the Korda stages at Denham, Bucks, about an hour out of London;

Building of an eight-stage plant at Iver, also in Bucks, by the National Films group, which is backed by a wealthy Yorkshire business group;

Rebuilding of the Littleton plant, owned by Norman Louden, and said to have $1,000,000 of City money behind it;

Opening up here of Metro In production;

Conversion of the old Whitehall studios recently acquired by Julius Hagen for rebuilding and extending his current Twickenham program;

Installation of Western Electric at British International, with the consequent hope of getting more American production bookings there;

Full establishment, in the production field, of the Max Schach Capitol Films group, acting as C. M. Woolf's chief production subsidiary.

Finances

Local film trade, in 1935, spurted financially in a way it had never done before.

Surest index to this is its quotations on the London Stock Exchange.

Always realizing that many of the most important producers—Woolf, Korda, and so on—are privately backed and have no public money, thereby having no stock on the market, those companies with public issues have, in the main, gone up nearly 50% on the year's turnover.

An important point to remember in this connection is that British film stock has now been accepted for buying purposes by the general public.

As recently as 12 months ago, the Exchange prices of such stock was mainly nominal, as the dealings in them were specialized and restricted to a small circle of people. Now, though, film stock attracts as much attention as any other branch of the general industrial market.

At the time of writing, Associated British Pictures (controlling company of British International and Associated British, its theatre circuit) are being quoted at slightly over $2. Their face value is about $1.20. They could have been bought for that around last Christmas.

Upward trend in Associated British was expected by all the film wise boys, many of whom hold its stock extensively. General opinion has always been that it provides one of the two best film stock buys, being covered with real estate, time and time again.

Gaumon.. ritish $2.50 ordinaries are just now quoted at a premium of about 12c. over face value. They have juggled higher than that figure, but at the beginning of the year were substantially below.

Many smaller film issues show considerable rises, there having lately been a stag movement in Union Cinema scrip which has attracted more general public buying than any film stock.

The City

That the City is at the moment looking with favor on film production is obvious.

There has never been more spare money in England than there is now, due to the low level of the Bank Rate—it has been around 2½% all the year—and the inability of investors to see a much higher return for their money than that combined with safety.

Big City firms, as a result, are increasingly willing to tackle film finance, risking a smack in the bank book in return for the knowledge that they can clean up, if they get away with it.

First into the field was the Prudential Assurance Co., perhaps the largest assurance corporation in the world. In return for Korda taking over the production end of Dufaycolor, in which Prudential was interested, it backed London Films, and still has a large interest in the finances of the company.

Prudential's entry into film finance set the rest of the City running to the market, with the exception of the Big Five banks, who will never gamble on private enterprise when the security doesn't cover the margin extended.

Julius Hagen, leading independent in the field, followed Korda into the City, and emerged with backing reliably estimated as being $3,750,000.

Source of his backing has been kept a close secret, but Insiders allege Hagen connected with his bankroll via a firm of underwriters named Bowater, who, in turn, are backed by the Legal and General Insurance Co., one of the oldest in the business.

Not all the insurances firms here are willing to go into film financing. British insurance companies on the whole are more conservative than the banks, and at least as safe. One or two of the policy peddlers have said no to propositions, including, it is understood the powerful Phoenix co. Against this the Pearl, another of the big firms, is understood to be interested, and would back if coverage justified.

Woolf's Companies

Other finance movements during the year were mainly connected with the formation of General Film Distributors, C. M. Woolf's new concern after his resignation from Gaumont-British.

Woolf is acknowledged here to be the No. 1 film man, and his company's line-up already looks inspiring.

His backers have been closely guarded, and he has a mixture of insurance and general backing behind him.

Woolf's firm is already controlling a number of subsidiaries, including the important Capitol Films venture.

Control is distributional, and not financial, and Schach's unit, with the strongest indie line-up of product in Europe, suggests strong possibilities in the world market. Formed four months ago, he has already completed two pictures, a Jack Buchanan film at Elstree and a bi-lingual at Paris.

Current work includes 'The Marriage of Corbal' from the Sabatini story, in hand at Elstree.

It is quite obvious that Schach intends to have a smack at the Korda formula, producing at the most a dozen a year, but going out for important stuff all the time. He recently bought the film rights of 'The Stars Looked Down', regarded here as the ace British film story buy of the year. Book has been a best-seller in this country, is shortly to be serialized in America and Schach paid its author $25,000 cash and a slice of the American renting revenue for the rights.

For $90,000 Schach bought 'I Pagliacci', the Leoncavello opera, and intends filming it with Richard Tauber in February.

Gaumont-British

Gaumont-British's output for 1936 will probably rank up to 30 pictures, with a tendency, following the booking success of films like 'The Tunnel', to concentrate on star name pictures, and let programmers slide.

One of the lar uestion marks that surrounds in the field this year is the matter of studios. Gaumont currently owns the Shepherds Bush lot in London and the old Gainsborough studios built by Famous Players In 1913, up in the northern suburbs. While both studios have proved adequate for the demands made on them, it is quite obvious G.-B. can't systematically produce 30 to 35 a year in them without having to work uncomfortably close to the shooting schedule.

For this reason its purchase some months ago of a large building site just off the Great West Road, one of the big motor arteries out of town, is interesting. Lot is now being used for exteriors, but it is generally reckoned that sooner or later G.-B. will build there. Decision to do so was nearly reached a few months back, but a last minute change of plans put the idea back.

ritish International

British International, largest studio owners in Europe, will probably be content this year with 25 to 30 pictures, of which its biggest will be 'Glamorous Night,' from the Novello melodrama recently closed at the Drury Lane theatre.

Many rumors have recently surrounded the B. I. P. production policy, some arguing that John Maxwell, chairman, will entirely switch his studio plans and go in for fewer pictures, with better quality. It is only charitable to say that often, in the past, B. I. P. has been content with getting its money back on small stuff rather than gamble on expensive pictures.

Resignations of important production men at the B. studios have been rumored for months, with what truth only Maxwell knows. And he never talks until afterwards.

A unit which can't be left out of the new British studio reckoning is British National, backed by the Rank textile interests. With a studio site listed at Iver—where Rank's group has large real estate interests—and ith the gradual cementing of a regular production team, the unit is likely to be under its own steam by the middle of the year.

Istree-Hollywood

Final reckoning to be given the industry is on the actual production department, where British, with all its earnestness and determination to build up the largest industry in the world, still lags badly behind Hollywood in many respects.

British pictures can never compete with Hollywood until they:

Pay real money to scenario writers.

Get technicians who are technicians.

Evolve a list of directors of their own who can direct 1936 features, and not remember how they used to shoot close-ups in 1911.

Stop imitating Hollywood.

There are still not enough good directors to go round. The number of English directors who could get an assignment with a good American studio could be counted on one hand—easily.

Yank Dubbed Pix In 12 of 86 Paris Cinemas; New Low

Paris, Dec. 22.

Judging by current shows, American films here are touching a new low in distribution. Out of 86 picture theatres in Paris showing French language films, only 12 have dubbed Hollywood product on the bill at present, and most of these split dual programs with local mades.

This, however, shouldn't be taken too seriously, because these statistics come at a time when neither of the big circuits, Pathe and Gaumont, is programming American films. In another week maybe both the circuits will have Yank product in their houses, and that will send the figures jumping.

In the English language first-run houses, on the other hand, popularity of American films remains, and 27 theatres currently are billing Hollywood product. English mades, which from time to time in the past have crashed into these showcases at the expense of the Yanks, are completely absent at present. British pictures haven't done so well in France lately, and the feeling here is that quality of London product is low right now.

Click Pi

Among the American success pix now running, outstanding is 'David Copperfield' (Metro) at the Edouard VII, which was started without the usual gala publicity performance (because the local Metro exece wouldn't have it) but nevertheless has taken on in a big way.

Nearing the end of a good first run is 'She Married Her Boss', (Col) for more than a month at the Umansky-owned Avenue. This exhib is getting ready to open a new Champs Elysees house near the Rond-Point, called Le Paris, with 'Top Hat' (Radio).

'Big Broadcast' (Par) is proving popular at the tiny Studio 28 in Montmartre. '39 Steps' (G-B) is closing a good run at the Marbeuf, which is readying for the opening of 'Midsummer Night's Dream' (WB) next week, after a tremendous bally. 'Alice Adams' (Radio) has just opened at the Miracles-Lord Byron, and seems to be starting well.

Plays Abroad

LA FEMME EN FLEUR

('Flowering Woman')

Paris, Dec. 17.

Three-act comedy by Denys Amiel. Presented by Benoit-Leon Deutsch and Jacques Albert at Saint-Georges, Paris.

Valentine Salvat	Valentine Tessier
Huguette Salvat	Josanne Cerdan
Odile de Marsot	Lucienne Givry
Yvonne Tardif	Jeanne Reinhart
Pierre Vignal	Daniel Lecourtois
M. Salvat	Maurice Benard
Bernard Lambert	Jacques Mancier
Robert Nicolai	Gilbert Gil

First play of the season in Paris which is a real Broadway possibility. A film, too, maybe.

It's the love story of an older woman who is still young—who really hasn't had any youth before. A young man comes courting her daughter, and gets her.

Atmosphere of youth, plus just enough contrast with the older generation, is treated in a way directly adaptable to America. This is one of the rare French plays about love which is not so Gallic in its psychology as to prevent shifting the scene across the Atlantic. Every character would fit New York.

Amiel's treatment of his little story is delicate, impassioned, wise and dramatic. He opens by showing Huguette, the daughter, surrounded by her kid friends, just a group of crazy youngsters having fun. Huguette's young man, Pierre, is a shade more solid than the others. The mother enters, and the attraction of her maturity to his seriousness is immediately obvious.

Then Huguette and Pierre break off their engagement, and this reveals how fully Valentine counted on having the young man for a son-in-law. Situation at this point gives Amiel the chance to write two marvelous scenes: one between the two kids breaking off, in which they almost tell each other what has happened, and another between mother and daughter, a beautiful mixture of jealousy, love and bewilderment.

Remains the realization by Pierre and Valentine of their love, which comes about in the third act. Final scene of the play is the one between them which ends in the clinch, with the final curtain smack on the highest note of the show. Dialog is no less than grand.

There are three big parts: the mother, played here superbly by Valentine Tessler, whom Americans may remember as Emma in the film 'Madame Bovary.' This is her first crack at an older woman's part—a wise one, because it she had stuck to the young leads any longer she would have been sunk, and now she is out again right on top. Huguette is a good part, too, requiring real acting. Jeanine Crispin, who has it, is one of the young hopes of the French stage and films—among the three or four most logical local candidates for Hollywood at the moment. She is a beautiful little actress, with looks, figure and personality to add to stage ability. There's just one thing against her—her face, which is a little broad and seems, in films, to lack the extreme mobility which is needed. Slight tendency to woodenness. In this show she's great, both in character acting and in personal attractiveness.

Juvenile here is Daniel Lecourtois, one of the best of the youngsters in town, acting with perfection of restraint finally bursting into passion.

Cast is so good that where Seize, best of local critics, suggests that the success of the show may be due to acting alone. He's wrong: there's a real play here. *Stern.*

THOMAS PAINE

Berlin, Dec. 16.

Tragedy in nine scenes by Hanns Johst, produced at the State Playhouse, Berlin, under direction of Jurgen Fehling.

Thomas Paine	Lothar Muthel
George Washin	Eugen Klopfer
General Greene	Albert Florath
Christopher Stone	Walter Werner
Adams, Banker	Arthur Wascher
Louis XVI	Gustaf Grundgens
Chabot	Bernhard Minetti

That a play on Thomas Paine, American revolutionary and author of 'The Rights of Man' and 'The Age of Reason,' should have been chosen for the festive annual gathering of the Realm's Cultural Chamber, headed by Dr. Goebbels, at the same time giving it the most important opening of the season (that of the newly equipped and brushed-up State Playhouse of Minister Goering), may sound like an anomaly to American ears. But it isn't—anyhow, not from the German and its playwright's angle.

Though Johst wrote this drama in '27, the historical facts, figures and conclusions have been freely remolded to fit the ideology of the current Nazi creed.

American 'freedom' and French 'liberte' are examined in the light of German 'freiheit.' Thomas Paine is political public speaker number one. He is the coiner of slogans, the drummer whose beat inspires rebellion—analogies without number, but so loosely jointed by the playwright that Jurgen Fehling, director, had to re-enforce heavily.

Success of the play is mainly due to this stager's exceptional work.

In his inflammatory articles for the independence of the States, Thomas Paine fights under the pen name of Commonsense; he gives the army its battle cry and shows the bankers how to effect financial freedom from England. Like Franklin before him, he is sent to France to negotiate a loan with the other young republic. Within a short time these negotiations are successfully terminated. He is one of the 13 eminent foreign citizens on whom the French committee confers honorary membership of the revolutionary convention.

Paine's American conception of true liberty makes him defend the condemned king. But France is incapable of understanding this interpretation.

Paine is charged with being a royalist. He is imprisoned and forgotten. His American friends are informed that he is 'missing.' After 17 years of imprisonment an amnesty frees him. He returns to the States. But he is forgotten there, too.

Wasington and Greene are dead. No one remembers even Paine's name. Life is useless; he drowns himself in the Delaware.

But the song of freedom that he had written in Valley Forge for the soldiers had become America's national anthem.

Lothar Muthel as Paine is an impassioned defender of humanity's ideals, but he does his better work in the prison monolog. True to the play's demand, the Washington of Eugen Klopfer is much more the rough rebel than the future president. Minetti is a fanatic Chabot and as Louis XVI the mask of Gustaf Grundgens is gruesome enough to have come straight from Madame Tusseaud's waxworks.

Play has an all-male cast.

Trask.

THE WAILING WALL

Moscow, Dec. 15.

Jewish Theater, Moscow, production, three acts, by V. Misandrontsev.

'The Wailing Wall' has an especially interesting idea back of it. This is true, by the way, of most of the new Soviet plays this season. In 'Umka, the White Bear,' we went to Kamchatka, and in 'No Surrender,' to the Arctic. Afinogenov in 'Far Away' takes us to the Soviet Far East, and that's where Dovzhenko found his material for the film 'Aerograd.'

Mizandrontsev leads us to Palestine. His theme is appropriate for the Jewish theatre, deals with Zionism, British imperialism and Arab chauvinism on the one hand, and the solidarity of the working Jews and Arabs on the other.

There is warfare between Jewish colonists and the neighboring Arab village over water wells. Aaron Bernz has been murdered by Arabs. His brother Leo, a liberal writer and refugee from fascist Germany, becomes embittered. Danton, a French Jew with fascist inclinations, stirs up the Jews against the Arabs.

Smelyanski, another Jewish exile from Germany, who is in Palestine with his daughter Leah, says that he will buy the water wells from the Arabs and get them to his toiling brethren. Such a gift means that the poor Arabs will be entirely deprived of water. At first reluctant to believe that they have been betrayed by their leader, the poor Arabs refuse to rebel. Finally, under the influence of Manulls, a Jewish worker, and Zaal, an Arab laborer, they understand their true role and kill the rich Arab, Bekhr Effendi.

'The Wailing Wall' is the ideological center of the struggle between the Jews and the Arabs. It is a ruin sacred to both. In the last act, in an inter-racial feud, Zaal is killed at the wailing wall. He has just made an appeal for the union of Arabs and Jews against their common enemy.

Had Mizandrontsev created living characters it would have been a great play. Theme is certainly great. Unfortunately, the people are mere puppets, illustrating a political thesis.

The performance of N. Gertner as Zaal is outstanding. He has one of the best voices in Moscow.

Bennett.

DUET BY ACCIDENT

London, Dec. 10.

New play by Beatrix Thompson, produced at the 'Q' theatre, Dec. 9, '35.

The Man	Arthur Wontner
The Woman	Beatrix Thompson

Beatrix Thompson was one of the two players who appeared in her own play, 'Duet by Accident,' at 'Q' theatre, Dec. 9. Interest always centers about an attempt to carry on a full evening's stage entertainment with a two people cast. Few as these efforts are, the successful ones are still fewer.

Trouble is there is bound to be too much repetition. One tires of watch-

(Continued on page 156)

CHARLES B. COCHRAN

PRESENTS:

PALACE THEATRE, LONDON

SYDNEY HOWARD and JACK WHITING

"ANYTHING GOES"

ADELE DIXON PETER HADDON DIANA WARD

SHAFTESBURY THEATRE, LONDON

"THE BLACK EYE"

A Play By JAMES BRIDIE

JEAN CADELL
JILL ESMOND
CATHERINE LACEY
JOAN WHITE
BEATRIX FIELDEN-KAYE

CHRISTINE LINDSAY
ANN STEPHENSON
VALERIE TUDOR
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Pix in Paris

(Continued from page 130)

man, Walter Friedland had previously tried to run the European interests of U from here, but filed because the French wouldn't let him play with all the German refugees whom he wanted in his organization.

An important question of policy to Americans operating here is that of adding local mades to the list of pictures to be distributed. Reps are divided on the subject. Metro does not touch them, and Metro has long been among the most successful distributors of American films here, maybe because it has better international product, and maybe because it is better organized. Anyway, just sells American pictures.

Warners, which also has a good record for profits in France, has got itself mixed up in a few French shorts, but no more. In the case of Radio and Columbia, the problem is solved by the French distribs who handle the product. Osso does Radio-Cinema. They find it a distinct advantage.

Fox got badly burned on French production, and has dropped it. The burning, however, was due definitely to mistakes. Fox started an am itious and expensive Paris producing program, using its own money. Nobody does this any more. Fox also had Fred Bacos making French pictures for it, and making money, but these films got confused in the Fox mind with the costly loss pictures, and when Harley took charge here it was decided that no more local mades would be handled. Bacos, then, started making films for Paramount.

Paramount this year is distributing a long string of local mades, produced by independents in its own studio. Company itself is not entirely sure whether it should be pleased with the policy or not. Frenchmen in the distributing end are definitely for it. They claim it helps them to sell American pictures, and it is certain that it gives them an important place in the French industry, which is valuable for political reasons. Paramount this year was actually the biggest producer of French pictures—producer in a left-handed way, but still enough so to figure as such in the minds of the trade.

United Artists

United Artists locally agrees with the Paramount Frenchmen on the importance of locals, and it is gathering a stock of local mades for release. This firm has been interested in Frenchers sporadically for some time. It put out a French version made in Germany, and a local made produced by Leon Garganoff, and then started looking around for more. Lacy Kastner, continental chief, wants ten Frenchers for next season's release, and has a number of them in sight. It's a definite policy. Only UA risks absolutely nothing this way. It doesn't even give a guaranty to the Frenchers, just a percentage.

The way of the ordinary Yank film is not going to get any easier as French production improves. And it is improving.

The independents who have taken over the entire output since Pathe and Gaumont stepped out have learned something about the business, and are beginning to make pictures. In the early part of the year product such as 'Itto', 'Maria Chapdelaine', 'Crime and Punishment', and 'Monsieur Sans Gene', to mention only a few, kept up the standard, and currently the quality is considerably higher, on the average.

'Equipage', which in mid-November hit its second month of first run at the Marignan, is topnotch; 'Bandera' is a high grade picture, 'Deuxieme Bureau' ('Secret Service') is a popular moneymaker, and there are lots of others.

Locals

The French don't need any special quotas to protect them. All they have to do is to make good films, and they have an enormous natural advantage over the Americans.

It looks as if the trade would remain for some time in the hands of these indies, who currently are doing so well. Gaumont Franco-Film Aubert, one of the former Big Two, is in the hands of administrators acting for the government, and letting it go right on losing money. No chance of it getting into production. It has enough trouble, what with the bosses' lack of picture showmanship, in running the chain of theatres with which it is encumbered.

Pathe may come back sooner. Robert Dirler, after fighting a stockholders' suit all year to oust the Natan brothers, finally succeeded. But he has not yet managed to get in actual control of the concern, although he has in his hands enough of the stock to run it. The judicial administrator whom he himself had appointed is standing in his way, and according to chatter, the higher-ups in political circles want to stop the company from getting back into private hands so as to use it with Gaumont as a nucleus for a nationalized cinema industry. A last-minute bankruptcy of P-N's theatre chain may hasten this.

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Plays Abroad

DUET BY ACCIDENT

(Continued from page 148)

ing the same people, even if they have wonderfully interesting things to say, in this instance they don't, at least not for so sustained a period.

Again, both the hero and heroine are unsympathetic roles. One is a financier of doubtful integrity, and the other a shopgirl who had stolen the clothes she wears, and comes to an assignation prepared to sell herself. Arthur Wontner, an experienced player, is the financier, and Beatrix Thompson has had more experience on the stage than as a dramatist. More experience in both fields wouldn't do her any har *Jolo.*

Bijou, Melbourne, Remade

Melbourne, Dec. 9.

Site of Fuller's Bijou, Melbourne, will be rebuilt into a pic house, hotel, apartments, a dry goods store, a cabaret, and a swimming pool.

Sir Ben Fuller is interested in the company now in flotation to go ahead with the scheme.

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LE COEUR

('The Heart')

Paris, Dec. 17.

Five act play by Henry Bernstein, produced by the author at the Gymnase, Paris.

Vincent	Victor Francen
Rose	Helene Perdriere
Jean-Claude	Claude Dauphin
Patrick	Jean-Pierre Aumont
Sister	Suzette Mais
Friend	Lucy Leger

Annual Bernstein opening is one of the big events of the Paris season—this year no less than any other, and perhaps more than most.

'Heart' is a bit of a puzzler—a show which sweeps everything before it up to a certain point, which tears a burst of smashing applause from the audience right in the middle, and which then peters out because the author, having solved his main plot, turns his attention to a secondary character. Enthusiasm at the end is strangely less than at the act curtains.

It's a study of love in a French bourgeois family. Set in Barritz. Patrick (Jean-Pierre Aumont) is in love with Rose (Helene Perdriere), the very young wife of his best friend, Jean-Claude. They decide they must tell Jean-Claude, and she must get a divorce.

But Jean-Claude turns out to be more of a man than anyone suspected and he keeps his woman, sending Patrick off ignominiously.

Strange character of the play is Vincent (Victor Francen), the father of Jean-Claude, who has lost a beloved wife and who still mourns her, yet is thinking of remaking his life in a new marriage. He is the confidante of Rose, and his old-fashioned, highly romantic idea of love is really responsible for the little affair between her and Patrick for both of them feel they want love such as the old man knows, and not the dry, cold, modern, harassed sort of Jean-Claude. Let-down in the last act comes because author here devotes himself exclusively to the old man.

One of the themes is the contrast between the love ideas of the father and of his children—and the children, modern and intense, win over the sloppy sentimentality of the previous generation.

Much of the dialog is devoted to discussion of the attitude towards love of the various characters. Here, perhaps, is the key to the difficulty of producing Bernstein in America: he is such a good playwright, and so thoroughly theatre, that it is not apparent in France that his shows are talky. But when they are translated this fact comes out. He works up to beautiful climaxes and has magnificent dramatic scenes, and he creates real living characters, but at bottom his plays are discussions of themes, and the discussion is weakened by transplantation. It requires Bernstein dialog to hold it up, and the adaptor can't always supply it.

Bernstein's English is good—maybe he ought to do his own adapting. In collaboration with an American who could polish the language but whom Bernstein could dominate as a playwright.

In 'Heart' the top scene is one between father and son in which the boy accuses the father of being his enemy, of neglecting him and of winning his wife for another, and in which the father finally sees that the son is really a man capable of great love. Claude Dauphin as the boy produces a performance difficult to equal, not only here but throughout the play. Cast, as a whole, is tops, and staging, (a reminder of the old Belasco manner) is 100% theatre. *Stern.*

THE LIARS

Vienna, Dec. 4.

Comedy in three acts by Carlo Goldoni; adapted by Andor von Foregesti; translated by Lola Lorme. Presented by Kurt Rosbling at the Burgtheatre.

Karl Fidlitz; scenery and costumes, Stefan Blawa; music G. Ranky; additional music and lyrics, Alexander Steinbrecher.

Dr. Balanzoni	Ferdinand Malerhofef
Beatrice	Julia Janssen
Rosaura	Alma Seidler
Colombina	Maria Mayen
Ottavio	Ferdinand Lehwr
Florindo	Philip Zeska
Brighella	Rh. Haeussermann
Pantalone	Wilhelm Schmidt
Lello	Herman Thimig
Arlecchino	Richard Eybner
Coachman	Victor Braun
Kommis	Walter Huber
Professor	Hans Strassl
Student	Haeussermann
Vegetable Woman	Gisela Willie
Newsboy	Hanna Hitzinger
Goldoni	Adolf Nemeth

Biggest of several successes scored so far this season by the Vienna Burgtheatre is, by general acclaim, Goldoni's 'The Liars.'

During the '80's of the last century this play was performed in Vienna, but not since.

Some months ago Director Roebbling of the Burgtheatre visited Budapest to study the adaptation of the play then being produced at the Hungarian National Theatre. At once he decided that, in the new dress which had been given it, 'The Liars' was just what he was looking for to give steam to his winter program in Vienna.

Full of humor and charm, it has been greeted by the Burgtheatre patrons as a welcome relief from the rather heavy, serious and philosophical plays which this institution is famed for. It is both a box-o ce and an artistic success.

Not being accustomed to heavy sales on the night of a play, the box-office attendant could think of nothing more appropriate on its second night than to faint; and this he did. Literally.

For modern tastes Goldoni's play is considered a bit dusty and out of date. Puenkoesti succeeds, however, in removing all of the dust and polising it up with a genial finesse which gives it almost the appearance of having been made for us go-getter twentieth-century birds.

Performances suffer somewhat from lack of a revolving stage. Herman Thimig is especially good, but would have been much better if he had not insisted on having alterations which make it unnecessary for him to be laughed at,' as he described it. He thought it preferable, for instance, to be permitted to jump into a canal and die in a way which would rouse his audience to sympathize with him. *Fodor.*

LIMPID STREAM

Moscow, Dec.

Bright in color—its music rhythmically dashing and with a sense of humor, Dimitri D. Shostakovich's new ballet 'Limpid Stream' had its premiere at Moscow's Bolshoi theater. In the 18 years since the Bolshevik Revolution Soviet music masters have been trying to turn out a successful Red ballet. This is not it. Cheerful and entertaining, but not especially superior.

This is Shostakovich's third ballet. 'Golden Age', produced by Volnonen, Leningrad balletmaster, in 1930 (it showed the adventures of a Soviet sports team in a decaying capitalist state) was unsuccessful. 'Bolt', which reveals the Soviet industrial life, was another Shostakovich flop.

'Limpid Stream' is a montage of characteristic and classical ballet numbers loosely ranged around the theme of a collective farm harvest in the Kuban. A crowd of ballet dancers from the city arrive at the farm for the festival. Here is occasion for innumerable classic turns and trick dancing.

Reminiscent of Stravinsky, especially in the first act, the score of this ballet is not up to Shostakovich standard. General level of the music is trite.

The mass dances of the first act, especially the Caucasian cavalry charge, and the meeting of the peasants that marks the end of the harvest and the arrival of the ballet performers, are especially brilliant. V. Dmitriev's decorations are colorful. Second act shows the rehearsal for the festival performance. Agronomist and the sports instructor express their love in typical classical adagio. And between the dances the characters act in primitive naturalistic pantomime.

In the third act, against a painted background of the Kuban, is the festival—the guest artists perform, the collective farmers perform. Everybody has a lively time.

F. Lopukhov and Mordvinov are the producers.

Shostakovich is known in America for his First Symphony, a regular program piece of the New York Philharmonic and other American symphony orchestras. His opera, 'Lady Macbeth' had a showing at the Metropolitan last year. He is 29, a product of the Revolution, and the Bolsheviks' most talented young composers. *Bennett.*

Notre Dame du Cinema

('Our Lady of the Films')

Paris, Dec. 17.

Play in three acts nine scenes) by Simon Cantillon. Stars Mlarka Laparcerie. Presented by Cora. Laparcerie at the Renaissance-Cora, Paris.

Madame Christiane	Suzanne Stanley
Mistress Lewis	Paulette Noizeux
Mlle Renee	Germaine Vallet
Lewis	Jan Toulout
Jacqus	Francois Rozet
Francoise	Mlarka Laparcerie
Ylnaigrette	Sylvette Fillaclier
Landlady	Maryse Rey
Jenny	Nadine Picard
Moise Bronstein	Fernand Baer
Samuel	Leonce Corne
Chapouillot	Noel Roquevert
Makoulas	Henri Cremieux
Prince Staroff	Robert Dartois
Peterson	Jean-Pierre Alain
Singer	Emy-Lieser

Originally called 'Our Lady of Dreams' (title changed after second day of run) this play is supposed to show the terrible tragedy of the films, which takes a poor, innocent cloak model to make of her an empty goddess, of dreams for the entire world, thereby breaking her life and love and incidentally making her a fortune.

Some of the characters are supposed to represent film magnates, and a few of the local boys are guessing which is a takeoff of whom, but it seems likely that the author thinks Adolph Goldwyn is the former president of Metro and Joseph M. Zukor once worked for Warners.

Simon Cantillon was the author of 'Maya,' a hit of some nine years ago. A few of the scenes of this one recall the beauty of the older piece, but only a few. It misses because of extreme length and overintellectuality, which spoil what insight the play contains.

Main revelation of show is debut of Mlarka Laparcerie, who never played before, but goes through a terrifically long and exhausting part with ease. She's the daughter of the producer, who herself was once a name actress, and she ought to go far. *Stern.*

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N. I. B. READY TO FUNCTION SOON

Rates and membership of the National Independent Broadcasters, cooperative non-profit association out to secure national biz for low-watt stations, were completed last Friday (27). About 100 members are on the roster, divided into six geographical groupings, which will be sold alone or in combination to the national advertiser. Some station additions to be made later, and there is also a possibility that a few of the current members may be weeded out or replaced by other stations. WMCA, New York, for instance, is included on the list, although it's not certain yet whether the station will join or not.

Membership rates given as follows:

Northeastern Group: WRDO, Augusta; WABI, Bangor; WAGM, Presque Isle; WSBY, Rutland; WQDM, St. Albans; WMEX, Boston; WSAR, Fall River; WELI, New Haven; WATR, Waterbury; WABY, Albany; WMBO, Auburn; WMCA, New York City (not certain); WHDL, Olean; WMFF, Plattsburg; WKBO, Harrisburg; WHAT and WTEL, Philadelphia; WRAW, Reading; WBAX, Wilkes-Barre; WRAK, Williamsport; WCBM, Baltimore; WOL, Washington, D. C. One hour one time on this group per day listed at $939.60; night-time is $1,377.10.

Southeastern Group: WOPI, Bristol; WEHC, Charlottesville (Va.); WBTM, Danville; WLVA, Lynchburg; WGH, Newport News; WPHR, Petersburg; WJBR, Gastonia; WEED, Rocky Mount; WMFD, Wilmington (N. C.); WAIM, Anderson; WATL, Atlanta; WJBF, Daytona Beach. One daytime hour here goes for $391.11; nighttime, $374.85, with fewer stations.

Northcentral Group: WHBC, Canton; WCOL, Columbus; WJBK and WMBC, Detroit; WJMS, Ironwood; WIBM, Jackson; WTRC, Elkhart; WWAE, Hammond; WLBC, Muncie; WBOW, Terre Haute; WCAZ, Carthage; WCRW, Chicago; WEBQ, Harrisburg (Ill.); WCLS, Joliet; WJBC, La Salle; WCBS, Springfield; WHBY, Green Bay; WCLO, Janesville; WRJN, Racine; KGDE, Fergus Falls; KFNF, Shenandoah; KDLR, Devil's Lake; KFJM, Grand Forks; KLPM, Minot; KGFW, Kearney; KGKY, Scottsbluff. Day hour here nets $956.72; nighttime, $1,175.71.

Southcentral Group: WPAD, Paducah; WTJS, Jackson; WNBR, Memphis; WMFN, Clarksdale; WGCM, Gulfport; WPFB, Hattiesburg; WHEF, Kosciusko; KARK, Little Rock; KPLC, Lake Charles; WJBW, New Orleans; KRMD, Shreveport; WADA, Ada; KFXR, Oklahoma City; KGFF, Shawnee; KFDM, Beaumont; KFJZ, Fort Worth; KFRO, Long View; KABC and KONO, San Antonio. Single day hour here brings $619.; nighttime, $600.64.

Mountain Group: KGCX, Wolf Point; KID, Idaho Falls; KRLC, Lewiston; KFXD, Nampa; KGIW, Alamosa; KGEK, Sterling; KCRJ, Jerome; KVOA, Tuscon; KGGM, Albuquerque. Day hour is $221.60; nighttime $266.52.

Pacific Coast Group: KXRO, Aberdeen; KXA, Seattle; KPIO, Spokane; KUJ, Walla Walla; KPQ, Wenatchee; KVOS, Bellingham; KFJI, Klamath Falls; KRE, Berkeley; KXO, El Centro; KFXM, San Bernardino; KJBS, San Francisco; KREG, Santa Ana. Price per day hour is $245.79; nighttime $231.75.

Total of 97 listed stations priced at $2,973.89 per single daytime hour; same group at night (85 stations) goes at $3,606.89. (Sum total of individual rates for the same stations would be $3,754.31 for a daytime hour and $4,554.15 per night time).

With setting of rates and membership, James O'Shaughnessy, New York advertising counsellor, will launch his N. I. B. sales job. Works on a fee for the N. I. B. but as yet no salesmen in Chicago, but expects to name an organization to represent it out there soon.

Howard McGovern's orchestra touring Vermont and New Hampshire also airling over WDEV, Waterbury, Vt. Go into Tavern in Montpelier, Vt., on Jan. 1.

AGENCIES' SHOWMANSHIP IN '35

The outstanding examples of showmanship offered during 1935 among network commercial radio programs were largely developments of the amateur idea. No agency during the past year created a method of program or commercial presentation which could be described as blazing a new trail in radio entertainment.

While the year did show that show-mindedness within agency ranks was decidedly on the upbeat, the mortality among big money shows was far greater than in 1934. Particularly noticeable as regards the last year's experiments was that they entailed, with minor exceptions, spending anywhere from $6,500 to $10,000 for talent and script. When they flopped, as practically all of them did, the psychological reaction made itself acutely felt. Agency impresarios, after divesting themselves of an 'I told you so,' became more determined in their penchant to ride along with the types of programs and mike names of current popularity. Failure of radio to produce, during 1935, a new sock entertainment name of national importance, outside of Major Bowes, may in a large measure be attributed to this attitude which is now openly avowed among the major agencies, i. e., sticking to proven values and shying away from the unknown.

Experimentation had more to do with program material and form than with performers. Two notable cases were Procter & Gamble's Gibson Family' (Blackman agency) and Chase & Sanborn Coffee's grand opera tabloids in English (J. Walter Thompson). With Ivory Soap it was the first instance of radio exploiting an original musical comedy script on sustained or serial scale, while C&S's show represented an innovation in only one respect—the fact that it had a network commercial behind it. Impression that each of these two programs made was sufficient to induce others to take up the torch in behalf of original musical comedies, or opera tabloids, for a long while.

A sidelight of 'The Gibson Family' reaction on the trade was the response CBS got when it auditioned a Richard Rogers-Lorenz Hart original musical about three months ago. Stunt was made part of a luncheon the network tossed. Invited were 200 agency men, with the web failing to find a single representative enough interested to submit this program to a client.

One show which drew much interest and comment from agency men wasn't even a newcomer for '35. It was a series that started during October of '34 and after a wobbly start, and months of sorry plodding, acquired one of the highest paid producers in the business. By the end of last summer this show had started to zoom in popularity, and a few months later it was among the Crosley Reports' list of the top ten. Program is Campbell Soup's 'Hollywood Hotel' and the producer (regarded in the trade as doing one of the most meritorious jobs of its kind) is William Bacher. He is still handling the show.

Following is a compilation of VARIETY's opinion on agency showmanship merits and demerits for 1935:

F. Wallace Armstrong. Newcomer to radio with only two shows on its list but each, 'Hollywood Hotel' and Burns and Allen (Campbell Tomato Juice) rated up among the 10 best. Have given much leeway to Burns and Allen with result this comedy team is considered offerin the best entertainment of their air career.

Aubrey, oore & Wallace. Pilots of the perennial dramatic frames, 'First Nighter' and 'Grand Hotel' for Campana products, and doing a consistently skillful and showmanly job. Has developed the stock company idea for radio, with Don Ameche and Ann Seymour as the leads, in highly commendable fashion.

N. W. Ayer & Son. In number of accounts on the air this agency staged a big comeback for 1935. Its outstanding achievement along showmanship lines has been the handling of Ford's Sunday night concerts. Also has done a good job with Kellogg's 'Prom' (Red Nichols, Ruth Etting,' etc.) but floundered with Eno Salts' 'Penthouse Party' (Mark Hellinger) and Half and Half Tobacco's 'Red Trails.' Exceptional talent for handling kid shows was attested by the results it got with the 'Robinson Crusoe' serial. Made a start in 'Atlanta Family,' but found that it takes a seasoned comedian to handle comedy on full responsibility with result that tenor ceased to double as m. c., and Bob Hope is handling the laugh assignment.

Batten, Barton, Durstine & Osborne. 'March of Time,' as a quarter hour feature, was one of the year's experiments that panned out badly. Return of the show to its original once weekly half hour should find the fans applauding again. Agency's handling of the Atwater Kent Hour, for its 10th year, proved again to be of first order. Also acquitted itself commendably on 'The O'Neills' for Ozol and Cavalcade of America, despite the heavy doses of propaganda for the DuPont interests, and the one-time stanza in April that celebrated American Telegraph & Telephone Co.'s 50th anniversary. Other of the agency's perennials which maintained showmanly touches were the Bond Bread show, Julia Sanderson and Frank Crumit, and Western Clock's Big Ben Dramas. Agency almost made itself a contestant for the year's dullest program with General Electric's 'The Melo Master,' but subsequent installment found the smooth and expert B. B. D. & O. touch in click working order.

Benton & Bowles. Succeeded in keeping Maxwell House Coffee's 'Showboat' and Colgate-Palmolive's 'Beauty Box Revue' up among the best entertainment on the air, but also accounted for a host of flops. Took over the 'Colgate House Party' from Young & Rubicam and, after a few weeks of dismal fumbling, switched to 'Music at the Haydens,' which also failed to make an important impression and folded after 12 weeks. Has done well by 'Log Cabin Inn,' starring Conrad Thibault, and produced a so-so in 'Tony and Gus,' which ran from April to September. Brought Gertrude Berg back in April for a reverse characterization of Molly Goldberg via 'The House of Glass' (Palmolive Soapsuds), and the going for popular favor by this program has been satisfactory (26 weeks), but off the air as of Dec. 25.

Biow. Introduced Ray Noble to American listeners in behalf of Coty and did a distinguished job. Agency holds on nicely for showmanship with the Leo Reisman-Phil Duey combination for Philip Morris cigarets, and didn't require names to make a fetchin program for Kreuger beer on CBS Saturday ni hts.

Blackett-Sample-Hummert. Philosophy of this agency is, 'Who and what are the Crossley Reports and why worry about popularity ratings if you have the shows that produce the sales?' B-S-H boasts that it has consistently hit the bull's eye from the sales angle, and will back up this contention with reams of figures. Practically every one of its adult shows is directed at the lower middle class housewife, on the theory that it is she who makes the potential market for the 10c to 50c articles that the B-S-H programs sell. Hence the exploiting of ballads and waltzes in its various musical shows, the homey sentiments. Some of the programs—Mr. Wiggs of the Cabbage Patch,' 'Ma Perkins,' 'Just Plain Bill,' and 'Betty and Bob.' Also the heart angle of newspaper boilerplate, exemplified by such programs as 'The Love Doctor,' 'Romance of Helen Trent,' 'Backstage Wife' and 'Marie, the Little French Princess.' Mixed in with this agency's flora and fauna of entertainment are such deftly produced musicals as 'The American Album of American Music' (Bayers Aspirin), 'Manhattan Merry-Go-Round' (Dr. Lyons Toothpaste), 'Hammerstein's Music Hall' (American Home Products), and the Bi-sodol frame on CBS, which this season exchanged Everett Marshall for Carmela Ponselle. Heading the agency's comedy division is 'Easy Aces,' a standard, with Anacin the current payeroff.

Blackman.—One headache after another for this agency during '35. After fathering 'The Gibson Family,' and shifting its release from one evening's schedule to another, in the hope that the spot might bring popularity, agency gave up and substituted a takeoff of Maxwell House's 'Showboat' for Ivory Soap. It tagged the second try 'Uncle Charlie's Tent Show,' program revolving around the 'ex-Cap'n Henry,' Charles Winninger. With Hinds Honey and Almond Cream's 'Club Romance' added, this agency's musical efforts for the year were three, and not a sock among 'em to hang up for Xmas. In the serial field, however, agency clicked nicely with 'Vic and Sade,' 'The O'Neills' and 'Home Sweet Home.' All three are supported by Procter & Gamble.

Brooke, Smith & French. Went in for a flashy outlay for Hudson-Essex with the Kate Smith series, using a corp of exploiteers and advance men on the road. Program included airing of mike aspirants from their home towns. Results sufficed to keep the account in the agency. H-E business had previously been placed through Blackman.

Campbell-Ewald. Takes the showmanship palm in the Chevrolet division for its consistently adroit job with General Motors Sunday night concerts. Even though Chevrolet elected to switch to a popular musical show (Dave Rubinoff), this agency contributed in a large way in carving out a slick rating for Phillips-Lord's 'G Men' dramatizations.

Cecil, Warwick & Cecil. With the death of Will Rogers, firm's Gulf Refining segment floundered badly. Account finally decided to go Phil Baker and Harry Young & Rubicam. CW&C served in seemingly trying to make a hillbilly of John Charles Thomas (Vince's mouthwash), but in quick time it got him back to his normal, and what proved successful, metier. On the credit side it has the timely booking of Grace Moore (for Vick), the continuously adroit handling of The Warden Lawes (Sloan's Liniment) series, and the smooth direction of Jimmy Fidler's flim gossip for Tangee lipstick.

William Esty. Continues to score with the Walter O'Keefe-Cass Loma combination for Camel. Also holding interest with Feen-a-mint's amateur stanza on CBS Sunday nights.

Erwin, Wasey & Co. 'Voice of Experience,' 'Bolby Benson' and 'Singing Sam' are all that remain of this agency's list, but in each instance the assignment is being so handled as to produce plenty results. When Arthur Kudner moved out he took along True Story's 'Court of Human Relations.'

Geyer, Cornell & Newell. Flivvered for Frigidaire with Jack Pearl (13 weeks), but struck a timely theme with the Peaceways program for Squibbs. Latter program showed signs of having spent its maximum force and effect after the sixth week.

Hanff-Metzger. Picked another attention-getter for Texaco in 'Jumbo' and won the kudos of the trade by the smart way it went about selling at the start of the series. Initial broadcast of 'Jumbo' rated a crack example of mike production.

F. W. Hellwig & Co. Fared okay for Linit with Phil Spitalny, but found 'The Gumps' no happy go for Kre-mel and Karo, all Corn Products brands. Unrepresented on the networks this fall and winter.

Joseph Katz. When this agency finally lifted the Ex-Lax show to high rating, CGS launched its purity drive. Rather than toady to what it considered a much too strict edict, the account shifted to spot broadcasting. John Nesbitt series, on platter, reported to be doing uniformly well.

Kenyon & Eckhardt. ramatization of 'The Amateur Gentleman' with Leslie Howard (Hinds Honey and Almond Cream) served as this agency's debut in network broadcasting. Presentation of 'Gentleman' was hurriedly washed after seventh week, but Howard continues.

Lennen & Mitchell. Failed in its efforts to sell Ethel Merman (Lysol) to dial twisters as an outstanding favorite, but did well by Lorillard with the Briggs Sport Revue, deftly written and produced. Creditable work with Woodbury's two-year holdover, 'Dangerous Paradise,' and the results obtained with Eddie Cantor against the Major Bowes opposition. Paul Whiteman to this agency's list as a Woodbury salesman Jan. 5.

Lord & Thomas. Besides introducing Fred Astaire and his dancing to the air, thereby s acking up the rating of Lucky Strike's Hit Parade in a big way, and also being no little responsible for 'Top Hats' (film) fast national start, L&T did a slick job on RCA's Sunday afternoon stanza when it converted it to a variety name policy. Agency still trying to mold the Bourjois frame, with Odette Myrtil and Mark Warnow into a package of big-time proportions.

Stirling Getchell. After dropping the Socony land sketches, agency took a dip into variety with unsteady results. Settled with two casts before concentrating on Eleanor Powell. In his sudden determination to go radio all the way in behalf of the oil account, Getchell transferred his exploiteer and right-

(Continued on page 184)

FOG FAILS TO LIFT IN WB CASE

(28) wired their
that they had obtained from
Burkan, general counsel for ASCAP,
authority to continue after
to ASCAP
such stations which have not
tained new licenses from the
ciety. This authorization, the out-
lets were told, would apply until
further notice from ASCAP and
only to music which ASCAP con-
trolled as of Jan. 1. Networks' wire
also stated that the further notice
would be forthcoming within two
days after the first of the year and
that it was to be understood that
the affiliated stations were under
obligation to pay the same fees
to ASCAP as exist in their present
contracts. Baldwin declared Satur-
day that he wouldn't know until
Monday whether ASCAP would ex-
tend the same authority to stations
not included in the NBC or CBS
lists.

Baldwin denied a report which developed Friday (27) that NBC and Columbia had 'retired' from the NAB so that any negotiations or deal effected by officers of the trade organization would not be binding upon the webs. If any such action, averred Baldwin, had taken place, it had not been brought to his attention.

Following notification by the webs to agencies and affiliated stations that after Dec. 31 the former would not clear music under Warner control, wires and airmail letters started pouring into the o ces of New York station reps advising them not to accept commercial transcriptions which contained WB tunes. Other indie broadcasters either flew or came by train to New York to be close at hand for any turn in events.

As his advisory committee Baldwin, managing director of the National Association of Broadcasters, had in attendance at the NAB's temporary headquarters in the St. Regis hotel Dean Fritzer, WDAF, Kansas City, H. K. Carpenter, WHK, Cleveland, Walter Damm, WTMJ, Milwaukee, John Clark, WLW, Cincinnati, and Louis D. Caldwell and Philip Loucks, Washington attorneys, representing the clear channel group.

Neither NBC or Columbia was decided at press time Saturday whether they would go through with their annual practice of picking up dance bands from all parts of the U. S., Canada and South America New Years' Eve. Webs had under consideration the idea of limiting all music that night to studio combos for fear that in the excitement of the occasion some band might include Warner Bros. music.

Indications were given Saturday that some of the more important regional networks would act on their own in dealing with Warner. Particular case in point in that direction was the Yankee Network. Latter's prez, John Shepard, 3d, has his attorney, Sol A. Rosenblatt, who was deputy NRA administrator for the amusement industry, to negotiate a contract with Starr, Rosenblatt and Starr went over the WB contract at a luncheon Friday (27).

In its letter to advertisers an agency CBS pointed out that the terms of the ASCAP contract which was obtained last June were predicated on the basic assumption that WB music would continue to be available to the network and that such terms had made it eco ically feasible for the web to continue to absorb the music costs and not pass the on to the client. Warner now contends, the letter stated, that it was not bound by the June agreement, has refused to let things ride until the courts had decided in this issue thro a test case. Rather than take a chance of running into heavy statutory damages by forcing the issue, Columbia, said the letter, had decided to lay off the WB catalogs altogether. In the meantime, CBS promised it wo ld, through ASCAP, learn how much of the music Warner claimed really belonged to it and to advise the advertisers which of those works could be used over the air without fear of infringement penalty.

MAKING MONEY OUT OF STATION PROGRAMS

By Walter J. Neff

(Gen'l Sales Mgr., WOR, New York)

As recently as the early 1930's, the designation of a radio program as a 'sustaining program' was enough to condemn it to the majority of advertisers who were considering the use of radio. Such programs were regarded as 'time-fillers'—pure and simple. The thought of sponsoring a sustaining program was untenable to 98 out of every 100 advertisers. Prospective sponsors were seeking programs possessing unique and original characteristics which would be associated solely with their product. A ratio of successes and failures—similar to the experiences of Broadway theatrical and Hollywood moving picture producers, attended the radio sponsor's efforts with failures, as usual, outnumbering successes.

Alert radio stations should and do have material at their disposal for the building of good programs. There came a time in broadcasting when sustaining programs ceased to be regarded by far-sighted station managements as 'time-fillers'—and were carefully designed to attract more listeners to the station. They were seriously weighed for their entertainment, educational or institutional value. In spite of this careful attention, radio stations were no less fallible in ther productions than the other builders of shows for public entertainment. As a consequence, only a few of these thoughtfully designed sustaining programs of varied types reached the desired goal of attracting myriads of listeners. Only these few programs were retained on the air.

Goes on Forever

Those found wanting after thorough trial were discarded in favor of other more likely programs. This process goes on forever. The programs which survive in the acid test of public reaction were, in nearly every instance, programs which upon analysis, would fit into some phase of an advertising campaign either as an institutional program, supplemental to other activities, or as a sales-producing program. Obviously, institutional programs, because of their nature, do not lend themselves to testing as do other programs which have sales possibilities.

Those which can be tested quickly, indicate, as tests are made, their relative value in relation to successful programs currently sponsored. These programs then become *station tested programs*. The reader must keep in mind the fact that in addition to the *station tested programs*, many station features, which have demonstrated their value but do not lend themselves to testing such as a strictly musical program of a high calbre, could also be put into the *station tested class* from the standpoint of their effectiveness for the purpose outlined. However, we have no definite informaton as to their productiveness, so we shall limit ourselves to a discussion of known factors.

It ight be well at this point to examine some of the reasons for the success of radio programs, and as we examine these, you will notice that successful programs in every instance have a personality factor, which acts as a definite personal bridge between program and listener.

Instance

Script Acts. (Dramas.) In this type of program, listeners pick the character they like to feel is 'just like them' and live that part with the actor.

Comic Strips—Here, the audience meets old friends who come to life via the air waves.

Personality Shows—The Valice Hour—Major Bowes—Jack Benny. Take the personality out of these shows and you have an empty shell.

Musical Shows—Wayne King—Lombardo. Here the style is so personalized that the listeners have the same feeling toward the type of music as they would have to an individual.

Naturally, these are more or less general statements but reflect a moment and go over the programs you really like, as distinguished from those you think clever, and I am sure you will discover that each such program has a phase of a personal factor which draws you to it. The next step is—how common is this factor to the average audience? When that is answered you will know the size ience. So much for that.

You may well ask why, if we have such a perfect formula, do we not build bigger and better programs? The answer is one of pure financial limitation. Good personalities cost more than radio stations can afford to pay. Remember a station has many programs a week to produce while an advertiser has only one program with which to be concerned, and can go to the limit in cost of that one.

Instead of the economy acting as a brake on the production of good and outstanding programs, it acted as a challenge to program directors, who made a virtue of this lack of money, and substituted ideas which could be executed without unduly high expenditures. The surprising thing about it all is that they succeeded in so many instances. To be sure the programs were not of the type which incorporated outstanding names, but many outstanding stars of the stage and screen owe their present day popularity to a good start on station programs. Just to mention a few, think of Crosby—The Street Singer—Singin' Sam—Amos and Andy (as Sam and Henry)—Pick and Pat, etc., etc. While those are individuals, the following programs are known to many and have also been very successfully sponsored. 'Main Street Sketches,' 'Pick and Pat Minstrels,' 'The Witch's Tale,' 'Husbands and Wives.'

In a large sense Rudy Valice and Major Bowes are station-tested. Each appeared on the air over a long period before a sponsor recognized in these artists a force for advertising and they were not disappointed. Only two cases are cited here, but if you give the matter a few moments consideration you will be able to add many other instances to the two mentioned. Remember, please, that radio stations, not sponsors, bore the cost of building audiences for these programs. The sponsor, in each case, by intelligent use of other forms of advertising, can and does add materially to the size of the original audience. It is to his interest to do so and if properly done does not detract from but adds to the effectiveness of his general advertising.

Those advertising agencies, which have had considerable experience in radio, are beginning to recognize the potency of station-tested features as producers of quick results. So important do 'station-tested' programs loom in the eyes of more and more agencies and advertisers that at least one agency has employed a man to do nothing but acquaint himself with all the facts concerning these programs in all the more important population centers. For the wise buyer there is at least one, and in most instances, two or three programs of this type, that can fit the needs of any advertised product in any fairly large city.

JACKSON-MOORE REP FIRM IS REVAMPED

Chicago, Dec. 29.

Lowell Jackson has bought out the interest of his partner, Margaret Moore, in the station representative firm of Jackson-Moore. This is reported as the first step in a complete revision of station rep outfit.

Understood that next week three network time salesmen will resign to join the Jackson-Moore outfit. Jackson himself was formerly with NBC locally.

DURANTE OFF 'JUMBO' BUT PROGRAM STAYS

Texaco will keep 'Jumbo' going for a second 13 weeks but without Jimmy Durante in the cast. Durante has handed in his notice for the air version of the Hippodrome show, complaining that the necessity of appearing for program rehearsals at 11 a. m. three times a week has become too strenuous for his constitution. Change occurs Jan. 21.

With Durante out, the talent cost of the program will be reduced from $10,000 to $7,500 a broadcast.

JESSICA DRAGONETTE

Queen of the Air

Jessica Dragonette, recently voted radio's favorite woman star, is in her sixth straight year as the singing star of the Cities Service Hour, heard every Friday evening 9:00 to 9:00 P.M., EST., over WEAF-NBC Networks, also Short Wave.

1935 SHOWMANSHIP STUNTS IN RADIO

(Index of Outstanding Exploitation Reported During the Past Year by VARIETY'S *Radio Showmanship Department)*

Unsolved Mysteries, KHJ, Angeles 1/7.
Parked Car Program, WSGN, Birmingham 1/14.
O'Neill's Court Room, B.R.D. & O. 1/21.
Concert Blurbs, General Motors 1/28.
Pepsodent Sell-out, WCKY, Cincinnati 2/4.
Clocking Headliners, Ischmann Yeast 2/11.
Bok Award Scoop, WIP, Philadelphia 2/11.
Dollar Bill Stunt, WMAZ, Macon 2/19.
Tydol-Maranville Series, WHEC, Rochester 2/19.
Sawing Sponsor In Half, WHN, New York City 2/26.
Studio Breakfast, WPEN, Philadelphia 2/26.
Minute Myst WTMJ, Milwaukee 2/26.
Dramatized Rate Card, WINS, New York 2/26.
None 3/5.
Hockey Tickets for Beer Caps, WJBK, Detroit 3/12.
None 3/19.
Dust Storm Report, NBC, Kansas City 3/26.
Dept. Store Party, KEX, Portland 3/26.
Golf Club Mgrs. Tie-Up, WGAR, Cleveland 4/2.
Bridal Procession, WADC, Canton, O. 4/9.
Electric Ear, WGAL, Lancaster 4/9.
Cooking School Egg Hoax, WCCO, Minneapolis 4/16.
None 4/23.
Yankee Minute M Yankee network 4/30.
Nine Dollar Sales Slip Essays, Selby Shoe 5/7.
Spring Talent Festival, WGR-WKBW, Buffalo 5/7.
Escorted Station Tours, WFBR, Baltimore 5/14.
Circus vs Air Barkers, WJSV, Washington 5/14.
Sales-Continuity Teamwork, WMPJ, Daytona Beach 5/21.
Child Baptized On Air, WHIO, Dayton, O. 5/28.
Garden Parties, Iowa Ford Dealers 5/28.
One Dollar a Day Family Dict, KFAC, Los Angeles 6/4.
None 6/11.
None 6/18.
None 6/25.
None 7/2.
Small Town Band Competition, KSO, Des Moines 7/9.
None 7/16.
Tour of G-Men Headquarters, NBC 7/23.
CBS Talent Index 7/30.
Pet Canaries Contest, WJSV, Washington 7/30.
Baseball Parades, WCCO, Minneapolis 8/6.
Jail House Follies, WJAY, Cleveland 8/6.
Candy Bar Giveaway, WFBC, Greenville, S. C. 8/13.
Sneezing WMT, Cedar Rapids 8/20.
Football Fans Vote, Associated Oil Co. 8/22.
Radio News Morgue, WIP, Philadelphia 8/27.
The Mixing Spoon, WXYZ, Detroit 9/3.
'Masquarade,' CBS 9/3.
Hillbilly Wedding, KTSA, San Antonio 9/10.
Mercantile Sales Campaign, WFIL, Philadelphia 9/10.
Outfitting a Girl, WJJD, Chicago 9/17.
Insurance Policy Brochure, WMAQ, Chicago 9/24.
Candid Camera Stunt, Ena Crime Club 9/24.
Fictionized Tipster, WEAN, Providence 10/1.
Bobby enson at Rodeo, Er -Waco 10/8.
None, 10/15.
Barber Shop Quartet Contest, WQAM, Miami 10/22.
Skitelights on Ethiopia, Boston 10/29.
None 17/5.
Recorded Interviews, NBC Radio City Tours 11/12.
None 11/19.
None 12/26.
Station-Web-Theatre Reciprocity, Utica 12/5.
British Empire World Ide Pick-Ups 12/19.
Studio Boxing Bout, WXYZ, Detroit 12/19.
Scoop Ward Press Clubs, Fletcher & Ellis 12/27.
Holiday House War New York 12/24.

CBS Gives Bonus

All employees who have been connected with the company for a year were given a holiday bonus by Columbia Broadcasting.

It was a week's salary.

Looking Into the Future

By L. B. Wilson

President and General Manager, WCKY, Cincinnati

The year 1936 will, without doubt, be radio's biggest and best year, from every viewpoint. Mr. and Mrs. Listener will have better programs, a greater variety of entertainment and finer receiving sets than ever before. Broadcasters and advertisers will likewise have greater results in every way.

I look for higher power in stations in 1936. More radio sets will be sold, because reception will be better. This means more listeners. And this in turn makes it certain that programs will be bigger and better, because sponsors will be justified in spending larger sums.

Watch television in 1936! It is much closer than most of us can realize. The foresighted broadcaster will do well to consider this in making any plans for the future.

Radio stations will be better managed in 1936 than ever before. The business has grown to such magnitude that management has become vital.

Coming year will see the start of a definite policy on the part of some stations against the sale of spot announcements. On many of the better stations the advertiser will be compelled to buy programs to carry his message, or nothing at all, in line with present network policies.

Electrical transcription phase of broadcasting will be developed further in 1936. This bettered service will enable stations to give a higher percentage of good entertainment 19 and 20 hours a day. And I predict that next year will see the start of a policy on the part of more broadcasters to operate 24 hours a day.

Lohr In, Aylesworth Out, As NBC Prez; Patterson and Mason Exits Rumored

Horace Heidt Sticks

Chicago, Dec. 29.

ckett-Sample-Hummert agency has renewed with Columbia for a 52-week additional run for the Stewart-Warner Alemite show with the Horace Heidt band and gang, starting Jan. 2.

Show will take a new angle, hooking up with the national safety campaign by organizing the 'Alemite Brigadiers Club,' which will have driving safety as its key resolution.

Lincoln-Omaha Station Group Sells 50% Stock Interest to Dailies

Lincoln, Dec. 29.

Climaxing one of the longest and most stubborn battles between radio and newspapers, the Central States Broadcasting Co. stations, KFAB and KFOR, Lincoln, and KOIL, Omaha, sold 50% of their stock to the Lincoln newspapers, Star and State Journal. The latter sheets have been operating on a combine basis since 1931, and this new move almost completely ropes in the advertising field of this section.

Move to take radio under its wing was accelerated here when the Omaha World-Herald moved to acquire a station string in Nebraska, assuming control earlier in the year of KMMJ, Clay Center; WJAG, Norfolk; WAAW, Omaha, and KGBZ, York.

Lincoln sheets, the Star, owned by the Lee chain in Iowa, and the Journal, controlled by J. C. Seacrest, were the bitterest antagonists of radio publicity of any kind during the four-year-long battle, although a very small program listing was carried.

At the present time, no changes are contemplated in the radio staffs, or in the policies. Trans-Radio news, now feeding the nine newsperiods per day on the stations, will probably be retained until the publishers determine to what extent their leased wires may be used. Between the Star and Journal nine leased wires are controlled.

KFAB is a 10,000 watt station and has studios in both Lincoln and Omaha; KFOR is a 250-watter but is strong in this trade territory; and KOIL, Omaha, is a 2,500-watter. KFAB carries CBS and gives the off programs to KFOR. KOIL strings along with the NBC red.

ick Kiplinger is th station's news commentator now, and Larry Hall is the radio editor for the newspaper combination. It is not known whether another radio editor will be named for the extra paper now that the stringent policy toward radio will probably pendulum the other way.

Price paid for the 50% stock, 25% to the Journal and 25% to the Star, was not made known. The ether trio has been a consistent money maker.

Major Lenox Riley Lohr, former U. S. Army officer, and the former manager of the Century of Progress (World's Fair) at Chicago, is the new president of the National Broadcasting Company. He succeeds M. H. Aylesworth who has been elevated to the post of vice-chairman, under David Sarnoff, chairman. Lohr was elected by the NBC Board of Directors on Friday (27) and takes office today (1). He is held to be the personal nominee of David Sarnoff.

Current belief in the trade is that the Lohr appointment may bring the resignation of Richard C. Patterson, Jr., executive v.p., and also that of Frank Mason, v.p., in charge of operating details and press. Should Patterson withdraw his successor would undoubtedly be a David Sarnoff selectee.

As vice-chairman, Aylesworth, as before, will continue to be the boss of public policy at NBC. Lohr will be the operating head.

It is understood that this change in operating heads is one which was suggested by Aylesworth, with Sarnoff's approval, and in order that Aylesworth, personally, could devote more of his time conveniently to Radio-Keith-Orpheum's business, still 50 percent owned by RCA, parent company of NBC. Aylesworth has taken Sarnoff's job as chairman of the board of RKO.

Insiders seemed to be almost intuitively aware of an impending change in the operating throne of NBC, for some time, but to the outside world, although not to show business as a whole, the shift is a complete surprise. Sarnoff and Aylesworth are known to have been seeking a new operating head for NBC, for several months, until Sarnoff decided to rest his search with Lohr.

Lohr has been among those mentioned as a likely choice for manager of the World's Fair to be held in New York City, in 1940. He is 45 years old, married and the father of five children. A graduate of Cornell University Engineering School, he served during the World War. As manager of the Century of Progress, under Rufus Dawes, Major Lohr, is credited by many, according to mid-western authorities, with being chiefly responsible for the success of that venture.

Quits Films for Radio

kron,

.T. Simmons, pi

atre operator here and owner

dio station WADC, has sold hi

len theatr downtown, to

Cleveland and Akron Theatre Company and has retired from the theatre operating busin

He stated this week that he would devote his entire time to the operation of his radio station here, which also maintains studios in Canton.

The Year in Broadcasting

By Bob Landry

Radio broadcasting is 15 years old and has gray hair from worrying. Not about business. That's good and gets better every year. The worry is about the politicians, pressure experts, and propaganda that threaten to end things as they are—and they are pretty nice—and substitute an uncertain state of affairs, that those now pleased feel sure they won't care for.

Radio's continual nightmare of Washington, women's clubs, censorship, wavelength juggling, school, church, labor, newspaper and miscellaneous opposition constitutes the essential, basic and perennial problem of the industry. Compared to this the troublesome ASCAP situation is just a passing disagreement, and a few new chisels or chislers just colorful departures from normalcy.

By the end of 1934 the network programs were running dangerously close to the thin ice. Detailed dissertations on why adolescents have pimples, vivid phrases anent the chemical changes that occur to food once it leaves the fork, grippingly graphic literature on what b.o. and halitosis and other things can mean to the social and economic standing of you, and you, and you, got to be intolerable. A bust-up and show-down had to come. The situation was well expressed by a gag:

'Alice, if you're constipated, use yeast.'

'Oh, ι tell that to all the girls.'

Although the National Broadcasting Co. had traditionally carried the banner, Columbia preempted the bidding early in 1935 by stepping in with a dramatic gesture for lily white leadership. Medical accounts were given the boot, a formidable list of must-nots and will-nots was publicized, a pledge of devotion to sweetness and light was made. NBC refrained at the time from putting on any counter-pyrotechnics.

Late in the year NBC had regained its composure and was moving to regain its rep as the uplift zealot. NBC has in mind magazines spotlighting culture in its sheerest essence and distributed, on the cuff, to hand-picked lists. NBC wants those who stand for the better things to know that NBC isn't sitting down on its profits.

The laxatives took a bad tossing around during 1935. They complained bitterly about 'ingratitude', but that carried little weight. The laxatives were doing radio no good. They must have known that they were allowed to associate with de luxe company only so long as they behaved and the squawks weren't too numerous. They didn't behave and the complaints multiplied. Even today several programs with big talent outlays still carry a line of malodorous copy that gets by chiefly because the agency responsible is influential and has to discipline.

WB-ASCAP Schism

During 1935 Warner Bros., the film producing firm that owns four leading music publishing houses, made good its long-threatened break-away from the American Society of Composers, Authors and Publishers and thereby created a problem of immense complexity for the broadcasters. Admittedly few radio men, or for that matter few music men, understand the legal maze of copyright and performing fee questions which had been tossed into the laps of the director of the National Ass'n of Broadcasters. As the year closes the ASCAP-Warner situation is transferred to the unfinished business file from which point it will undoubtedly continue to haunt the houses of broadcasting.

At several bends in the road the ASCAP dilemma threatened to split the radio industry during 1935. Ike Levy's impassioned defense of his record as a negotiator and his ultimate return to the N. A. B. treasurership over the Colorado Springs candidacy of John Shepard, 3rd, will stand out in broadcast history as evidence of the strong emotions of radio men generally on the subject. A subsequent tendency of the non-network broadcasters to dally with the notion of separate deals, independent of the networks, also suggested a mental state shot through ith confusion and doubt. Meanwhile the Federal government suit against ASCAP, inspired and couraged by radio, got nowhere after limping through several days of trial and a series of postponements.

In gen-eralizations and trends to personalities the year 1935 was marked by such news items as L. B. Wilson chasing a dog off his lawn and breaking his arm; Jesse Kaufman going in and out as general manager of WINS, New York; East and Dumke turning agents; Maude Adams doing a spin on radio; Burns and Allen switching from cigars to tomato juice; Kate Smith's A. & P. party-packing Madison Square Garden; John Royal meeting everybody in Europe from the Pope to the commissars of Russia; Ted Husing writing his memoirs; Jessica Dragonette talking about turning legit actress-manager; Donald Flamm restored to his swivel chair at WMCA; J. Truman Ward buying WLAC, Nashville, from the insurance company for whom he formerly worked; Jack Hylton coming over from England for an American commercial; Fred Waring making a test case against WDAS, Philadelphia, to stop radio use of phonograph records; Monte Hackett back as head man at Lord & Thomas; Bing Crosby and Paul Whiteman in a reverse play between sponsors; Ed Wynn off the air, ditto Jack Pearl, ditto Joe Penner, ditto Joe Cook.

Accomplishments unique in character during 1935 included the record of Howard Dietz and Arthur Schwartz, who together turned out 80 special songs for 'The Gibson Family' program in a period of nine months. A trend toward special material for radio programs and a minority of sponsors were able or willing to pay the piper.

Press and Radio

Schisms within the ranks of the publishers signaled the disintegration of the press-radio pact that sought to impose upon broadcasting the stale news already on the stands in the newspapers. This problem was a holdover from 1933 and 1934. In 1935 radio won the fight hands down. Unable to beat 'em the publishers for the most part decided to join 'em. While many localities still know the acid of publisher hatred, the papers increasingly bow to the inevitable. Indeed newspapers are embarrassing the Federal Communications Commission with the number of their requests for broadcast facilities.

Against the field, and the sole major holdout, the Associated Press continues to denounce the practice of selling news flashes to sponsors. Meanwhile the United Press has no scruples. Hearst and Scripps-Howard syndicates are openly seeking royalties for the radio use of cartoon strips, special articles and writing personalities which they control.

News programs have become one of the standard commodities of commercial radio. Local stations such as KVEL-KVOD, Denver, have as high as 100 news periods a week and find them easy to sell. Late in 1935 a New York City group formed a company to service radio news to South American stations. News programs will probably become the one universal common denominator of world-wide broadcasting although propaganda, rather than news, is all that may be expected in Russia, Ger Austria, Italy, etc.

Radio Flops of 1935

Chalked up as radio flops during 1935 were:

The San lego Exposition.

The Mexican 'obscenity' campaign by congressional critics of the F.C.C.

A plan to have NBC act as national sales rep for the Mutual network.

local food and drug laws.

An all-American program broadcast in London at the careless suggestion of a VARIETY staff member.

The Federal government's efforts to interpret the excise tax of 5% to apply to transcription-makers.

'March of Time' program on a daily grind basis.

The Radio Code Authority.

Montgomery Ward rams based on Bible stories.

Litigation

Litigation of some importance in radio during the year included the Association of Motion Picture Advertisers suit against General Foods won by the latter, on a question of whether one set of 'names' was of comparable value to another set Helen Menardi sued Ruthrauth & Ryan for literary services and lost. General Broadcasting bankruptcy case was resisted by a number of radio-prominent creditors. A libel action against the program 'March of Time' was settled out of court for a reported $20,000. Involved an allegation of penitentiary background by a Kansas City official.

Probably the most unusual and in some w ys most significant court action of the year was the joint move of Cecil, Warwick & Cecil and the National Broadcasting Co. for an injunction restraining Charles Henry Freeman, Jr., from advertising, talking about, interfering with or addressing correspondence to the Sherwin-Williams Paint Co. of Cleveland, prospective sponsors of a radio program Freeman claimed the basic idea was an infringement upon an idea he had been peddling around in radio advertising circles.

Controversies

Controversies of 1935 number such questions as to whether a short list (of stations) or a long list is best. Station men seemed to favor the short list trend. John Blair, among the brokers, was a leader along short list lines and also did the unusual in tearing up all contracts that bound stations for specified periods. This was in marked contrast to the policy of Edward Petry who uses five-year clamps. There was a good deal of conversation among the station reps about organizing their own trade association but no common ground could be discovered in an atmosphere of distrust and competition. Late in the year the firm of E. Katz, big shots in newspaper representation, entered the radio time-selling brokerage biz and thereby brought up a whole series of possibilities.

NBC knows the meaning of controversy after a year of grief with its new station compensation contracts. Repeated changes of policy, tactical shifts of front, the emergency pinch-hitting of M. H. Aylesworth, the desertion of WJR, Detroit, to Columbia, and the stubborn standoff of various affiliates kept the boys nervous.

Canada had its due share of pro and con stuff over radio. Liberal victory at the polls promised the end of the present radio commission in M ch (1936) and a revamped order allowing advertising to escape many previous restrictions. Use during the campaign by the Conservatives of a 'Mr. Sage' commentator (later revealed to have been an American legit actor) was a political hot potato in the Dominion.

Labor difficulties within broadcasting were confined to the engineers. Number of strikes were called and various collective agreements were okayed. Panelmen are the sole group within the 15-year-old industry to go in much for unionization or horn-locking with the management. A proposal made during the year by Verl Bratton, chief announcer of WREN, Lawrence, Kansas, was snowed under by criticism or indifference. Criticism was that the Announcers Union, as outlined by Bratton, did not come to realistic grips with such problems and complaints as the spieless feel are theirs. Indifference reflected the feeling that unless salaries and hours were cornerstones no announcers organization was worth the trouble of thinking about it.

Equity did nothing in radio. Early in the year, goaded by a small group of disgruntled legit actors, now on the air, Equity went through the motions of taking an interest in lining up the radio performers. No real enthusiasm existed in the Equty high command so this petered out. However, the networks pondered for a time doing something to anticipate any Equity drive. A company union idea to be called the Radio Guild was suggested but got no further than a suggestion. Many are of the opinion that radio performers (a mixture of stars from films, legit, vaude, concert, ex-newspapermen, chautauqua graduates, parlor singers and precocious kids) cannot find any common ground either of complaint or self-interest. Eddie Cantor came out strongly for an organization and thinks the exploitation of the small talent may force such an issue eventually. A radio social club in Chicago, behind which some sensed a labor movement, seems to have been thrown out on first base.

iggest Spenders

Biggest spenders for radio among the advertising agencies were: Blackett-Sample-Hummert, J. Walter Thompson, Lord & Thomas, Benton & Bowles, Erwin-Wasey (prior to split-away of Arthur Kudner), N. W. Ayer, Young & Rubicam, Batten, Barton, Durstine & Osborne, Ruthrauth & Ryan, Stack-Goble, Newell-Emmett, McCann-Erickson, Campbell-Ewald, Lennen & Mitchell, William Esty, Bess Schillin.

Local live talent programs continued to multiply. inds Honey & Almond was an outstanding addition to extensive sponsorship of station programs. This trend is retarded by the inability, in many sections, of broadcasters to deliver entertainment of a calibre that national advertisers will underwrite. A steady if uneven increase in showmanship continues, however, from year to year. VARIETY'S efforts to paint some sort of a picture of community showmanship in an annual survey has helped jog the broadcasters into an awareness of what showmanship can and should mean as a realistic lever in swinging important time contracts.

NBC has been bearing down in its trade advertising during 1935 on this subject of showmanship. That is a salute from an influential source to the importance of an element in broadcasting that was neglected and belittled in the radio industry for a long time. Little by little, as the networks build up their statistical story, and circulation becomes less mysterious and less disputed, it is probable that the showmanship emphasis will be generally adopted as a competitiv keynote.

Those Graphs

In furtherance of the statistical picture of radio, NBC, CBS, Mutual and a variety of individual stations and regional webs brought out more or less elaborate charts, graphs, maps, etc. By far the costliest and most intensive job was done by E. P. H. James on behalf of NBC. Probably the largest sample of response data ever analyzed went into this compilation. Nearly $250,000 were spent on the job.

Potentially a twist that will in future markedly alter the radio control situation was the action of WJR, Detroit, in floating a stock issue. This had a twofold result; first, it brought in a liquid cash reservoir to finance expansion; second, it spread the ownership of the station among 400 persons. It is the latter angle which is of future importance if stations adopt the device widely. For by scattering ownership through the community and especially with the moneyed classes the station presumably fortifies its moral claim upon its wavelength and wattage which could not be tampered with by Washington, save at the risk of making numerous and probably influential enemies.

Executive shifts during 1935 were numerous. That's true of any year in radio. George Bijur left Bamberger's for Columbia and Columbia for Fletcher & Ellis. Vic Ratner stepped up as sales promotion boss at CBS. Bill Lewis became more important in commercial programming at the same network and Ralph Wonders revamped his artists' bureau with new blood and revised functions. Average quota of newcomers and outgoers at NBC, but mostly in the lower brackets.

But by far the biggest shift of 1935 occurred a few days before the year ended when M. H. Aylesworth, possibly broadcasting's No. 1 executive personality, stepped out as president of NBC, and Lenox R. Lohr, the G. M. of the Chicago World's Fair, succeeded hi

David Rosenblum, from Tradeways, was a growing power as a new v. p. of the RCA subsidiary. Walter Preston is g. m. of the Cowles group in Iowa and James Hanrahan is now with Scripps-Howard. David Brown exited at McCann-Erickson. Louis K. Sidney, Loew theatre showman, took over WHN, New York, and instilled plenty of pep and enterprise in that previously lethargic outlet. Anning S. Prall became the mogul-in-chief of the F. C. C. Leslie Fox skipped from WGAR, Cleveland, to WLS, Chicago, to KMBC, Kansas City.

WLW, Cincinnati, experienced some inconvenience during the year due to complaints from Canadian stations that the 500,000-watt signal was interfering. Joe Chambers made a few calculations on his cuff and came up with a solution that took care of Canada and allowed 'the Nation's station' to continue to drench the cosmos.

Televi

Television got its annual share of the speculative conversation but nothing happened of much consequence except that the American Telephone & Telegraph Co. expressed itself as peevish, restless and rebellious at the F. C. C.'s anti-monopolistic notions that A. T. & T. should not hog the full benefits of the new coaxial cable.

A novelty of the year was the use of portable film equipment whereby auditions the easy way were submitted to prospective accounts by WMEX, Boston. Wired radio was another novelty that loo ed on the horizon as a possibility. More of that, probably, in 1936. Edward Allen of WLVA, Lynchburg, Virginia, took the initiative in welding s all stations into a national sales organization. Should be heard from in the year to come. Still another possibility of 1936 is a coast-to-coast link for the Mutual network.

Confessions of a Feminine Radio Station Manager

By Edythe Fern Melrose
(Gen. Mgr. WJAY, Cleveland)

After having served sentence at hard labor for one year VARIETY now asks for a written confession! In this confession I'll answer the routine questions invariably asked by almost everyone. The first one—Well, so you're a woman managing a radio station. How does it feel?

I'll confess—it feels like a big obligation. An obligation to make the business a success for the owner's sake and the same obligation to a large staff of employees for their sakes.

I'll confess—the glory lies not as a woman holding the position but in justifying it and the sex's ability to make good.

I'll confess—that I depend upon two barometers to guide me, and I study them closely to know whether I'm merely a manager—or a success. One is the ledger—how's the heart-throb of the bank balance? The other is the staff—is the morale good? Is the staff leaning forward eagerly or sitting back? That's an all-important matter. It spells contentment or the reverse. As good as its staff, not it's management.

I'll confess—I might never have had courage to tackle the job but for a very wise teacher who used to say—'There is no such thing as sex in intellect. Your brain will think just like any other brain.'

I'll confess—I never cease to be amused at the amazement of the opposite sex when they discover that a woman is actually managing a business through wits and not wiles.

I'll confess—that one of the biggest thrills I've had since assuming the role of station manager was October 30th, 1935, when VARIETY published the showmanship rating and WJAY had moved up into second place in Cleveland!

Now that I've written a complete confession I'll tell you the truth about the whole thing. A few years ago I was invited by officials of WJAY to come up and look the station over, saying—'We need someone like you on our staff.' I came. I looked the station over and thought it was good. The station manager looked ME over and said—'NOT so good.' In fact, he sa'd to his high officials—'What does she know about radio—let her go back where she came from.' I went! Later HE went! Then I returned. The station changed hands and HE returned. That man was Grant Melrose.

Well—he decided the only way he could manage me would be to marry me, so he went to the county courthouse, made a confession and the sentence was pronounced—You are to live with her for the rest of your life. It was a life that proved all too short. During that life I learned m things about station management, which have made it possible for me to carry on simply through past experiences and knowledge gained from one who really knew.

The Peculiarities of Pacific Coast Radio

By Harrison Holliway
(Manager of KFRC, San Francisco)

Bounded on the north by Canada, on the south by the land of Manana, on the west by the Pacific Ocean, and on the east by thousands of square miles of sage brush and its accompanying population of jackrabbits and coyotes, the Pacific Coast radio market is, geographically, a thousand mile-plus strip of ocean-edged fertility, dotted, in six strategically but greatly separated points, by as many metropolitan cities. Notwithstanding this wide separation of major markets and what the map shows to be an evident expanse of commercial nothingness, the Pacific Coast radio advertiser buys months and not miles. To be more specific, the geographical Pacific Coast market, namely, Washington, Oregon and California, boast some 8,000,000 people—90% of whom live within the primary trading areas and, synonymously, the primary coverage areas of these six metropolitan cities.

A jobber salesman on the Pacific Coast can drive hundreds of miles and find as many cross-road dealers, whose sole complaint is that they can't hear the factory's program, but—so what—does Mr. Advertiser consider that the 8% unreached audience, which is the clientele of the Corn Center general store, has any connection with the 92% listening audience which is the valued trade of the West's metropolitan merchant? The answer should be no. The answer is no, but of course you can't blame the advertiser for expecting all of his dollars 'to do or die for dear old Rutgers.'

Remembering the gentleman who said, 'We're always talking about the weather, but nobody seems to do anything about it,' we might suggest 'Mr. Advertiser is always talking about the geography of the Pacific Coast, but we can't do anything about it.' Radio can't put any more metropolitan cities in between those that already exist.

Apologetically, we of sunny California understand that the Manhattanite thinks the sun rises in the East river and sets in Jersey. Correctively, we suggest that it doesn't—it sets three hours later in San Francisco. While we sympathize with the program producers and artists, and Mr. Advertiser who might possibly be obliged to ante up a few more chips for a double production in order to meet our coastal 8,000,000, we admit that we can't do anything about this peculiarity of the sun. However, it does make for different listening habits on the Pacific coast. It's a solar fact that 6 to 8:30 encourages a comparable audience to the Atlantic seaboard's 9 to 10:30 features. This might account for the misconception that western sidewalks are rolled up at 9 p. m. If such is the case, they are the sidewalks of Corn Center. By the time the eastern programs reach their conclusion on the West Coast, our local moguls take to the air. The sum and substance is that it makes for a good long radio evening, enthusiastic radio listners and, as a casual consequence, we point authoritatively to the large percentage of radio ownership in the Golden state.

Program Problem

Probably nowhere in the country is a program builder faced with the necessity of pleasing such diverse tastes as those characteristic of the two largest cities on the Pacific Coast, San Francisco and Los Angeles. The latter is a great and expansive community, a great percentage of the residents of which represent a regional cross-section of the country's populace. The former is a community of tradition, whose people are traced back through generations of local residents.

A Hollywood picture premier requires police traffic assistance. In San Francisco, the personal appearance of film stars creates little impression. The paradox here is that San Francisco has been regarded for years as a 'great show town' by vaudeville performers. This is not expressed in numbers of so-called 'idol worshippers' but rather by the theatre audience's appreciation of meritorious material. San Francisco has always maintained a high place in the world of art and literature. It is the cradle of many a famous musician and artist. Peculiarly, its people are, as a whole, extremely sophisticated as far as entertainment is concerned.

On the other hand, Los Angeles is perhaps the birthplace of hillbilly radio entertainment. This so-called contribution to the art of radio has long maintained an exceptional popularity in Southern California. No hill-billy act ever clicked in San Francisco. The diversity of the Southern California population, however, is well exemplified musically by the success of the Hollywood Bowl symphony concerts. It proves a versatility of the Los Angelenos' tastes, and accordingly is a fertile field for the radio program producer.

Industrially, the West Coast has always been notably resourceful. That this virtue has been one of necessity rather than of choice, is quite obviously one of distance born of the pioneering instincts of the original Westerner. This same instinct has been carried through radio on the Coast long before either network established standards of meritorious entertainment. Western radio station, by initiative and originality were creating a radio program of a class equal to any in the country before 1928. Both Don Lee and NBC were operating regional networks in California and the Pacific Coast quite some time before the establishment of transcontinental circuits made Eastern programs available. With this regional network creation naturally went an obligation to maintain large entertainment organizations. Before its connection with Columbia, the Don Lee System maintained a 25 to 35 piece orchestra in both its studios in Los Angeles and San Francisco. The accompanying extensive program production fostered the development of fine artistry which has subsequently found its place in the 'Radio Major Leagues.'

Footlight Poise

Western radio operator's foresight is well exemplified by the present day apparent regard for the absolute necessity of a studio audience on all musical or variety programs. While this was undoubtedly engendered by the introduction of the vaudeville performer who needed a personal reaction because of habit, as long ago as 1927 the writer's station had seen that sound proofing and a 'vacuum of studio quiet' was not a necessity, and had encouraged 'in person' audiences. As a consequence, its artists were being schooled in 'footlight poise.' As an example, in 1927 this station's two-hour Blue Monday Jamboree, the pioneer fun show of the West Coast, played to an audience of 17,000 people in the San Francisco Auditorium, and for four successive weeks to an audience of 11,000 people in the Oakland Auditorium. From its inception a year previously, this program had made valued use of a studio audience. In the following years, this program was presented from the stage of some theatre in every community of 20,000 people or over on the West Coast. It is claimed that this feature was the forerunner of the present day final admission that there really is something in common between radio and the stage.

Another peculiarity of Pacific Coast Radio is caused by a lack of seasonal weather extremes. Eastern listening habits are governed, to a great extent, by climatic conditions. The curve of listening interest reaches peaks and depressions in sympathy with summer heat and winter cold. The Eastern listener's confinement during the winte months encourages the radio to be played as an accompaniment for the family circle. Mediocrity in entertainment is therefore possible. The West Coast's normalities, rather than encouraging habitual listening, present the problem to the radio operator, particularly during the daylight hours, of dishing up an appetizing radio fare sufficient to entice the radio listeners to indoor recreation. Steady month-in and month-out gasoline sales on the West Coast prove that radio has a worthy foe in the weather man. While perhaps admitting that western daily radio listening hours are below the average of the East, we will match our year round average against the Eastern heat-caused summer decline. As an example—despite his middle-western experience, we encouraged an Iowa cooked-cereal manufacturer to use our San Francisco station during the summer months and our insistence that there was no western summer radio slump was proved by a 14½% increase in his regular summer sales.

Summarily, instead of being able to coast through certain months with a guaranteed audience, we must be ever on the alert to grasp ears that can never be frost-bitten.

Season's Greetings From
ROY SHIELD
Musical Irector, Chicago Division, N. B. C.

GADGET GAZETTED

Shepard Mechanical Survey-Taker Inspires Booklet

John Shepard, 3rd, Yankee Network prez, will issue Jan. 10 a booklet showing the results derived from a listening habit survey which was made in the Boston metropolitan area through the use of recording devices attached to home radio sets. Pamphlet will describe how the devices were planted and checked and some of the findings, but more detailed and particularized info about listener habits will be made available to advertisers for a fee.

Recording mechanisms claimed to have been placed in 10,000 homes and kept there for 10 weeks.

Bill Kelbaugh, former Navy operator, now working night press schedules at KDYL, Salt Lake City.

Si Ison, former KSL (Sale Lake City) comedy script writer, appointed Sunday editor of the Washington (D. C.) Post. He's only 27.

VARIOUS LEGAL ANGLES IN FREEMAN AIR CASE

Law firm of Breed, Abbott & Morgan has filed a petition in Federal court on behalf of Charles Henry Freeman, Jr., asking the court to set aside a temporary injunction procured by Cecil, Warwick & Cecil, which prevents Freeman from alleging that the Sherwin-Williams Paint Company's 'Metropolitan Opera Auditions' program is similar to an idea copyrighted by him, or from suing Sherwin-Williams for alleged damages. Freeman's petition contains a citation of errors, returnable Jan. 24.

Filing of this petition throws the whole litigation over priority rights to the opera auditions stanza into a highly involved phase. Four stages now in force or pending in court:

(1) Cecil, Warwick & Cecil and NBC are suing for a permanent injunction against Freeman preventing him from talking, etc. This case has been postponed indefinitely, but will come up in the future.

(2) C., W. & C. and NBC have a temporary injunction against Freeman which holds good until hearings on the permanent matter come up. Freeman is now trying to set this aside.

(3) C., W. & C. is petitioning Federal court to hold Freeman in contempt of the temporary injunction, clai ing he gave an interview to the New York Sun which violated the terms of the injunction. This case comes up Jan. 3.

(4) Freeman is petitioning to have the temporary injunction lifted on the grounds that it was allegedly granted on error. This citation is returnable Jan. 24.

Sherwin-Williams' stanza is broadcast on Sunday afternoons over the NBC-Red at 3:30. Started Dec. 22 after being held up three weeks by the litigation over priority rights to the idea.

il Baker's Benefit

Philadelphia, Dec.

Phil Baker, with his radio stooges, Beetle, Bottle and Agnes Morehead, will be among the talent for annual Poor Richard banquet Jan. 16.

Don Withycomb, WFIL general manager, is chairman of the affair.

SOUTH AFRICA TO REVAMP RADIO

Capetown, . 4.

South African Minister of Posts and Telegraphs will submit legislation at the next Parliament Session regarding taking over the Broadcastin ny

inger) at the end of March,

It will be formed as a Public Utility Trust, and not State-controlled, an organization acting for the people, and operating broadcasting in the interests of the people, eliminating altogether any question of private profit out of the enterprise. All profits will be used for the further development of broadcasting.

It will be suggested that it be known as the African Broadcasting Corporation, with a Board of nine Governors. The Minister suggests that I. W. Schlesinger be chairman. Five of the Board for five years and the remainder for three years. To pay the Schlesinger outfit by means of debentures in the new concern, and due to this the Government will not be called on to pay cash.

Oppose Schlesinger

Objection is being voiced to the suggestion that I. W. Schlesinger act as chairman of the new radio set-up. A truly independent broadcasting system putting high class programs on the air would obviously compete for public attention with the theatres which he controls and some citizens feel he would not encourage such competition. South African radio has been pretty bad in the past and dissatisfaction is widespread.

Not liked here is the further idea of introducing advertising to the air. South Africa in this respect takes the English rather than the American position. It's a theoretical prejudice as the country has no way of contrasting the merit of English and American programs. Most impartial observers familiar with the two English-speaking broadcast systems feel that advertising makes possible a range and variety of entertainment and star personalities, which non-commercial radio can never emulate. However, anti-sponsored sentiment has been developed here.

Northups Join WTCN

Chicago, Dec. 29.

Dwight Northup and Agnes Northup, general manager and program director of the Ralph Atlass station, WIND, in Gary, leave next week to take over official positions with WTCN, in St. Paul-Minneapolis.

Dwight Northup will be listed as general manager and Agnes Northup as assistant general manager in charge of programs. Ralph Atlass now making arrangements for filling newly vacated posts at WIND.

Patti Chapin Incog

Atlantic Refining Co. has added a second singer to the cast of its 'Atlantic Family on Tour' program without giving any billing or publicity to the matter. It's Patti Chapin, songstress, who doubles in the singing roles for Rosemary De Camp. Latter is th love interest and has got mentions all along, but her double hasn't been announced, although she's been on the stanza for two weeks. N. W. Ayer is the agency in charge.

Other unbilled name is Red Nichols and his ork. Prior contract with Kellogg (also an Ayer client) prevents use of his name. Atlantic stanza airs over CBS Saturday eves.

Transradio Sues WHO

Des Moines, Dec.

Suit for $360 allegedly due on contract has been filed in district court against Central Broadcasting Co. by Transradio Press Service of New York.

Press service claims that amount for news reports allegedly supplied to WHO last June, with the contract broken by the broadcastin company.

The Transcription Outlook

By Edgar Grunwald

Status of electrical transcriptions until last year was nomadic, and the platter biz consisted mainly of picking up crumbs from the national advertisers' table. Though equipped with strong arguments anent economy and flexibility e.t.'s suffered from the complications connected with a disc campaign, the irregularity in time of broadcasts, and the psychological drawback of a mechanical airing as opposed to the flesh and blood stuff that goes through a web mike.

Past year, however, has seen the platter producers start to carve a new and definite niche for themselves. N. A. B. figures for the first nine months of 1935 show national discs up 38.5% over 1934, and local up 51.4%.

Increases in national revenue are less significant of what is happening in the e.t. field than is the big local increase, and are to some extent due to a lucky fall of the dice. Specifically, the sudden web cleanup of deodorants, laxatives, etc., accounted for a good portion of the new shekels here. As an example, Ex-Lax, which recently left CBS because of the web's new policies, is already one of the 10 biggest platter buyers.

Rest of the augmented national intake came from sponsors who couldn't be accommodated on the chains, or those who only wanted partial coverage, plus those who, in addition to chain blurbing, wanted local messages to deepen market penetration. Circumstances here again played a big role in shoving this revenue into the lap of the transcription crowd, though the e.t. boys did wear out shoe leather in a number of cases (Chevrolet was one).

World Pioneers

But the zooming local revenue is the most essential factor in the picture, and the recorded library is responsible for it. World Broadcasting pioneered this development in 1934, and last year was aped by Standard and NBC. Between the three companies, some 325 to 350 stations are now equipped with libraries out of which they can throw together a relatively coherent broadcast in a short time.

Predictions are that the library will in the future be a stabilizing influence and one of the most dependable sources of e.t. money. Some national business will, of course, always come in, and the recorded library can, in the last analysis, be sold to a national sponsor as well as to a local one. But the crossroads retailer in the sticks who hasn't tried radio much before is the best fish for this bait. Attraction to him is the guarantee of passable talent and a reasonably professional program at a cheap price. Local live talent generally has no such guarantee, and hence is viewed by the local boys with a Missouri squint.

Library is also regarded as means of creating order in the manufacturing end of the e.t setup. Small fry disc producers will not bother with it because they can't afford to finance it. They'll stick to eking out an existence by selling platters to national sponsors on a low price basis. Big houses who do have libraries, on the other hand, will be saved the fear of chiseling and cut-throat competish. Furthermore, World, Standard and NBC all operate on a policy of selling only one station to a town, and this avoids stepping on toes all around.

With this local situation viewed as continuing and improving during 1936, and with national biz expected to be undiminished, the e.t. bunch sees the coming months in an optimistic light.

Live talent is not regarded as much of a competitor, though it is definitely on the upbeat. From the national viewpoint, only the biggest sponsors with the best agencies are skilful enough to whip together a nation-wide live talent campaign. Local live talent, on the other hand, presents various uncertainties to the sponsor, has been sold only haphazardly by radio stations, and the local biz is withal so untapped that there is room for all forms of broadcasting as yet. Furthermore, much of the local live talent stuff is newscasting or amateur shows, neither of which is strictly an e.t. competitor, because neither can be cut onto a platter.

The Washington Political Routine

Washington.

When you gotta go you gotta go, but few station men relish the summons to Washington. The home of the pork barrel and the happy hunting ground of lawyers is the town that giveth and also taketh away. Its summons may not be disregarded and its mood may not be predicted. Every visit is like joining a fraternal lodge. You've been promised that you'll be slipped in on a quiet night, but there's no guarantee that a sudden caprice may not change the quiet session into rough-house night.

Washington occupies a disproportionate amount of the broadcasters' attention and expense. It diverts broadcasters the job of broadcasting. It throws a spotlight on politics and a shadow over showmanship. It creates an atmosphere of uncertainty and a fear that the other fellow, with friends in high places, may be able to step part of one's wattage, hours, or preferred position in the status quo.

Some of the criticism of the Federal Communications Commission may be dismissed as partisan propaganda. Bad as various habits alleged against the Democrats may be it is not to be forgotten that the WIBO, Chicago, case happened while the Republicans ruled the roost. However, the present commission cannot brush aside as inconsequential certain of the charges fired at them. Growing practice of referring matters to the 'closed file' beyond the scrutiny of the press is distinctly an unwholesome tendency.

Despite progress in some directions during the past year, the government regulatory agency still is torn by factional strife which proves both costly and exasperating to Washington attorneys and their license-holding clients in all parts of the nation. The F.C.C. routine is bewildering and perplexing, with the ever-present figure of the political ghost looming dangerously in the background.

Critics charge that the keynote of the F.C.C., under present conditions, is deep intrigue combined with suspicious and unlawful secrecy which together have the effect of keeping the broadcasting industry in a perpetual state of jitters and thwart even the most conscientious efforts to do business with the government in a business-like manner. However, the radio laws were foggily drawn in the first place and the commission is obliged to proceed at oblique angles instead of directly. Strange limitations to authority of F. C. C. can be blamed for many of the 'unbusinesslike' methods.

Inheriting a large proportion of the frequently-denounced vices and abuses of the old Federal Radio Commission, the latest governmental boss of the broadcasting industry stands out conspicuously as the target for congressional criticism which is likely to develop in the near future into a determined move for investigation. Meanwhile broadcasters can only fret and fume privately and, in self-defense, resort to the use of political wires and under-cover tactics in order to protect their investments and entertain hope of continued existence.

Triple Squawk

Radio attorneys, engineers, and others in close contact with the commish claim the following as the chief peeves:

(1.) The commission plays favorites, with political backing almost an absolute necessity in any proceeding.

(2.) Split into jealous factions, the commission lacks clear-cut policies and principles upon which the industry can place reliance.

(3.) Procedure frequently is costly, with stalli delay a major cause of dissatisfaction.

Commission's 1935 program clean-up drive has aroused widespread antagonism, not so much because of the motives behind the sapolio crusade, but principally because of the dictatorial manner in which the effort has been carried on. In this respect particularly the complaint about commission secrecy is heard most frequently.

Loudest squawks center about the commission's refusal—ostensibly because of legal complexities arising from the prohibition against censorshi powers—to lay its cards on the table.

An outstanding example of the reason for dissatisfaction along this line is provided by the recent Marmola cases against KNX, WTMJ and KFRC. In this proceeding, the commish caught the defendant stations completely unawares by notifying them that their program service had been challenged because of certain specific features and then confronting officials and attorneys with numerous other complaints not included in the original notice of hearing. The KNX file demonstrated this practice most convincingly; the commish announced it wanted to investigate particularly the Marmola, Ionizer, Congoin, and Malk programs and then, when the hearing occurred threw at the Guy Earl forces squawks about two dozen other programs which the government deemed questionable.

Another commish habit, linked closely to the sapolio drive, which has caused grumbling, is the practice of arbitrarily ordering stations to file applications for renewal licenses in order to provide an excuse for a public hearing about program service. In the KNX case, attorneys for the Western Broadcast Co. reserved the right to question the commission's authority to call for a renewal application, censor programs, or designate applications for hearing 'without theretofore having examined such an application as required by statute.'

Temporary License

Along the same line, broadcasters are completely at the mercy of the commission when applying for regular license renewals. Frequently of late, with program probes under way, stations have learned, without any prior notice or reason to suspect that such action would be taken, that they have received only 30 or 60-day continuances or temporary renewals which may be terminated at the commission's pleasure.

Probably the worst headache of this variety—one which is only slightly diminished despite most persistent efforts to work out a compromise—is the commission's refusal to indicate what programs it regards as not in the public interest and the custom of attempting to exercise powers for the Food and Drugs administration which the F & D people lack in their own right. A measure of progress has been chalked up following the willingness of the Federal Trade Commission to use in the case of broadcasters the stipulation procedure employed in settling disputes with newspapers and magazines over objectionable or misleading advertising, but the situation continues to be far from satisfactory from broadcasters' viewpoint.

An irritating and often expensive practice—postponing hearings on only brief, if any notice—has been pretty well stamped out, but broadcasters still must suffer in silence whenever, armed with exhibits and evidence, they troop in to a hearing only to find that another party has defaulted or suddenly tried to withdraw its application. Commish has been trying to clean up this sore spot by attaching 'with prejudice' tags to dismissal orders in cases of default where either the government or other broadcasters were inconvenienced and forced to incur needless expense, but the practice of continuing and postponing proceedings for exasperatingly-long periods remains a bother.

Political vice is, without much question, the worst of all and the cause of greatest grumbling. Broadcasters desiring to settle squabbles on their merits have come to realize that backing of big-shot politicians is almost impossible in every proceeding. Examiners' reports are reversed, cases are remanded for further hearing, appeals are granted, and decisions are changed altogether too often as the result of intervention by some ward boss, national committeeman, legislator, or friend of the administration.

This complaint naturally enough is heard repeatedly from persons doing business with various government departments, but squawks are especially loud and steady against the F.C.C.

The Boys Deserve Sympathy

owever, while it is fashionable to criticize the Communications Commission and while the Republicans are watching with eager anticipation for a chance to pounce on the radio regulatory body the situation calls for a little sympathetic understanding. Anning S. Prall, the present chairman, is regarded as a high-class and gentlemanly fellow with whom politicis is a career, as he is independently wealthy. Both he and his colleagues probably have plenty of headaches as they are subject to the pull and tug of political demands and obligations that must be as confusing to them as some of their actions trying to lessen the pressure are to outsiders.

Fact is that the Democrats are in control of radio at a time when scores of powerful newspapers are seeking licenses, when accumulated church-school-labor-reform group antagonism has crystalized, when the networks with their strong lobbies are in a position to make their leverage felt. Again as the engineering concepts of broadcasting have been widened by experience and experiments both a need for and an ability to take care of more service has grown up. Obviously every new station constitutes, in greater or lesser measure, a threat to the position and prestige of existing licensees.

Into this befogging criss-cross and wheels-within-wheels incrustration of political, industrial, social, religious, academic and cultural problems the individual commissioners with the best intentions in the world must be irresistably impelled out of sheer exasperation with the innumerable claims on their time, influence and tolerance to break out with conclusions based on their own need for fresh air. Fawned upon by lobbyists, flattered by a servile trade press, badgered by fellow-politicians the lot of the communications commissioners is not one that a philosopher would envy.

Claim P-R Gave Aircasters Top Slice of News

Los Angeles, Dec. 29.

Elasticity of the Press-Radio's Pacific coast division rules provided stations a better news service than publishers had intended when they devised the setup, according to William Gordon, former bureau manager, who testified as a defense witness in the trial of KNX's libel suit against the Los Angeles Times.

Defense attorney T. B. Cosgrove used Gordon's statement to deny KNX's chargcs that publishers had created Press-Radio to stop stations from broadcasting spot news. Gordon testified that although publishers had li ited dispatches to 30 words, his bureau had sometimes sent as much as 800 words on a story, and that frequent bulletins the plan.

Ralph Trueblood, writer of the Times editorial that forms basis of the suit, also testified. He said that 'misinformation' broadcast by KNX led to the writing of the editorial.

were released during the day to broadcasters who had subscribed to

5 COAST STATIONS JOIN NBC NETWORK

Hollywood, Dec. 29.

Five Coast stations join the NBC Blue network this week, taking as the first feature the Rose Bowl game between Stanford and Southern Methodist. New web affiliates are KECA, Los Angeles; KGO, Frisco; KFSD, San Diego; KEX, Portland; KGR, Seattle, and KGA, Portland.

Move is seen as the clincher for KECA's increase to 5,000 watts, now before the Federal Communications Commission.

PENNY-WISE CHICAGO OUTSMARTS ITSELF

By Dan Goldberg

Chicago, Dec. 29.

Chicago continucs to reign supreme as one of the cheapest radio towns in the land. Chicago, instead of increasing the salarics of its radio workers, both behind the scenes and on the air, has steadily clipped the remuneration for artists, salesmen, announcers, executives, until the more ambitious and efficient among these people have given up the battle and have lammed for New York, Hollywood, Detroit and Cincinnati, where the pay is somewhat more comforting.

On the key stations in Chicago there are experienced announcers working for $35 a week. In several instances these same announcers have jumped to Detroit, Cincinnati, New York for substantial increases in salary. There are salesmen working in Chicago for 2½% commission, while i other cities the commission ranges as high as 15%, even where there is practically no difference between the Chicago station rate cards and the out-of-town rates. One of the biggest exccutive. in radio, headquartering in Chicago, is receiving $16,500 annually, while the manager of a medium-sized motion picture exchange in Chicago receives a higher salary. The head of the Chicago division of a theatre circuit receives $75,000 annually and his duties are much si ilar to those of the network executive.

Press department chieftains are working for $60 to $75 weekly. The chief press director for the theatre circuits in Chicago range from $150 up.

So it goes up and down the scale in radio, with the Chicago rate of payment for the other workers considered low in comparison with salaries in other branches of show business and in comparison with radio salaries in other cities, éven some which are less populated and less important than this, the queen of the midwest and the second metropolis of the nation. But the prize low salaries are seen in the wages handed out for the artists.

The Answer

Salaries of $30 and $3f a week for standard performers are not unusual in the Chicago, and yet everybody wants to know why Chicago is so far behind Hollywood and New York in the origination of major network shows. Chicago advertising agencies, networks and advertisers claim not to know why this should be.

It is strictly the fault of the stations and the networks. The program directors of these outlets are responsible. Agencies are willing to spend money for talent and the advertisers are ready to hand out the necessary amounts, bu' the program heads quickly interpose with a 'tsk, tsk, that is just a waste of money; we can get it for you wholesale, or at least somebody just as good and not as expensive.'

Chicago program directors think in terms of nickels. They are afraid to mention names which cost money, shows which cost coin for fear of losing the account. The result is that they have driven the b' shows out of Chicago and made Chicago the haven for script programs which can be produced for apples because the Chicago program chieftains know how to buy cheap little dialog shows for cheap money.

They know how to get performers to accept $27.50 per week for a five-times weekly show instead of $40. They buy commercial dialog readers for $5 for a network shot instead of $15.

These program leaders know how to play one performer against another in order to get the price down from $27.50 for the five-times-weekly show to $22.50. They play favorites by placing certain players on several shows, demonstrating to these punishment-piggish players that they can make $100 weekly by playing in five of these five-times-weekly programs at $20 per show.

'Showmen!'

Thus, t tide of script shows swings into Chicago and the 'showmen' sit behind their mahogany desks and issue great statements about Chicago being the script show center of the world. But they neglect to tell about the coffee-and-rolls breakfasts, the skipped lunches, th soup-and-beans dinners that the great performers in these great script shows have to live on just to be on the radio and earn what they call a living.

Chicago could and should be a great center of radio entertainment if it would learn that demoralized, under-fed talent never give good performances and that bargain rate show business is always honky-tonk show business. Big networks have artists bureaus that are trying to crash into the talent booking field and yet they continue to gape in great surprise when their $500 weekly show is rejected by the would-be sponsor who then turns right around and buys a $5,000 name from a standard vaudeville agency. Chicago has no one to blame but itself for the exodus of name shows from the loop.

PICKET INJUNCTION DENIED TO AGENCY

Efforts of the Geyer, Cornell & Newell agency to obtain an injunction against the Allied Printing Helpers Union failed last week in the Supreme Court, Manhattan. G, C & N wanted the union stopped from picketing the front of the building in which the agency has quarter. Placards carried by the pickets charged that the agency was having its printing done by a downtown plant which employed strikebreakers.

Another agency which has been subject to si ilar action by the union is Benton & Bowles.

WNBX, Springfield, Vt., is the first station in the state to inaugurate commercials on Sunday. Uses dignified notes on sponsors. Also airs church services as do other stations.

Military Music Chief German Radio Program

Berlin, Dec. 17.

Official figures circulated by government mention 6,990,741 subscribers to German radio and speaks of an increase of many thousands over figure from the month previous. About half a million listeners are freed from paying usual fee of 2 marks (80 cents) per month, jobless who have no family members that earn anything at all.

Difficult to ascertain number of subscribers that have to content themselves with the home brand of radio program. 'Volksempfaenger' (People's Radio), set which sells at 76 marks ($30), is commonest receiver and cannot pick up non-German programs.

Many restrictions in the way of presenting what other nations would consider entertainment. Propaganda has right-of-way and cancels many a program. Then there is that law forbidding 'Jewish Music' no matter whether it's Offenbach or just Jean Gilbert-Winterfeld and in addition there is a ban on 'negro jazz'.

German listeners to-day get more than their share of Tyrolean yodlers and Bavarian peasant dance tunes. Not forgetting plenty of military march music, from early in the morning till bedtime.

WMCA's All-Nighter

Station WMCA, New York, falling in line with other indie stations, inaugurated an all-night show Dec. 31. It will continue once weekly recordings interspersed with comedy supplied by Zeke Manners, Erwin Cooper and Perry King.

WHN and WNE both have nocturnal clock-rounder programs every night.

COMMERCIALS

WEEK OF JAN. 1-7
(ALL TIME EST)

This Department lists sponsored programs on the NBC, CBS, and Mutual networks arranged alphabetically under the advertiser's name.
All time is p. m. unless otherwise noted.
has two or more programs they are listed.
An asterisk before name indicates adv ... ing account.
Abbreviations: ... Tu (Tuesday); ...
W (Wednesday); ... (Saturday).

NBC

AMERICAN CAN
9-Tu-WJZ
Ben Bernie & Lads
*Fuller-Smith-Ross

AMERICAN HOME PRODUCTS
(Anacin)
WJZ-7 P.M. Tues.-Wed.-Thur.
'Easy Aces'
Goodman Ace
Jane Ace
Mary Hunter
Helen Sorin
Mon-8-WEAF
(Kolynos)
Hammerstein Music Hall
Ted Hammerstein
Estella Taylor
Lucy Laughlin

AMERICAN TOBACCO
8-Sat-WEAF
(Lucky Strike)
Al Goodman Orc
Willie Morris
Stewart Allen
Loretta Lee
Frim Sis
Rhythm Boys
*Lord & Thomas

AMERICAN RADIATOR
7:30-Sun-WEAF
'Fireside Recitals'
Sigurd Nilssen
Hardesty Johnson
Graham McNamee
*Blaker Advt

Armco Iron
Mon-8:30-WJZ
Bennett Chapple
Armco Bd
Frank Simon
*Gardner-Greist

A. & P.
9-M-WEAF
Harry Horlick
Howard Price
*Paris & Peart
7:30-Tu-W-Th-

BEST FOODS, INC
11 a.m.-Tu-W-Th-WEAF
Ida Bailey Allen
*Benton & Bowles

BETTER SPEECH INSTITUTE
3-Sun-WJZ
'Your English'
*Auspitz & Lee

BORDEN
11:45-W-WEAF
'Magic Recipes'
Bill Bailey
Jane Ellison
*Young & Rubicam

BOURJOIS SALES, INC.
Mon-8:30-WJZ
('Evening in Paris')
Odette Myrtil
Pickens Sisters
Milton Watson
Mark Warnow Orc
*Lord & Thomas

BRISTOL-MYERS
9-W-WEAF
(Sal Hepatica)
(Ipana)
Fred Allen
Portland Hoffa
Art Players
Peter Van Steeden
*Young & Rubicam

CAMPANA
6:30-Su-WJZ
'Grand Hotel'
Ann Seymour
Don Ameche
10 F-WEAF
'First Nighter'
Francis X Bushman
Betty Lou Gerson
Carlton Brickert
Cliff Soubier
E Sagerquist Orc
*Aubrey Wallace

CARNATION MILK
10-M-WEAF
[illegible]
Gladys Swarthout
Ireene Wicker
M L Eastman
Ruth Lyon
*Erwin Wasey

CHEVROLET
9-Sat-WEAF
Rubinoff
Virginia Rea
Jan Peerce
Graham McNamee
*Campbell E

CITIES SERVICE
8-F-WEAF
Jessica Dragonette
Rosario Bourdon Or
Quartet
*Lord & Thomas

COLGATE-PALM
9-Fri-WJZ
'Palmolive Beauty Box Theatre'
James Melton
Helen Jepson
Al Goodman Orc
5:45-M-WEAF
(Super-Suds)
'Clara, Lu & 'Em'
Louise Starkey
Isobel Carrothers
Helen King
*Benton & Bowles

COX GELATINE
10:15 a.m.-Fri-WJZ
Jack Berch
*Katz

11:15 a.m.-Tu-W-Th-WEAF
'Studio No. 7'
Jack Clemens
Loretta Clemens
*Ruthrauff & Ryan

EMERSON DRUG
(Bromo Seltzer)
Tues-9-WEAF
N T G & Girls
N T Granlund
Tom Howard
George Shelton
Harry Salter Orc
*J. Walt. Thompson

FIRESTONE
8:30-M-WEAF
Coral Ensemble
Nelson Eddy
Margaret Speaks
*Sweeney-James

FITCH
7:45-Su-WE
Morin Sisters
Ranch Boys
*L. W. Ramsey
10 p.m.-Tu-WJZ
Wendell Hall
*L. W. Ramsey

GENERAL ELECTRIC
11 p.m.-Su-WEAF
'Matt Clemens, Th Melody Master'
Carrie Jacobs Bond
Alan Jocelyn
Virginia Howar
Edwin Jerome
Frances Nordstrom
Robert Strouss
William Stickles
Charme Allen
*B. B. D. & O.

GENERAL FOODS
9-Th-WEAF
(Maxwell)
'Show Boat'
Lanny Ross
Frank McIntyre
The Westerners
Virginia
'Molasses 'n' Jan'ry'
Gus Haenschen
Walter Tetley
Laurie Massey
*Benton & Bowles
7-Su-WJZ
(Jell-O)
Jack Benny
Mary Livingstone
Johnny Green's Or
Kenny Baker
*Young & Rubicam
9:30-Tu-WJZ
(Sanka)
'New Penny'
Helen Hayes
Ned Wever
*Young & Rubicam
(Gold Medal)
Betty Crocker
'Cooking Recipes'
*McCord Co
10:45-W-F-WEAF
4-Daily-WJZ
(Bisquick)
Betty & Bob
Edith Davis
Dorothy Shidler
Elizabeth Reller
Lester Tremayne
Loretta Poynton
Frank Dane
*Blackett

GEN. MOTORS
10 p.m.-Su-WEAF
Erica Morini
Erno Rapee, dir.
*Campbell-Ewald

HOUSEHOLD FINANCE
8:30-Tu-WJZ
Edgar A Guest
Bernardine Flynn
Sidney Ellstrom
Gallicchios Orc
C D Frey

HORLICK'S
M to F-7:30-WJZ
(Malted Milk)
Lum & Abner
Chester Lauck
Norris Goff
*Lord & Thomas

HUMPHREY'S MEDICINE
1:45-Su-10:30 p.m. Tu-Thur-WEAF
'Sweethearts of the Air'
Peter De Rose
May Singhi Br
Andy Sanella
*Blow

JERGENS
9:30-Su-WJZ
Walter Winchell
*J Walt Thompson

JOHNSON & SON
(Floor Wax)
8 p.m.-Mon.-WJZ
Fibber McGee & Molly
Marion & J Jordan
Lynne Martin
Charles Laveer
Master Singers
Emery D'Arcy
Rico Marcelli's Orc
*Needham, L. & B
7:15-Th-WEAF
(Glo-Coat)
'Lila Stuiles'
Tom Powers
*Needham, L. & B

KELLOGG
5:30-Daily Ex Su
Singing Lady
Ireene Wicker
8:30-F-WJZ
Red Nichols Orc
*N. W. Ayer

KRAFT-PHENIX
10-Th-WEAF
Bing Crosby
Jimmy Dorsey Orc
Ruggiero Ricci
Bobby Wilson
Bobby Grayson
C. B. DeMille
Eleanor Whitn
Patty Patterson
Bob Burns
Kay Wiber
*J. Walt. Thomp

LADY ESTHER
8:30-Tu-W-WEAF
Wayne King Orc
*J. W. Thompson

LARUS & BROS.
(Edgeworth Tob'co)
10:30 p.m.-Sat-WEAF
'Corn Cob Pipe Cl'b'
Strickland Gillilan
Pat Binford
Squire Hix
Sue Hathaway
*B. B. D. & O.

LIFE SAVER
8-Wed-WJZ
'Lifesaver Rendezvous'
Phil Duey
June Williams
Clyde Lucas Orc
*Topping & Lloyd

LORILLARD

GEORGE W. LUFT CO.
(Tangee)
10:30-Wed-WJZ
Jimmy Fidler
*Cecil, W. C.

★ ★ ★ ★
LUDEN'S Richard Himber
5:45 Su WEAF • J M MATHES

LUDEN'S
5:15-Su-WEAF
Rich'd Himber's Or
*J M Mathes

MACFADDEN
9:30-F-WEAF
(True Story)
Court of Human Relations
Percy Hemus
Ned Wever
Wilmer Walter
Alice Rheinheart
Helen Spring
Vera Allen
Fred Felkel
Lucille Wall
Allyn Joslyn
Arthur Kudner

MAYBELLINE
5-Su-WEAF
Penthouse Serenade
Jack Fulton
Dorothy Hamilton
Chas. Gaylord Orc
*Cramer Krasselt

DR. MILES LAB'S
(Alka Seltzer)
9:30-Sa-WJZ
WLS Barn Dance
Ridge Runners
Uncle Ezra
Lulu Belle
Maple City 4
7:15 M-W-F-WEAF
Uncle Ezra, Radio Station EZRA
Pat Barrett
Cliff Soubier
Carleton Guy
Nora Cunneen
*Wade

MODERN FOOD PROCESS CO.
4:15-M-WJZ
Charles Sears
Harry Swan
*Clements Co.

MOLLE
2:30 p.m.-Su-WEAF
'Voice of the People'
Parks Johnson
Jerry Belcher
*Stack-Goble

JOHN G. MORRELL
3:30-Su-WJZ
'Dog Foodie'
Thos. Mullins
Marian Claire
Henry H & Mel

OMEGA OIL
7:45-Tu-Thur-WJZ
Phil Cook
Landt 3 & White
*Husb'nd & Thomas

PACIFIC BORAX
9-Th-WJZ
Death Valley Days
Tim Frawley
Edwin W Whitney
Rosemary Cowley
Jean King
Jack McBryde
Joseph Bonime Or
*McCann-Erick

PEPSODENT
7 Daily Ex Sat Sun WEAF
Amos n Andy
Freeman Gosden
Charles Correll
*Lord & Thomas
5 p.m.-M-W-F-WEAF
Al Pearce & Gang
Mabel Todd
Morey Amsterdam
Arlene Harris
Harry Foster
Monroe Upton
Andy Andrew
Tony Romano
'3 Cheers'
William Wright
*Lord & Thomas

PHILIP MORRIS
8-Tu-WEAF
Phillips Lord
Capt. C. V. Hoffman
Sally Singer
3 Sweethearts
Leo Reisman's Orc
Eton Boys
Phil Duey

PILLSBURY
10:30-Daily-WJZ
'Today's Children
Irna Phillips
Walter Wicker
Bess Johnson
Irene Wicker
Lucy Gillman
Fred Von Amon
Jean McGregor
*Hutchinson

STERLING PROD
9:30-Su-WEAF
(Bayer's)
Frank Munn
Lucy Monroe
Arden & Arden
Gus Haenschen Orc
Bert Hirsch
9-F-WEAF
(Phillips Mag)
Waltz Time
Abe Lyman Orc
Bernice Claire
Oliver Smith

PINEX
3:15-Su-W
Pine Mountain Merrymakers
John Lair
Red Foley
Lulu Belle
*Palmer

PRINCESS PAT
9:30-M-WJZ
Sketch
*McJunkin

PROCTER & GAMBLE
3:30 Daily Ex. Sa-Su-WEAF
(Crisco)
'Vic & Sade'
Art Van Harvey
Billy Idelson
Bernardine Flynn
7:15-M-W-F-WJZ
Ivory Stamp Club
Capt. Tim Healey
*Blackman
Mon-Wed-Fri-12:15 WEAF
Pat Barnes
*Blackett-S-H
*Gardner
3:45-M to F-WEAF
(Ivory Soap)
'The O'Neills'
Kate McComb
Jane West
Violet Dunn
Jimmy Donelly
Jack Rubin
Jimmy Tansey
Janet Gilbert
*Blackman
3:15 Daily Except Sa & Su-WEAF
(Oxydol)
'Ma Perkins'
Virginia Payne
Marjorie Hannon
Chas Egelston
Hilda Graham
Charner Batson
John Mathews
Corinne Roarth
Butler Mandeville
Ken Griffin
*Blackett
10:15 a.m. Daily Except Sat & Sun-WEAF
(Chipso)
'Home Sweet Home'
C. W. Secrest
Harriett McGibbon
Billy Halop
*Blackman

RALSTON PURINA
5:30-M-W-F-WEAF
'Tom Mix Adventures'

RADIO CORP. AMERICA
2 p.m.-Sun-WJZ
'Magic Key of RCA
John B. Kennedy
Frank Black
*Lord & Thomas

REAL SILK
9-Su-WJZ
Chas Previn Orc
Olga Albani
Betty Bennett
Singing Knights
*Leo Burnett

ROGER & GALLET
Fri-8:15-WJZ
Bob Crosby Orc
*Marschalk & Pratt

SCOTT & BOWNE
Sat-Sun-5:45-WJZ
Gabriel Heatter
*Marschalk & Pratt

SHEFFIELD FARMS
5:45-M-Th-F-WEAF
Billy and Betty
*N W Ayer

SHELL
(Petroleum)
9:30-Sa-WEAF
Al Jolson
Bette Davis
Yacht Club Boys
Midge Williams
Walter Hagen
Jack Stanton
Peggy Gardiner
Victor Young Orc
*J Walt. Thompson

SINCLAIR
9-M-WJZ
Malcolm Claire
Gus Van
Sinclair Qt.
Bill Childs
Fritz Clark
Joe Parsons
Cliff Soubier
Harry Kogen
*Federal

SPRATT'S
5:30-Su-WJZ
Albert P. Terhune
*Paris & Peart

SLOAN'S
9:30 p.m.-W-WJZ
'20,000 Years in Sing Sing'
Warden Lawes
*C.-W.-Cecil

STAND. BRANDS
8-Su-WEAF
(Chase & Sanborn)
A. K. Spencer, Dir.
Amateur Show
Maj. Bdw Bowes
Graham McNamee
8-W-WEAF
(Royal Gelatine)
One Man's Family
Carleton E. Moore, Dir.
J. Anthony Smythe
Minetta Allen
Michael Raffetto
Kathleen Wilson
Barton Yarborough
Bernice Berwin
8-Thurs-WEAF
(Fleischmann)
G. Thompson, Dir.
Rudy Vallee and His Conn. Yanks
7:30-Su-JZ
(Royal Gelatine)
'Bakers Broadcast'
Robt. Ripley
Ozzie Nelson Orc.
Billie Trask
*J Walt. Thomp.

SUN OIL
6:45-Daily Except Sa-Su-WJZ
Lowell Thomas
Roche-Williams

SWIFT
10 p.m.-Tu-WEAF
'Studio Party'
Sigmund Romberg
Deems Taylor
Helen Marshall
Morton Bowe
Rise Stevens
George Britton
*J. W. Thompson

TASTYEAST
12-Su-WJZ
'Pageant of Youth'
*Clements

TEXAS CO.
9:30-Tu-WEAF
'Jumbo Fire Chief Revue'
Jimmy Durante
Donald Novis
Gloria Grafton
Blanche Ring
Arthur Sinclair
Billy Rose
Adolph Deutsch Or
*Hanff-Metzger

UNION CENTRAL
(Insurance)
5-Su-WJZ
'Roses & Drums'
H. Williams, Dir.
Helen Claire
Reed Brown
John Griggs
Erlo Dressler
[illegible] Mutch
Edward Jerome
Jack Roseleigh
*J. Walt. Thompson

VICK CHEMICAL
M-9:30-WEAF
Grace Moore
Pasternack's Orc
*C.-W.-Cecil

WANDER CO.
(Ovaltine)
5:45-Daily-WJZ
'Little Orphan A'
Henrietta Tedro
Jack Mather
Art Van Slyke
Forrest Lewis
Vic Smith
Eugene McGillen
*Blackett

CHAS. WARNER
(Sloans' Liniment)
10-W-WJZ
J. Charles Thomas
Frank Tours Orc
*Cecil, W. & C.

R. L. WATKINS
9-Su-WEAF
(Dr. Lyons Toothpaste)
Georges Metaxa
Rachel Carlay
Men About Town
Andy Sannella Orc
*Blackett

WELCH
(Grape Juice)
8-F-WJZ
Irene Rich
*Kastor

WESTCLOX
5:30-Su-WEAF
'Big Ben Dream Dramas'
Arthur Allen
Parker Fennelly
*B. B. D & O

WHEATENA
7:15-Tu-WEAF
'Popeye the Sailor
*McKee, Albright

WOODBURY'S
9:45-Su-WJZ
Paul Whiteman
Harry Richman
Ramona
King's Men
Durelle
Bob Laurence
*Lennen & Mitchell, Inc.

Columbia

ACME PAINT
6:30-Su-WABC
Smilin' McConnell
*Henri, H. & McD

A & P
7:30-Tu-W-Th WABC
Kate Smith's Coffee Time
Jack Miller's Orc
*Paris & Peart

AMERICAN HOME PRODUCTS
WABC-11:30 A.M. Mon. to Fri.
(Jad Salts)
'Mrs Wiggs of the Cabbage Patch'
Betty Garde
Alice Frost
Joe Latham
Burford Hampden
Pat Ryan
Eddie Marr
(Kolynos)
WABC-11:45 A.M. Mon. to Fri.
'Just Plain Bill'
Arthur Hughes
Ruth Russell
James Meighan
Curtis Arnall
Effie Palmer
Joseph Latham
Marjorie Anderson
Jack Carstairs
Junius Matthews
Ray Collins
Everett Sloan
*Blackett S H

ATLANTIC REF.
7-Su-WABC
'Atlantic Family Tour'
Frank Parker
Bob Hope
Jack McBryde
Rosemary DeCamp
Everett Sloane
*N W Ayer

BISODOL
8:30-F-WABC
B'way Varieties
Oscar Shaw
Carmela Ponselle
Elizabeth Lennox
Victor Arden Orc
Blackett

A. S. BOYLE CO.
'Old English Floor Wax'
Fri-7:45 p.m.-WABC
Lazy Dan, the Minstrel Man
Irving Kaufman
Blackett

CAMPBELL
(Soup)
9-F-WABC
'Hollywood Hotel'
Dick Powell
Louella Parsons
Ann Harding
Herbert Marshall
Raymond Paige Or
Frances Langford
Anne Jamison
Igor Gorin
(Tomato Juice)
8:30-W-WABC
Burns & Allen
Milton Watson
Ted Husing
Jacques Renard's O
*F W Armstrong

CARBORUNDUM CO.
7:30-Sa-WABC
Carborundum Bd
Edward d'Anna, Conductor
Francis Bowman
*BBD&O

CLICQUOT CLUB
8-Su-WABC
Harry Reser
tha Clicquot Club Eskimos
Lynne Gordon
Ernie Webar
John Zellner
*N. W. Ayer

COCA-COLA CO.
9:30-W-WABC
'Refreshment Time'
Connie Boswell
Al Bowlly
Ray Noble's Orc
*D'Arcy

CONSOLIDATED CIGAR
(Harvester Cigars)
8-Th-WABC
'Harv and Esther'
Teddy Bergman
Jack Arthur
Bernard Gorcey
Audrey Marsh
Rhythm Girls
Victor Arden's Or
*Aitken-Kynett

CREAM OF WHEAT
6-M-W-F-WABC
'Buck Rogers'
Curtis Arnall
Adele Ronson
Edgar Stehli
William Shelley
Elaine Melchior
Joe Granby
Walter Tetley
E. R. Johnstone, Au
*Thompson

DEL., LACK. & WSTRN COAL CO.
(Blue Coal)
6:35-M-W-WABC
'Vanished Voices'
Clyde North, Au.
Bennett Kilpack
Frank Novak's Orc
Clark Andrews, Dr.
*Ruthrauff & Rynn

E. I. DU PONT DE NEMOURS & CO.
8-W-WABC
'Cavalcade of Am
Arthur Pryor, Jr., Dir.
Kenneth Webb, Au
Harold Levey's Or
*B B D & O

FORD MOTOR
2:30-Su-WABC
Jose Manzanares & his So. Americans
Dolores
Ramon Littee
Paquita
9-Su-WABC
'Ford Sunday Evening Hour'
Jose Iturbi
Detroit Sym Orch
Victor Kolar
9:30-Tu-WABC
Fred Waring
Stella Friend
Rosemary & Priscilla Lane
Poley McClintock
Tom Waring
Barbara Blair
Stuart Churchill
Johnny Davis
Tubby Hanlon
Gene Conklin
Ferne
*N W Ayer

GEN. BAKING
5:30-Su-WABC
Julia Sanderson
Frank Crumit
Kay Renwick
Carlyle Stevens
Three Jesters
Jack Shilkret Orc
5-Daily Ex. Sat. & Sun-WABC
'Adventures of Ted and Terry'
Lester Jay
Warren McCollum
William Adams
William Ober
Katharine Renwick
Fred Uttal
*B. B. D. & O.

GENERAL MILLS
5:30 Daily ex.Sa-Su-WABC
Jack Armstrong, All Am. Boy
Jim Ameche
Sarajane Wells
John Gannon
Bill B. Myers
*Blackett

GULF
7:30-Su-WABC
Phil Baker
Beetle and Bottle
Emily Vans
Agnes Moorhead
Seven G's
Maxine Gray
Hal Kemp's Orc.
*Young & Rubicam

HEALTH PROD.
6-Su-WABC
(Feen-A-Mint)
'Amateur Night'
Ray Perkins, M.C.
Arnold Johnson Orc
*Wm Esty

HECKER H-O
(Force)
6:15-M-W-WABC
'Bobby Benson & Sunny Jim'
Neill O'Malley
Florence Halop
Eddie Wragge
Detmar Poppen
Lorraine Pankow
Joe Wilton
Peter Dixon
Billy Halop
John Battle
John Shea
*Erwin-Wasey

H. J. HEINZ CO.
10 a.m-M-W-F-WABC
Josephine Gibson
Lois Miller
*Maxon

JULIAN & KOKENGE
(Footsaver Shoes)
1:30-Su-WABC
'Musical Footnotes'
Vivian della Chiesa
Franz Imhof
R Ginsburgh's Ens
*A Moore & Wallace

KLEENEX
12:30-M to F-WABC
Story of Mary Marlin
Basil Loughrane, Dir.
Jane Crusinberry, Au.
Joanne Blaine
Robt. E. Gri
Jesse Pugh
Carleton Brickert
Betty Lou Gerson
Francis X. Bushman
Judith Lowery
Bob Fiske
Murray Forbes
Marjorie Hannon
Anna Davenport
Donald Briggs
Isabel Randolph
Lucille Husting
*Lord & Thomas

LADY ESTHER
10-Su-M-WABC
Wayne King Orc
*Stack-Goble

LARNED CO.
(Hill's Nose Drops)
7:15-W-WABC
Imperial Hawaiian Bd.
*Blackett

LEHN & FINK
(Pebeco)
7-Su-WABC
Eddie Cantor
Harry Einstein

★ ★ ★ ★
Studebaker Richard Himber
10-F WABC STUART ALLEN ROCHE W & C

Jimmy Wallington
Louis Grese Orc
*Lennen & Mitchell
2:30-Su-WABC
(Hind's Honey & Almond Cream)
Leslie Howard
Graham Harris Orc
*Kenyon & Eckhardt

LEVER BROS.
(Lux Soap)
9-M-WABC
'Lux Radio Theatre'
'The Third Degree'
Sylvia Sidney
*J. Walt. Thompson

LIBBY, McNEILL & LIBBY
(Evaporated Milk)
5:45-W-F-WABC
'Og, Son of Fire'
Irving Crump, Au
Alfred Brown
Patricia Dunlap
James Andelin
Reg Knorr

LIGGETT & MYERS
(Chesterfield Cigs)
9-W-WABC
Lily Pons
9-Sa-WABC
Nino Martini
Andre Kostelanetz Orc throughout
*Newell-Emmett

MOHAWK CARPET MILLS
12:45 Daily Ex. Sa-Su-WABC
'5 Star Jones
Johnny Kane
Elizabeth Day
Bill Johnstone
Phil Van Zante
Florence Malone
Eddie Marr
*Blackett-S-H.

PACKARD MOTOR CAR CO.
8:30-Tu-WABC
Lawrence Tibbett
Don Voorhees Orc
*Young & Rubicam

PHILCO
7:45 daily ex. Sa-Su-WABC
Boake Carter
*Hutchins

PILLSBURY
11 a.m.-W-F-WABC
Cooking Close Ups
Mary Ellis Ames
*Hutchinson

POMPEIAN
4:45-M-W-F-WABC
'Tea at the Ritz'
Margaret Santry
Jerry Cooper
Harold Stern's Orc
*Topping & Lloyd

REMINGTON-RAND & TIME
10:30-Daily Except Sat-Su-WABC
'March of Time'
*B B D & O

R. J. REYNOLDS TOB. CO.
(Camel Cigarettes)
9-Tu-Th-WABC
'Camel Caravan'
Walter O'Keefe
Louis Sorin
Alice Frost
Kenny Sargent
Pee Wee Hunt
Deane Janis
Glen Gray's Orc
*Willim C Esty Co

SOCONY VACUUM
8-F-WABC
'Flying Red Horse Tavern'
Eleanor Powell
Lyn Murray Choir
Freddie Rich Orc
Osgood Perkins
*J Stirling Getchell

STANDARD OIL OF N. J.
8-M-WABC
Guy Lombardo & his Royal Canadians
*Marschalk & Pratt
8-Tu-WABC
(Bayer's Aspirin)
Lavender and Old Lace
Fritzi Scheff
Lucy Monroe
Frank Munn
Gus Haenschen's Or
5-Su-WABC
(Phillips Dental Magnesia)
Bernice Claire
Abe Lyman
Oliver Smith
*Blackett

STEWART-WARNER
(Alemite)
10-Th-WABC
Lyabeth Hughes
Bob McCoy
Art Thorsen
Horace Heidt Orc
King Sisters
Steve Merrill
Jerry Bowne
Alyce King
Alvino Rey
Charles Goodman
Al Dupont
Harold Woolsey
Louis Vandeveer
Al White
*Blackett-Sample

STUDEBAKER
10-F-WABC
Richard Himber
Stuart Allen
*Roche W & C

U. S. TOBACCO
(Dill's Best)
8:30-M-WABC
'One Night Stands'
Pick & Pat
Josef Bonime Orc
*McCann-Erick

WARD BAKING
6:15-Tu-Th-Sa-WABC
'News of Youth'
Laddie Seaman
*Fletcher & Ellis

WASEY PRODUCTS
7:30-M-WABC
'Singing Sam'
Harry Frankel
12-Daily Ex. Sa-Su WABC
6:45-Su-WABC
'Voice Experience
M. Sayle Taylor
*Erwin Wasey

WILDROOT CO.
7:15-M-WABC
Ted Husing
Charioteers 4
*B. D. & O.

WM. WRIGLEY
7-Daily Ex. Sa-Su-WABC
'Myrt & Marge'
Myrtle Vail
Donna Dumerel
Vinton Haworth
Ray Hedge
Karl Way
Maria Nelson
*Frances Hooper

Mutual

CAL-ASPIRIN
12:45-M-W-F-WOR
'Painted Dreams'
Kay Chase
Mary Afflick
Alice Hill
Bess Flynn
*Reincke-E.-& F.

CRUSADERS
Mon-8:45-WOR
'The Crusaders'
Fred G Clark
*Marschalk & Pratt
11:45-Mon. to Fri WOR
(Bisquick)
'Gold Medal Minstrel
Arthur Stowe
Danny Duncan
Leo Harrison
Billy Chandlar
Five Rangers
Dean Brothers
*Blackett

GORDON BAKERIES
7:30-M-F-W-WOR
'Lone Ranger'
*Sehl

GRUEN
7:43-Tu-Sa-WOR
'Washington Merry-Go-Round
Drew Pearson
Robert Allen
De Garmo & Kilb'ne

KISSPROOF, INC.
M-W-F-1 p.m.-WOR
'The Love Doctor'
Mrs. R. C. Christy
*Blackett-Sample-H

MURINE
(Eye Wash)
9:30-Thu-WOR
'Listen to This'
Johnny & Doty
Law Diamond Orc
*Neisser-Meyerhoff

PHILLIP MORRIS
10:45 a. m.-Sa-WOR
Graphologist
Mme. N. Olyanova
*Blow Co.

PINAUD
7:15-M.Th-Fri-WOR
Jeanine
Pearson Orc
Octet
*Lord & Thomas

PISO
12:15-Tu-Th-WOR
'Dream Singer'
Ralph Kirbery
Betty Gould
Frank Pinero
*Aitken-Kynett

PURITY BAKERIES
5:15-M to F-WOR
'Omar the Mystic'
Ralph Schoolman
Ethel Everett
*Hanff-Metzger

SPRATT'S DOG FOOD
5:30-Sun-WOR
Albert Payson Terhune
*Paris & Peart

SSS CO.
(SSS Tonic)
8:30-F-WOR
'The Music Box'
Mary E. Wood
Bailey Axton
William Stoess
*Johnson-Dallis

UNITED CIGAR
8:30-M-WOR
'Good Evening Serenade'
Isham Jones Orc.
Eton Boys
Loretta Lee
Harry Von Zell
*Young & R.

WASEY
(Zemo)
Tu-W-Th-WOR
'Lamplighter'
Jacob Tarshish
*Erwin-Wasey

R. L. WATKINS
9:45 a.m.-M to F-WOR
(Lyons' Tooth Powder)
'Back Stage Wife'
Vivian Fridell
Ken Griffin
Henry Saxe
Mary McCormick
James Goss
*Blackett-S-H.

WANDER CO.
(Ovaltine)
5-M to F-WOR
'Molly of Movies'
Kirby Hawks
Gena Byron
Blackett-S.-H.

New Business

SALT LAKE CITY

Union Pacific Stages, 30 15-minute programs, utilizing electrical transcriptions, placed through Ernest Bader & Company, Omaha. KDYL.

Wheatena Corporation, 39 15-minute 'Pop Eye' transcriptions, placed through McKee and Allbright, Philadelphia. KDYL.

Arthur Frank (men's furnishings), 26 15-minute programs, placed direct. KDYL.

Sorenson Furniture Company, 26 15-minute programs, night time, placed direct. KDYL.

Hudson Bay Furniture Company, 26 15-minute programs, night time, placed direct. KDYL.

Maurice Anderson (men's custom haberdashery), 13 15-minute programs, night time, placed direct. KDYL.

Utah State Tax Commission, five 15-minute programs, music and personal talks, placed through L. S. Gillham company. KDYL.

Columbian Optical Company, 52 five-minute programs, placed direct. KDYL.

W. T. Grant Company (department store), 26 five-minute programs, 'Kangaroo Club' (kid's hour), placed direct. KDYL.

Panek Fur Company, ... ute programs, dayti... placed direct. KDYL.

Art Walden (retail gasoline dealer), 26 five-minute programs, placed through Ad-Craftsman advertising agency, Salt Lake City. KDYL.

Gardner Nursery Company, 6 five-minute programs, daytime, placed through Northwest Advertising agency, Seattle, Wash. KDYL.

Union Pacific Railroad, 3 five-minute programs, night time, placed through Ernest Bader & Company, Omaha. KDYL.

Barnett and Weiss (jewelers), 300 daytime announcements, placed direct. KDYL.

General Electric Supply Company, 360 daytime announcements, placed direct. KDYL.

BOSTON

Harmony Garments, Inc., renewal, 5 minutes, figures in Harmony twice a week for 5 weeks, through Broadcast Adv., Inc. WBZ.

Florida Citrus Commission, new, 5 minutes, recorded, five times a week for 5 weeks, through Ruthrauff & Ryan, Inc., New York. WBZ.

Piel Brothers, new, 1 minute announcements, 15 times a week for two weeks, through Kenyon & Eckhardt, Inc., New York. WBZ.

Beverwyck Breweries, Inc., renewal, 15 minutes; Frank Sherry, tenor, with Lady Beverwyck, once a week for 13 weeks, through Peck Advertising Agency, Inc., New York. WBZ.

Kester Solder Co., new, 15 minutes, Bradley Kincaid, once a week for four weeks, through Aubrey, Moor & Wallace, Inc., Chicago. WBZ.

W. A. Sheaffer Pen Co., new, 15 minutes, Musical Clock, six times a week for five weeks, through Phillip O. Palmer Co., Inc., Chicago. WBZ.

Industrial Bankers of Mass., Inc., new, one minute, weather report, daily for 13 weeks, through Scotts Advertising Agency. WBZ.

E. L. Knowles, Inc., new, five minutes, three times a week for 17 weeks, through Deforrest Merchandising Bureau. WBZ.

Capital City Products Co., 52 100-word announcements, ending Feb. 14, 1936, through Horace J. Lytle, Dayton, Ohio. WNAC.

C. L. Richardson & Co., 125-word announcements, Jan. 25, 1936, through Davi Kiel, Boston. WNAC.

BURLINGTON, VT.

Educator Biscuit Co., 26 spot announcements, placed direct. WCAX.

First National Stores, 52 weeks, spot announcements, three weekly, placed direct. WCAX.

M. M. Farell & Sons, 52 weeks, five minutes three times weekly, placed direct. WCAX.

When Radio Was a Funny Noise

The Talent

By Bob Landry

In December, 1922, the late George McClelland tried to sell radio at $100 for 10 minutes to William H. Rankin, a pioneer New York City advertising agency man.

'You have your first customer,' said Rankin. 'I'll invest $100 to find out about a new advertising medium any time.'

So on Dec. 30, 1922, Rankin paid $100 to Station WEAF and delivered a speech over the air to find out about radio. The next day he got 15 letters and 25 telephone calls.

Marion Davies was a pioneer broadcasting personality. She got $300 a week in 1923 from Mineralva.

Phil Carlin, Norman Brokenshire, Graham McNamee, Pat Kelly and Leslie Joy were crystal set announcers. They're still in the biz. Johnny Johnstone was a pianist way back but has been a press agent for years. Vaughn De Leath is generally believed to be the first woman to sing on the air and she's still going strong.

'Wildflower,' a legit musical starring Edith Day, was turned from an about-to-flop show into a commercial success in 1923 through the use of radio advertising.

Bertha Brainerd, now head of the NBC commercial program department, was probably the first radio commentator, and Thornton Fisher was No. 1 radio sports columnist. Vincent Lopez, Ben Bernie, Ross Gorman, Harry Reser, Harry Horlick, Joseph Knecht and Harold Sanford were among the first orchestra men to air. Philharmonic concerts were broadcast by WEAF in 1922, and there were Capitol theatre and Metropolitan opera programs about that time.

First big hook-up was Washington's Birthday, 1922, when 42 stations carried Calvin Coolidge's speech. Phil Cook dates from 1924 at WOR; Dale Wimbrow from 1924 at WJZ; Billy Jones and Ernest Hare tried out in 1922 (for nothing) over WJZ, but got paid in 1923 over WEAF for the Happiness Candy Company. A couple of concert singers, Norman Jolliffe and Redfern Hollingshead, were known as Trade and Mark for Smith Bros. cough drops; later Scrappy Lambert and Billy Hillpot became T. & M.

In Aeolian Hall two radio performers, Goldie and Dusty (Hindermyer and Tuckerman) made what was probably the first personal appearance. The Revellers then called themselves the Shannon Four. May Singhi Breen (now with Peter DeRose) is one of the oldest (in experience) continuous air entertainers. Joe White, once the Silver Masked tenor for B. F. Goodrich, is now sustaining for NBC, sans mask.

The Engineers

By John T. Schilling

(Gen'l Mgr., WHB, Kansas City)

I'm no good as a prophet. When I first started playing around with radio in my high school days, using a 'rock-crusher' type transmitter and a quenched or rotary spark gap, I never thought of it as more than electrical experimentation. Later, when teaching naval operators how to use radio telephony in submarine chasing, I didn't think past radio's military uses. The idea of radio as a mass entertainment medium backed by millions of dollars worth of capital was far beyond me, but at that seeing and hearing the radios of the pre-1920's, I doubt if many imaginations could have predicted the radio industry of 1935.

Among the first broadcasts of regular programs were those originating from a group of cluttered rooms on Sedgewick Avenue at the foot of High Bridge in New York City. There Dr. Lee DeForrest and his assistants had installed a transmitter for experimental and program purposes. I was employed in the laboratory during this period of regenerative receivers, honeycomb coils and variometers. Ike Lounsberry, now general manager of WGR, Buffalo, New York, was on the staff, as well as Ed Sargent, now a San Francisco radio engineer. A similar transmitter was installed at the home of the chief engineer, Bob Gowan, in Ossining, New York, for the purpose of conducting two way program tests. That was back in the middle of 1919.

Both Sargent and I thought there was too little adventure in this type of radio, however, . . . Before long we were both radio operators on oil tankers plying the Pacific. I remember one particularly embarrassing spot I got into through my job as operator.

It was on the S. S. Durango, 16 days out of San Francisco for the Philippines, that all hands, numbering 40, had bet heavily on the outcome of the Dempsey-Tunnan fight scheduled Dec. 14, 1920. During the night of the fight static was so bad that accurate copy of the flight results was impossible. However, piecing together fragments of what little could be received, I finally released a bulletin 'Brennan Wins.' The next night, after all bets had been paid off, I discovered to my consternation, that Dempsey was still champion. As a result, the radio operator of the Durango stayed close to his shack during the remainder of the trip and never ventured too near the crews' quarters!

Still adventure-bent, Ed Sargent and I again joined up in 1921, after jointly giving up the sea, for the purpose of installing several radio phone transmitters for the Continental Mexican Petroleum Company. We started with a transmitter in Tampico, Mexico, expecting to go inland later to install several others. About that time, however, the Mexican government heard our successful tests and decided a Tampico radio station would be a fine asset to the Mexican people. We were visited by an imposing delegation which withdrew the provisional permit for the other stations and officially confiscated the station we had constructed. Sargent and I waited around a couple of months, hoping for a revolution or a change of heart, but the order stuck and we were out of a sweet job.

Returning home to Kansas City, I found that the Western Radio Company, headed by Art McCreary, had constructed a small five or ten-watt broadcast transmitter, which soon after was increased to 50 watts power. This station, WOQ, was, as far as I know, the first broadcaster in Kansas City. Sam Adair, now a radio manufacturer in Chicago, and I composed the station staff. We would tinker around with the apparatus throughout the day, and then in the evening put on a two-hour show. The two-button carbon microphone was not available at that time. As a result, we had a miscellaneous assortment of transmitters of the regular telephone variety, some with a megaphone and others arranged in a row on a piece of wood which could be cut in or out in the event they became heated. The transmitter itself followed these general lines—and was certainly not a piece of equipment of which to be proud when based on present day standards. However, so great was the impetus given to radio reception from this station that galena for cat-whisker detectors was at a premium and would bring fabulous prices—anywhere from 50c., 75c. or even a dollar for a small piece which was selective enough to receive the station. As a matter of fact, many times we were unable to keep a supply on hand for the prospective purchasers at any price!

Early in 1922, E. J. Sweeney decided to put a broadcasting station on the tenth floor of the Sweeney Automotive and Electrical School, located across from the Union Station in Kansas City. Adair, Henry E. Goldenberg—now chief engineer at WHB, and I were given the job, and about April of 1922 our 250 watt transmitter began regular schedules. Later a Western Electric 1-A, 500-watt transmitter was purchased by Mr. Sweeney, and on Friday, August 11, 1922, it was approved for operation by J. M. Motley, Bell Laboratory engineer.

Had Two Wavelengths

Thinking of the battles over frequencies which mark present-day broadcasting, it's interesting to note that we originally had two frequencies—or rather, as designated then—two wavelengths. We broadcast markets on 485 meters and music and entertainment on 360 meters. Since this first assignment WHB has operated on no fewer than nine different frequencies during a period of a little more than 13 years.

Today, holidays and Sundays call for a concentration of the best available radio talent, but in the early days, they were a sign to knock off. As a general thing, the average station would broadcast an hour or two, then close down for the day. I remember we remained silent the entire day of August 10, 1923, in respect to the memory of Warren G. Harding, who had died a few days earlier. Modern networks would have caried not only a complete description of the funeral but also a dramatization of Harding's life, reaching the people before newspaper stories and obituaries.

E. J. Sweeney was probably the first broadcasting pioneer to realize the necessity of outstanding sustaining programs to build up the radio audience. On August 15, 1922, he employed an eight-piece staff orchestra which appeared on several programs a day thereafter for the following three or four years. The first orchestra was directed by Lewis Forbstein, brother of Leo Forbstein. Subsequent staff orchestras were directed by George Parish and Paul Tremaine.

Many oldtimers will recall the use of the siren which opened and closed all schedules of the Sweeney Automotive and Electrical School. The sound of the siron started Sept. 14, 1922, and was one of the first station identifications ever employed.

On Feb. 1, 1923, WHB gained nation-wide comment with America's first all-night broadcast—12 hours, 20 minutes on the air. Newspapers and magazines heralded the achievement, and some of them even weakly prophesied that some day broadcast stations could remain on the air indefinitely. Incidentally, Ted Lewis and his orchestra was on this all-night schedule.

One of the first commercial uses of radio with which I am familiar was back in 1923—though really it was not commercial at all in the modern sense. Mr. Sweeney had a real estate tract, known as Indian Village, just outside the southern limits of Kansas City, so we put on two programs daily by remote control from the development. We mentioned nothing about the lots to be sold or the prices asked, but merely invited listeners to come out and hear the broadcast. Thousands would gather at night—as well as several hundred in the afternoon—and from that point, the salesman could do the rest. Within a year's time nearly three-fourths of the lots were sold.

On April 30th, 1925, WHB made radio history by connecting the Pacific Northwest and the Middlewest for the first time with an independent broadcast network. Celebrating the 50th anniversary of the founding of the Long-Bell Lumber Company, WHB originated a broadcast fed to WFAA, Dallas; KGO, Oakland, California, and KGW, Portland, Oregon. The main portion of the program came from the home of Mr. M. B. Nelson, in Kansas City. Then, for the response from Longview, Washington, the circuits were reversed and Portland served as the point of origination. This was also probably the first instance of its kind where broadcast circuits were reversed for transmission in the opposite direction.

Fitz' Big 1925 Stunt

One of the first big radio meetings of the country was the idea of Leo J. Fitzpatrick—then manager of WDAF in Kansas City—now president of the National Association of Broadcasters. He invited many of the most famous announcers in the United States to participate in the Kansas City Radio and Electrical Show, held at Convention Hall during the week of March 2nd, 1925. During the week, more than 100,000 people went to hear Harold 'Hough, the 'Hired Hand' from WBAP, Ft. Worth; Bill Hay of KFKX, Hastings, Nebraska, now with the National Broadcasting Company and official announcer for Amos 'n' Andy; Lambdin Kay, 'the little Colonel' of Atlanta, Ga., George Hay, 'the Solemn Old Judge' of WLS, Chicago, Geno Rouse, then of WOAW, Omaha, Fitzpatrick himself and this writer.

Radio was a lot of fun in the early day, but there seemed to be no method to make it pay its board and keep. Advertising on the air was not considered ethical. However, George Hamilton Stone, general manager of the Sweeney School and director of WHB at that time, worked out a plan which was as ingenious then as it seems ludicrous now. We inaugurated 'The Invisible Theatre,' for which tickets were issued and purchased voluntarily by the listeners at prices from $1 for gallery seats to $10 for box seats. A subscription to the Theatre gave the subscriber not only tickets which showed the section, row and seat number to which he or she was theoretically entitled, but also a monthly mailing of WHB's official paper, the 'Microphone' and monthly programs in advance.

Returns to the Invisible Theatre were surprisingly good, but such a plan would hardly foot the bill for modern radio. It is fortunate that Advertising came along to sign on the dotted line, for without it, not even the most advanced technical equipment could have kept the American public entertained.

LEW WHITE

ORGANIST

Now appearing for an indefinite engagement at the Center Theatre, Radio City, New York.

Broadcast periods — Monday, Wednesday, Friday, WJZ, 8:15 A.M. Benj. Moore Paint Hour—Wednesday, WEAF, 11:30 A.M. Lucky Strike Hour — Saturday, WEAF, 8 P.M.

Master Art Organlogue Shorts

Choral Rivalry on WFIL At Commercial Rates

Philadelphia, Dec. 29.

Ivalry between two department store choruses has brought WFIL 11 commercial programs in two weeks. Station is operated by owners of Strawbridge & Clothier and Lit rothers stores. S & C chorus is veteran musical group of established reputation. Lit organization is of fairly recent origin. Latter asked for and got ether shot. That whetted former's appetite, and it, too, went after station.

WFIL execs, rather than put itself in middle by favoring either group, and not being eager to broadcast them as frequently as they wanted, ruled each must pay commercial rate. Rather than be outdone by the other, each went for it. S & C singers are on eight times during holidays, Lit chorusers on three times.

WORC 75% CBS in '36

Worcester, Dec. 29.

WORC, owned by Alfred F. Kleindienst and directed by Edward E. Hill, is planning expansion in 1936, now that it has been made a basic station of Columbia web. Station is one of five known as optional stations of the optional group. There are 21 'must' stations in the basic chain, with two to be chosen from the five optional.

Where WORC has been getting 60% of the Columbia broadcasts, it is assured at least 75% now.

Today's Station Rep a Reformed Idea Man

By Edgar Grunwald

Already in his coffin in 1934, the time broker last year was hauled out to the cemetery for good, and the special rep is, phoenix-like, rising out of his predecessor's ashes. Opinion is now practically unanimous that the special rep is a permanent radio fixture. To that all-important hub of the advertising biz—i.e., the agency—the special rep is the symbol of a victory, and for that reason, if no other, he is virtually guaranteed a stable and a feedbag.

Forte of the special rep is that he capitalizes on his predecessor's indiscretions. Latter were three in number:

First, the time broker ballyhooed himself as an 'idea man,' whereby he went afoul of the agency which jealously tries to create for itself an idea-monopoly in advertising. Any tampering with this monopoly is 100% certain to draw down thunder and lightning, and the time broker drew it down plenty. Today the station reps studiously avoid program suggestions.

Second, the time broker made very few gestures in the direction of exclusive representation. Agencies consequently viewed him as a peddler whose medicine act consisted of covering up a nondescript, or even downright weak, list of clients with a fancy front of ideas.

Third, the agency's scowls made the time broker's client stations uncasy. Anyhow, the exclusive spokesman was made to look like a much better bet to the stations because his sole job is scratching for pennies. This was viewed as a highly worthy trait, and so the special rep's stock started to boom.

The Green Light

Cumulatively these trends worked against the time broker, and in August, 1934, he officially dropped into limbo when Scott Howe Bowen's Group Broadcasters, Inc., went haywire, and Edward Petry annexed G. B. I.'s backbone—the Yankee web. For the advertising agency this represented a victory, and for the special rep it was the green light to go ahead and dig in. Some concern was expressed here and there over the Bowen system demise on the grounds that good idea men are necessary to keep the spot biz alive. But that concern has not proved very overwhelming. The advertising agency began to pay more attention to radio, including spot, and the wails died out in the general spirit of opti ism.

Last year the special reps grew like weeds.

last year likewise proved that the business isn't as yet all milk and honey.

Being in its incipient stages, it was chiefly without rules, except the No. 1 rule to be friendly to the agency. Some reps worked exclusively for their stations. Some worked regionally. Some charged 15% commission and overhead. Some didn't. Consequently the whole field donned a Jesse James suit and went gunning for stations. This inevitably resulted in chiselling rates and hard feelings. A minor form of piracy became a daily accoutrement to successful conduct of business.

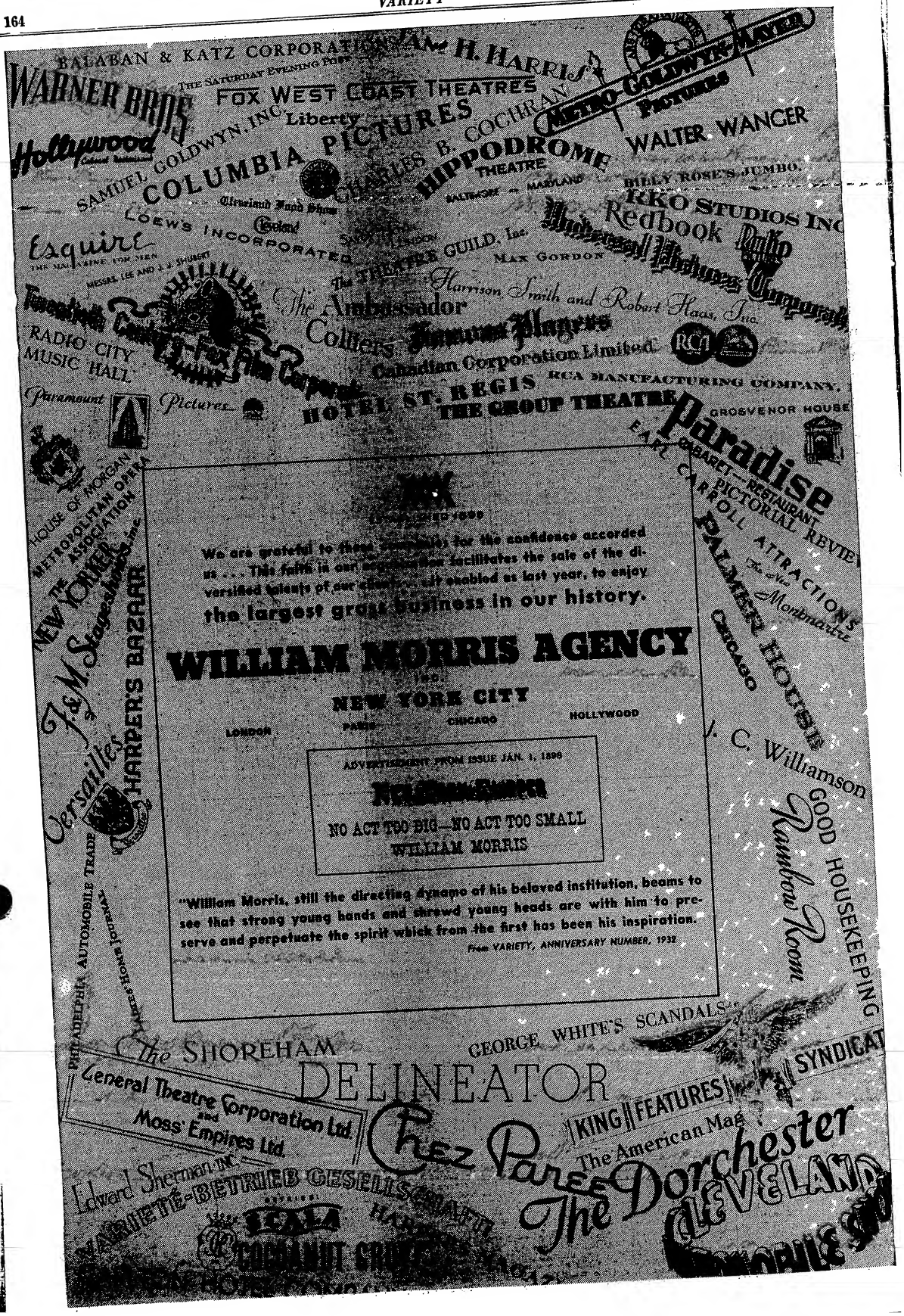
Blair's Notion

How the reps will this year fence off their clients against competition is a moot question. John Blair's remedy has been to cut his client list down to a dozen and tear up all contracts as a gesture of goodwill. Free & Sieininger have practically done the same thing by adding a subsidiary company—Free, Johns & Field—to guarantee tiptop service. Edward Petry, on the other hand, maintains a client list as long as a kite tail, and rivets it down with five-year contracts.

Talk has it that such precautions will be augmented soon with a trade association which will outlaw knifing and put some rules into the game. Such talk is gaining strength. But it is still too weak to mean much. Any Moses willing to lead the reps out of their wilderness of chiselling and competition would be sure to be regarded with suspicion. His confreres would think he was trying to steal a strategic march on them, and would set up a counter howl. It all looks like no go, at least under status quo.

Smarter boys, however, do think that a loose union among the topnotchers is in the offing for the purpose of smoothing out station rates. Latter are in many cases so antiquated that they are causing financial leaks, or are antagonizing sponsors. This type of union would thus have only mild competitive angles, and would stand chances of bringing more prestige for the reps from every corner of the advertising field.

For the moment, though, even that type of thing is only in the realm of speculation, and 1936 will undoubtedly see the boys still cutting themselves slices of each other's throa'ts. The business is a Siamese twin. Its future looks rosy from without. But intramurally the competish is causing fever.



1936

We are grateful to those showmen for the confidence accorded us . . . This faith in our organization facilitates the sale of the diversified talents of our clients . . . It enabled us last year, to enjoy

the largest gross business in our history.

WILLIAM MORRIS AGENCY

INC.

NEW YORK CITY

LONDON PARIS CHICAGO HOLLYWOOD

ADVERTISEMENT FROM ISSUE JAN. 1, 1936

NO ACT TOO BIG—NO ACT TOO SMALL
WILLIAM MORRIS

"William Morris, still the directing dynamo of his beloved institution, beams to see that strong young hands and shrewd young heads are with him to preserve and perpetuate the spirit which from the first has been his inspiration."

From VARIETY, ANNIVERSARY NUMBER, 1932

38 years of theatrical experience, showmanship and judgment provide the background of our Radio Department. We are justly proud of our 1935 radio accomplishments — the placement of this partial list of guest artists and original entertainments:

Olga Baclanova	Kingsley & Case
Mildred Bailey	June Knight
Fay Bainter	Thelma Leeds
Belle Baker	Beatrice Lillie
Ethel Barrymore	Alfred Lunt
John Beal	Nina Mae McKinney
"Boy Meets Girl"	Dorothy Mackaill
Lucienne Boyer	Carolyn Marsh
Ruth Brent	Philip Merivale
Ann Brown	Helen Morgan
Bob Burns	Olsen & Johnson
Ruth Carhart	George Olsen & Ethel Shutta
Gladys Cooper	Earl Oxford
Jackie Cooper	Frank Parker
Frank Craven	Josef Pasternack & Orchestra
Frank Crumit	Molly Picon
Morton Downey	Group from "Porgy & Bess"
Jessica Dragonette	Eleanor Powell
Todd Duncan	Virginia Rea
Amelia Earhart	Revelers
Lynn Fontanne	Edward G. Robinson
Dave Freedman	Vivienne Segal
Jane Froman	Smith & Dale
Reginald Gardiner	Tamara
Group Theatre	Tom Terris
Walter Hampden	Sophie Tucker
Jim Harkins	Mae West
Hartley & Alvarez	Robert Wildhack
Reed Kennedy	Yacht Club Boys

RADIO SERIES — 1935 — PARTIAL LIST

MICHAEL BARTLETT	JAMES MELTON
BOB BURNS	RAY NOBLE
GEORGE BURNS & GRACIE ALLEN	EARL OXFORD
BLOCK & SULLY	FRANK PARKER
FRANK CRUMIT	JOSEF PASTERNACK
DAVE FREEDMAN	"POPEYE"
JANE FROMAN	ELEANOR POWELL
JIM HARKINS	REVELERS
LESLIE HOWARD	BILLY ROSE'S "JUMBO"
RALPH KIRBERRY	S. L. ROTHAFEL—"ROXY"
EDITH MEISER	BABS RYAN & HER BROS.

ESTABLISHED 1898

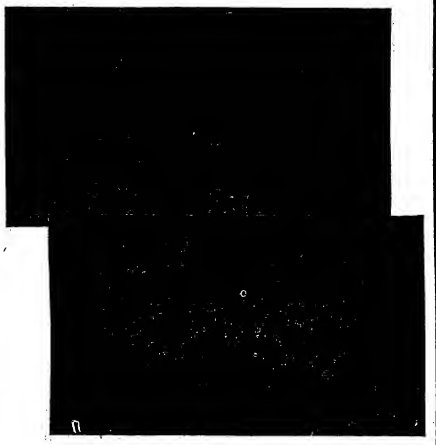
WILLIAM MORRIS AGENCY
INC.

Season's Greetings

Gertrude Berg

"HOUSE OF GLASS" "RISE OF THE GOLDBERGS"

Listeners Like to SEE the Artists They HEAR.



While 5,700 persons wait in the foyer for the second performance of a WLS Barn Dance Unit to begin, 5,600 others enjoy the first show. The place—the Grand Rapids, Michigan, Civic Auditorium. The date—September 17, 1935.

...2,148,420 PAID to SEE WLS Artists in 1935!

FROM September 1, 1934, to September 1, 1935, more than 2,100,000 persons paid to see WLS artists at theatres, fairs, churches, etc. In that time WLS personal appearance units played 733 engagements; shattered 104 all-time attendance records. People pay to SEE the WLS artists they HEAR on the air. And because listeners do HEAR WLS artists, advertisers get results!

Advertising Results Follow Listener Interest

WLS THE PRAIRIE FARMER STATION

VARIETY

"TOPS" FOR 30 YEARS

We Certainly Congratulate You Guys!

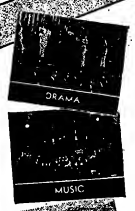
You are an inspiration to us! When we're 30 yrs. old (27 more to go) we, too, still hope to be 'tops' in our biz from a quality standpoint. We figure the best way to stay there is to do a big job for a small group of stati

JOHN BLAIR and COMPANY

New York Chicago
Detroit San Francisco

IN SHOWMANSHIP

And First in Power—Coverage—Listener Influence and Years of Service.



VARIETY, the nation's authority on the show business, again scores KSL first in showmanship for 1935 with the following significant comment:

"KSL closely identified with majority community interest. Has one of the best-situated transmitters in radio due to location in Utah salt bed. Has 59 hours per week of live talent, merchandising, powerful mobile short-wave unit. Adheres to 64% non-network program ratio." Additional reasons for KSL leadership are listed below.

When Sir Malcolm Campbell established his all-time land speed record of more than 300 miles per hour on the Utah salt flats, KSL covered the action exclusively; and later interviewed Sir Malcolm Campbell exclusively over a nation-wide Columbia network and over foreign networks of the Canadian Radio Commission and British Broadcasting Corporation; also recorded and rebroadcast to entire British Empire.

These eight half-hour shows, written and produced by the KSL staff, in the middle of summer, 1935, pulled 27,123 written replies from every state in the U. S. and every county in the west.

Originating with KSL, a score of outstanding musical programs have been presented on regular network schedules, including the world-famous Salt Lake Tabernacle Choir broadcast now in its seventh year on a nation-wide network.

The K S L Press Bureau keeps western America in touch with the pulse of the world, with six news periods daily, edited from the complete world-wide reports of International News Service, Associated Press and Universal Service.

50,000 Watts Cleared Channel Unlimited Time

KSL AFFILIATED WITH CBS
THE VOICE OF THE WEST
SALT LAKE CITY, UTAH

Represented Nationally by Edward Petry & Co.

SEASON'S GREETINGS

Rudy Vallée

A Triple Celebration

Radio's 15th Anniversary
Variety's 30th Anniversary
and My Son's Birthday.

3 Important Events

●

HOLIDAY GREETINGS
To My Friends in America and Europe

●

BROADCASTING
January 7, 1935
with
BEN BERNIE
on the
AMERICAN CAN PROGRAM
from Mi i, Fla.

●

BELLE BAKER

In PORTLAND OREGON

FIRST in *Showmanship*

See Variety's "Showmanship Survey" of Oct. 30th issue.

FIRST in *Volume of Local Advertising*

FIRST in *Food Advertising*

KOIN enjoys a 3 to 1 advantage over competing station in local food advertising.

KOIN
THE JOURNAL

CBS Key Station for the Pacific Northwest

Exclusive Representatives
Free & Slei inger
New Yo:k, Chicago, Detroit, San Francisco, Los Angeles

Thank You, VARIETY

FOR RATING

"KSTP FIRST"

AS A RESULT OF YOUR RECENT SURVEY SHOWING LEADERS IN COMMUNITY SHOWMANSHIP

PERMIT US

To Mention a Few More "KSTP FIRSTS"

1ST

MINNEAPOLIS
ST. PAUL

1

FIRST in Listener Preference in the Twin Cities' area—with a rating of 50.1% of the radio audience.

FIRST in the 8th U.S. Retail Market where 74.6 cents out of every retail dollar in Minnesota are spent.

FIRST and only Minnesota station to offer NBC Red and Blue Network programs.

FIRST station in the Northwest to organize a Radio Sales Promotion and Merchandising Department.

KSTP
NORTHWEST'S LEADING RADIO STATION

For Rates and Schedules, Address: KSTP, MINNEAPOLIS—ST. PAUL, MINN., or our NATIONAL REPRESENTATIVES: in NEW YORK—Paul H. Raymer Co. . . . in CHICAGO, DETROIT, SAN FRANCISCO—John Blair Co.

We've got a radio idea as big as MAJOR BOWES'!

Who wants to hear it?

THE JOSEPH KATZ CO.
247 PARK AVE., NEW YORK
G. BENNETT LARSON, Radio Director
Hollywood Radio Production, 6362 Hollywood Boulevard

Holiday Greetings

fred allen

and PORTLAND HOFFA

'TOWN HALL...TONIGHT!'

Rounding Out the First Year

Wednesdays
9-10 P.M., E.S.T.—WEAF

GOOD LUCK
TO
VARIETY
MEREDITH WILLSON

GENERAL MUSICAL DIRECTOR

Western Divisi
NATIONAL BROADCASTING COMPANY

KLZ
DENVER

FIRST —
in community service!

FIRST —
in audience popularity!

FIRST —
in advertising effectiveness!

"THE PIONEER OF THE WEST"

IN 1936
WSYR
STEPS OUT IN FRONT

A Four-Fold Power Increase

1000 WATTS ON 570 K.C.
NIGHT AND DAY

Annual contracts accepted this Winter at old rates.

New high fidelity plant ready in Summer of 1936.

"In Syracuse It'll Be WSYR"

CHARLES F. BULOTTI
TENOR
"WHAT'S NEW?"
Now Appearing Bank of America Program
Stations KPO-KFI

LITTLE STORIES OF RADIO ADVERTISING

"Uncle Don's Bank"

The Greenwich Savings Bank is one of the oldest financial institutions in the United States. It was incorporated in 1833 and is, I believe, the largest savings bank in the country today. Greenwich Savings Bank is the oldest continuous advertiser on WOR, also the oldest advertiser on Uncle Don's program, through which many thousands of listeners have been induced to join the Earnest Savers' Club by genial uncle Don.

The Bank is located on Broadway at 35th, "right under" the Empire State Building tower.

Recently a party of youngsters were enjoying a conducted tour of the Empire State Building. From the observation platform, 102 stories up, the teacher was indicating such points of interest as the Statue of Liberty, the George Washington Bridge, et cetera, when one youngster, pointing to a large red and white sign on the Greenwich Bank, piped up with, "Hey, lookie guys, there's Uncle Don's bank!"

Silly, isn't it? They spend 102 years establishing the name Greenwich Savings Bank in the minds and consciousness of several generations of New Yorkers, but Uncle Don in five years has given it a new name so far as the present generation of New York youngsters is concerned. No wonder the bank gives him credit for having brought in more than 32,000 new savings accounts in one year, and no wonder they have stayed with him through all these years, not even dropping off during the bank moratorium.

Uncle Don is an institution, and there are few children living within the effective range of WOR's powerful signal who have not been influenced by Uncle Don's persuasive voice.

They have their pennies and eat their spinach and polish off their oatmeal and drink their tomato juice because Uncle Don tells them to. And, of course, they buy Borden's Mel-O-Rol—that's Uncle Don's Ice Cream.

They wouldn't know a vitamin from an ichthyosaurus, but they get their codliver oil in I.V.C. Pearls because Uncle Don tells them that is the way to grow big and strong. They look both ways before crossing the street and they wash their faces (and even behind their ears) with Fairy Soap.

Uncle Don promotes right living and clean thoughts—clean teeth, too, and that calls for Calox Tooth Powder.

You may gather from this that Uncle Don is the mothers' best friend and helper, and you may gather also that Uncle Don does a very effective job of selling products used by children. He is and he does!

So we give you another famous "audience tested" program. We will appreciate an opportunity to tell you all about it.

WM. G. RAMBEAU COMPANY
Chicago
New York San Francisco
Radio's First Special Representatives

Happy New Year, EDDIE

—and we are indeed happy to be associated with the NUMBER ONE Comedian of the STAGE, the TALKIES and the RADIO—

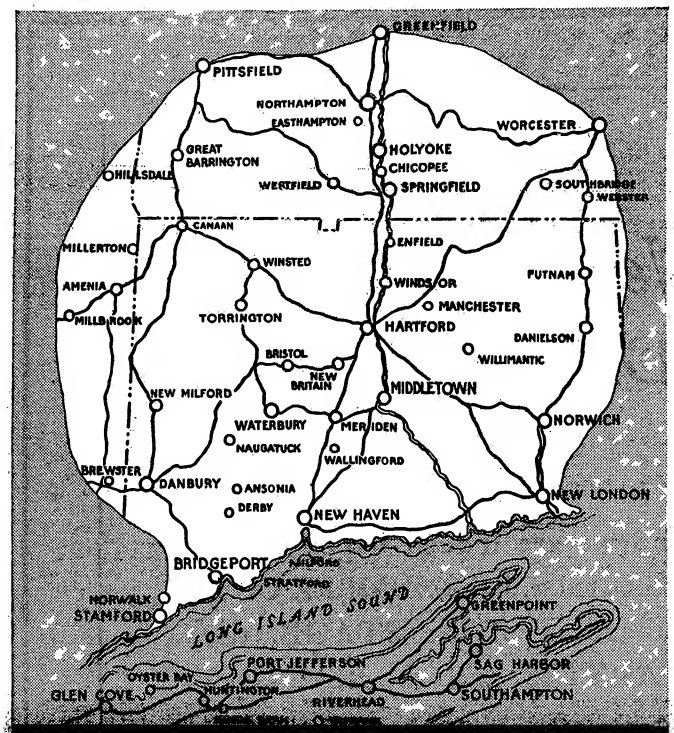
EDDIE CANTOR

o

PHILIP RAPP
EDDIE DAVIS FRANK GILL, JR.
SIDNEY FIELDS ROY ARTHUR
LOUIS GRESS
and
"PARKYAKARKUS"

o

B. F. HOLZMAN
General Manager



... only WTIC covers this rich section of New England

Note the impressive number of important cities in the WTIC communities. Hartford with a population of 164,072. New Haven, 162,655. Springfield, 149,900. Bridgeport, 146,716. Waterbury, 99,902.

A total population in the primary coverage area of 1,580,000. 680,000 additional in the secondary coverage area (Jansky & Bailey survey figures). All in an area less than 100 miles square.

Buying power is high in the WTIC Communities. For example, per capita savings bank deposits are $580.00 against a U. S. average of $81.00. By every standard, here is America's No. 1 Test market.

WTIC offers the one way to reach this prosperous section of New England at small cost. Talent is available for skilful staging of any type of program. Full particulars on request.

WTIC ★ 50,000 WATTS HARTFORD, CONN.

The Travelers Broadcasting Service Corporation, Member New England and NBC-WEAF Networks
Paul W. Morency, General Mgr.
James F. Clancy, Busi

ice, 220 East 42nd Street
J. J. Weed, Manager
, 203 N. Wabash Avenue
C. C. Weed, Manager

You Can't Go Wrong—

In your radio advertising... if the station you buy boasts these four essentials:—

1. First in Showmanship.
2. First in Popularity.
3. Clearest Signal.
4. Continued Advertising Gains.

—In Pittsburgh That Means WCAE

5,000 Watts LS — 2,500,000 Listeners (Primary Area)

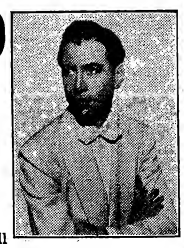
WCAE

Basic NBC Red Network Pittsburgh

National Representative:

Hearst Radio — New York, Chicago, San Francisco

LEONARD KELLER



And His
BISMARK HOTEL ORCHESTRA

Extends Season's Greetings to All

Management: N.B.C. ARTISTS BUREAU, CHI

THIRTY CH'Y'EERS TO "VARIETY"
TRUTHFUL ! ! N'USE'FUL ! ! ZESTFUL ! !
BOSTON **WMEX** 1500 KC

Holiday Greetings
From
HENRY SAXE
to
Blackett-Sample-Hummert Inc.
Advertising Agency

Season's Greetings
JANE ROWENE WILLIAMS
on the air with
LIFE SAVERS RENDEZVOUS
(WED. 8 to 8:30 P. M., EST) WJZ-NBC COAST TO COAST

Denver Listens to KFEL-KVOD NEWS SERVICE
ON THE HOUR EVERY HOUR 7 A.M. TO MIDNITE

JELLO AGAIN

THE BENNYS

JACK and MARY

SEASON'S GREETINGS

GUY LOMBARDO

AND HIS ROYAL CANADIANS

NOW PLAYING
HOTEL ROOSEVELT
NEW YORK CITY

ESSO MARKETERS
8-8:30 P.M. MONDAY
C B S NETWORK

MCA

Holiday Greetings

FRANK PARKER

Hi There!

Enormous Good Wishes From

RAY PERKINS

FEEN-A-MINT NATIONAL AMATEUR NIGHT
CBS, Coast-to-Coast, 6 P.M. (EST), Sundays

SEASON'S GREETINGS

MYRTLE VALE AND DONNA DAMEREL

MYRT and MARGE

COLUMBIA BROADCASTING SYSTEM CHICAGO

SEASON'S GREETINGS

FREDDIE RICH

SOCONY
Each Friday at 8 P.M.
WABC

SEASON'S GREETINGS

BOB HOPE

NOW APPEARING

'ZIEGFELD FOLLIES'
OF 1936"

ON THE AIR - - -
Every Saturday Nite - 7:30 P.M.
COLUMBIA NETWORK
ATLANTIC FAMILY, with FRANK PARKER
Management LOUIS SHURR

SEASON'S GREETINGS

RAY BLOCH

Mgt. CBS ARTIST BUREAU

"DO-RE-MI"

COLUMBIA BROADCASTING SYSTEM

RAY BLOCH
Arranger and Accompanist

FRED FEIBEL

ORGANIST
Broadcasting Seventh Year with CBS

GREETINGS FROM
DICK "HOTCHA" GARDNER
and His Orchestra
with
JOSEPHINE LARKIN
Direction of C. B. S.

CONGRATULATIONS TO "VARIETY"

JOHNNY GREEN

MUSICAL ADVISOR TO CBS

COMPOSER - CONDUCTOR - ARRANGER - PIANIST

—COMPOSITIONS—
"I'M YOURS" . . . "OUT OF NOWHERE" . . . "BODY AND SOUL"
"I COVER THE WATERFRONT" . . . "NIGHT CLUB SUITE," etc.

COMMERCIAL PROGRAMS
OLDSMOBILE, 1934
SOCONY SKETCHES, 1935

CURRENTLY:
JELL-O PROGRAM
with JACK BENNY (NBC)

Creator of Columbia's
"In the Modern Manner"
Concerts

Holder of Radio Stars' Awards
BRUNSWICK RECORDS

GREATEST RESERVOIR OF RADIO TALENT

IS THE GROUP OF 120 ARTISTS UNDER THE MANAGEMENT OF

Columbia Concerts Corporation

OF

COLUMBIA BROADCASTING SYSTEM

GREAT MUSIC IS THE CORNERSTONE OF RADIO ENTERTAINMENT
GREAT MUSIC REQUIRES GREAT ARTISTS—HERE THEY ARE!

Our Holiday Greetings To Sponsors and Agencies Who Have Recognized These Facts

THANKS TO

CHESTERFIELD (Newell-Emmett)

MARTINI

VICKS (Cecil, Warwick & Cecil)

NELSON EDDY

FORD (N. W. Ayer & Son, Inc.)

JASCHA IFETZ, LUCREZIA BORI, JULIUS HUEHN, DALIES FRANTZ, RICHARD CROOKS, JOSEF SZIGETI, ALBERT SPALDING, ELISABETH RETHBERG, GRETE STUECKGOLD, KATHRYN MEISLE, CHARLES KULLMAN, JOSE ITURBI, ROSE BAMPTON, GREGOR PIATIGORSKY, ICHARD BONELLI, NELSON EDDY.

ATWATER-KENT (B. B. D. & O.)

GRETE STUECKGOLD, JAMES MELTON, LUCREZIA BORI, ROSE BAMPTON, WILBUR EVANS, AGNES DAVIS, CHARLES HACKETT, JOSEPHINE ANTOINE.

RCA VICTOR (Lord & Thomas)

ALBERT SPALDING, HAROLD BAUER, CARLOS SALZEDO, LOTTE LEHMANN, ROSE BAMPTON.

PALMOLIVE (Benton & Bowles)

HELEN JEPSON

PACKARD (Young & Rubicam)

LAWRENCE TI

FIRESTONE

RI

GENERAL MOTORS (Campbell-Ewald and Henry Souvaine, Inc.)

PAUL ROBESON, JASCHA HEIFETZ, JOSE ITURBI, ROSE BAMPTON, LUCREZIA BORI, RICHARD CROOKS, ALBERT SPALDING, LOTTE LEHMANN, ENID SSANTHO, RICHARD BONELLI, NELSON EDDY, CHARLES KULLAND.

SQUIBB (Geyer-Cornell)

LUCREZIA BORI, ICHARD CROOKS, PAUL ROBESON, JASCHA HEIFETZ, RICHARD BONELLI, LOTTE LEHMANN, ALBERT SPALDING, NELSON EDDY, ELISABETH RETHBERG, GRETE STUECKGOLD, JOSE ITURBI.

KRAFT (J. Walter Thompson)

HELEN JEPSON, RUGGIERO RICCI, JOSEPH BENTONELLI, ERNEST HUTCHESON, FREDERICK JAGEL, ARMAND TOKATYAN.

CONSOLIDATED GAS (McCann-Erickson)

STARS FALL ON HOLLYWOOD: These of Our Concert Singers Are NOW CINEMA STARS

Columbi	RKO	20th Century-Fox
GRACE MOORE	LILY PONS	LAWRENCE TIBBETT
M-G-M	Pickford-Lasky	Paramount
NELSON EDDY	NINO MARTINI	HELEN JEPSON

COLUMBIA CONCERTS CORPORATION

OF COLUMBIA BROADCASTING SYSTEM

113 WEST 57th STREET, NEW YORK CITY

CABLE ADDRESS: COLCONCERT CIRCLE 7-6900

MORTON DOWNEY

ON THE AIR AGAIN

MORTON DOWNEY

AND HIS MUSIC

EVERY FRIDAY AND MONDAY
MIDNIGHT EST

WABC AND COAST-TO-COAST
CBS

IN NEW HALF HOUR SERIES

★

PAUL WHITEMAN'S
GUEST STAR ON THE WOODBURY PROGRAM, SUNDAY, JANUARY 12
NBC AT 9:45 P. M., OVER WJZ

★

CURRENTLY
THE TROCADERO
201 WEST 52nd STREET, NEW YORK CITY
NIGHTLY AFTER THE THEATRE

RADIO
CBS ARTISTS BUREAU
NEW YORK CITY

★

THEATRES
WILLIAM MORRIS AGENCY, INC.
NEW YORK CITY

THE ACTIVITIES OF THE

HERMAN BERNIE OFFICE

GUY MARTIN — 1619 BROADWAY, NEW YORK CITY — DOROTHY MENZIN

Exclusive Management

GREGORY RATOFF
Pictures Hollywood, Cal.

LEON BELASCO
Now Chez Paree, Chicago
Opening Arcadi , Phil, Jan. 23.
(In asso. with MCA)

EMILE BOREO
International Star
Opening State, New York, Jan. 10—
Baltimore, Jan. 17—Washington, Jan. 24

JOAN MARSH
Pictures, Hollywood, Cal.
(In asso. Louis Shurr)

BEVERLY ROBERTS
Featured in Singing Kid' with Al Jolson

VIOLA PHILO
Soprano soloist of Radio City Music Hall

JACK "Screwy" DOUGLAS
Theatres and Nite Clubs

BARRE HILL
Replaced Everett Marshall "Ziegfeld Follies," on Tour

ROY TRACY
Cafes and Theatres

GEORGE GIVOT
Pictures, Hollywood, Cal.

GRACIE BARRIE
Starring in New George White's "Scandals"

JACKIE HELLER
Playing De Luxe Theatres and Radio

SERGE FLASH
De Luxe Theatres and Cafes

TOM "CECIL" MACK
De Luxe Theatres—Radi
(In asso. Eddie Meyers)

ETHEL BARRYMORE COLT
Legitimate Stage

WILLIAM HALL
De Luxe Theatres—Radi

GENE MARVEY
Now with Burns and Allen Unit on Tour

HUGH WEDLOCK, JR., and HOWARD SNYDER
Writers—In preparation Max Fleischer's "Pop-Eye" and "Betty Boop" Musical Play

P. S. Watch for DICK STABILE and his orchestra. A new Sensation.

The following artists were booked on Past Blue Ribbon and American Can Radio programs:

WALTER WINCHELL
PHIL BAKER
ETHEL BARRYMORE
SOPHIE TUCKER
LOU HOLTZ
JACK DEMPSEY
FANNY BRICE
BELLE BAKER
BLOCK and SULLY
GEORGIE JESSEL
CLIFF EDWARDS
MORTON DOWNEY
ETHEL SHUTTA
MARIO CHAMLEE
FRANK PARKER
IRENE BORDONI
SIMS and BAILEY
NICHOLAS BROS.
TAMARA
MILDRED BAILEY
SAM HEARN
MARY SMALL
'GAY 90's' with Kay Parsons, Joe Howard, Mike Bernard, Jerry White's Quartet.

BEST WISHES

GEORGE BURNS

AND

GRACIE ALLEN

HOLIDAY GREETINGS

TO EVERY MAN'S FAMILY

From

ONE MAN'S FAMILY

J. ANTHONY SMYTHE.....Father Barbour
MINETTA ELLEN.....Mother Barbour
MICHAEL RAFFETTO.....Paul
BERNICE BERWIN.....Hazel
BARTON YARBOROUGH.....Clifford
KATHLEEN WILSON.....Claudia
PAGE GILMAN.....Jack
WINIFRED WOLFE.....Teddy
WALTER PATTERSON.....Capt. Nicholas Lacey
HELEN STRYKER.....Marian Galloway

PAUL CARSON, Organist
WM. ANDREWS, Announcer
CARLTON E. MORSE, Author-Producer

AND A HAPPY NEW YEAR

1936 TEDDY BERGMAN MARCHES ON!!

1928
TRUE DETECTIVE STORIES (Joe de Mug)

1929
HENRY and GEORGE (Blackouts in 22 Dialects)

1930
ARABESQUE (Love In the Desert)

1931
JOE PALOOKA ('Oh, Golly Knobby')

1932
THAT'S WHEN 'BLUBBER' WAS BORN (oh Sh Sh—Positively)

1933
[CREATED 'RUBI

1934
'BLUBBER' BECOMES BI
INOFF' IS NOW A NATI

1935
COMEDY VOICE OF PATHE NEWS
THREE SUCCESSFUL APPEARANCES ON
RUDY VALLEE VARIETIES
NOW STARRED ON HARVESTER PROGRAM OPPOSITE RUDY.

1936

TEDDY BERGMAN MARCHES ON!!

(HE HOPES)

Motion Pictures? (Why Not)
Stage? (Who Could Say No)
Radio? (I Love It)
Burlesque? (No—Don't Look Well Stripped)

SEASON'S GREETINGS
AND DON'T FORGET TO LISTEN TO
RADIO'S MOST VERSATILE COMEDIAN ON
THE HARVESTER CIGAR PROGRAM
THURSDAY AT 8 P. M., EST. WABC COAST-TO-COAST COLUMBIA NETWORK

Hollywood Representative
WALTER MEYERS
Beverly Hills, Cal.

Address all Communicati
TEDDY BERGMAN
350 West 57th Street
New York City

FIRST!

Variety's Annual Showmanship Survey

FIRST, also, in local advertisers' preference, and FIRST i size of audience . . . a CBS affiliate.

WQAM

The Voice of Tropical America

MIAMI

FLORIDA

Miami is the world's wealthiest winter market, as cosmopolitan as New York, Chicago, or Los Angeles. WQAM offers a bonus audience of over a Million listeners during a season.

SELL IT IN MIAMI AND YOU SELL IT TO THE NATION!

560 KC - 1,000 W

Place YOUR Program In This ALL-STAR Array of Feature Programs . . .

Continuing WXYZ SUCCESSFUL MERCHANDISING SERVICE

The same service known of to many factories seeking sales outlets as distributors in the great rich Michigan Market

WXYZ

N. B. C. Blue Network

KUNSKY-TRENDLE BROADCASTING CORPORATION

300 MADISON THEA. BLDG., DETROIT

WILLIAM G. RAMBEAU CO., Representatives. Home Office: Tribune Tower, Chicago Eastern Office: 507 Chanin Bldg., N. Y. Western Office: Russ Bldg., San Francisco

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1936

A NEW KMBC

To better serve its clients in the KMBC area of the Prosperous Middle West!

New Transmitter
New Polici
New Programs
New Executive Personnel
New Merchandising Plan
ALL MEAN

New Sales Records For Those Who Use

KMBC

KANSAS CITY

Season's Greetings

MERRILL FUGIT

N. B. C. Studios

CHICAGO

Season's Greetings

GENE WILDER

There's

SHOWMANSHIP

in the

SOUTHWEST!

Southwest Broadcasting System's production facilities and showmanship command attention and get results!

One excellent proof of this came in November when SBS's facilities were used to originate the broadcasts of two major Southwestern football games for the coast-to-coast Columbia network. Columbia officials gave SBS announcing and technical staff CARTE BLANCHE and highly complimented the way both broadcasts were handled.

Sell the Southwest with Showmanship on SBS! Represented nationally by Free, Johns and Field, Inc., New York, Chicago, Detroit, San Francisco, and Los Angeles.

SOUTHWEST BROADCASTING SYSTEM

LEE H. ARMER, President, Fort Worth

WKBB

WILL BRING YOUR MESSAGE TO MORE PEOPLE - - - MORE OFTEN - - - AT LESS COST - - -

Than Any Other *MEDIUM IN DUBUQUELAND!*

The Tri State Radi ice
ubuque, Iowa

POWER

1000 WATTS DAY AND NIGHT
RCA HIGH FIDELITY EQUIPMENT

PROGRAMS

NBC Basic Red and Blue Networks
FIRST IN LOCAL SHOWMANSHIP

PUBLICITY

AFFILIATED WITH
THE DAYTON DAILY NEWS AND
THE SPRINGFIELD NEWS AND SUN

WHIO — THE DAYTON DAILY NEWS — DAYTON, OHIO — BASIC NBC

39 S. LUDLOW ST.
DAYTON, OHIO

SEASON'S GREETINGS
FROM

Kenn Sisson

[illegible] many frames [illegible] screen and stage and to the executives, stars, directors and musicians of the following radio programs with whom I have been associated during the past year:

LUCKY STRIKE HIT PARADE — LOG CABIN INN
SHOW BOAT — PAUL WHITE — ALBUM OF FAMILIAR MUSIC — LUDEN'S [illegible] — HITS AND BITS
VELVETEEN MUSIC — [illegible] HARMONY

IRVING REIS

CBS

Split Seconds
St. Louis Blues
Meridian 7-1212
The Half Pint Flask
Searchers of the Unknown
End to a Dream
(In Preparation)
The Man Who Lived Too Long
Flight

Both Networks — Victor Records

TOM COAKLEY

and His

ORCHESTRA

Now Playing Hotel Lowry, St. Paul

"Coast-to-Coast with Coakley"

TO THE EDITOR OF VARIETY

IN RECOGNITION of the outstanding which you have so consistently rendered to the amusement world . . . and in appreciati of your many services to the members of the professi may I extend to you my sincerest congratulati on your thirtieth anniversary.

Further, I should like to thank you for your most encouraging support to me personally, on the radi in pictures, and personal appearances.

And, if I may, I should like to take this opportunity to express my heartfelt thanks to the General Foods Corporation, the makers of Maxwell House Coffee, for their loyal sponsorship of my work the past four years and for the many kindnesses which they have extended to me.

Lanny Ross

Season's Greetings

from

JACK HYLTON

CHICAGO
Broadcasting: WBBM-CBS, Sundays
9:30 - 10:30 P.M. (CST)
STANDARD OIL CO. OF INDIANA

"SHE SHALL HAVE MUSIC"
Twickenham Film Studios
London, England

Management in U. S. A.—MUSIC CORPORATION CO. OF AMERICA

Because of its vast listening audience, WNEW delivers at a

lower rate per listener than any station on the dial

Covers in its primary area Northern New Jersey, New York City, Westchester County, Long Island, Southern Connecticut and Eastern Pennsylvani

W N E W

NEWARK NEW JERSEY

On the air 24 hours a day!

THE LARGEST REGIONAL STATION IN THE METROPOLITAN TRADING AREA
1250 KILOCYCLES

YOWSAH

Here's Wishing All You'se

Guys and Gals the Mosta of the Besta

The Bernies

BEN HERMAN DAVE and JEFF

AND ALL THE LADS, TOO!

5000 WATTS DAYTIME **W-I-N-D** 1000 WATTS NIGHT

560 KILOCYCLES

Largest full time station in the State of Indiana

1936 Calendar of Service

SEASONS GREETINGS

As in 1935 and years past each season finds new and better features being given to the audience in our service area. This season we greet this vast group with a program schedule that leaves nothing to be desired.

STUDIOS, 504 Broadway, Gary

* NATIONAL ADVERTISING OFFICE

201 North Wells Street, Chicago

EVERY DAY IS A DAY OF SERVICE TO THE LISTENERS WITHIN THE SERVICE AREA OF W-I-N-D

20,000 WATTS

WJJD

CHICAGO

SHOWMANSHIP plus SIGNAL STRENGTH

IVES YOU THE GREATEST AUDIENCE PER DOLLAR SPENT!!!

CHICAGO—THE NATION'S SECOND MARKET!*

RADIO VARIETY Annual Community Showmanship Survey

*PROVED BY FACTS READ VARIETY'S SURVEY FOR 1935

1. WGN
2. WLS
3. WBBM
4. WJJD
5. WMAQ
6. WCFL
7. WENR
8. WAAF
9. WCGO

4th MEANS FIRST

FOURTH IN SHOWMANSHIP—No network assistance and yet despite this factor which unquestionably goes far toward increasing station popularity—WJJD is rated above two of Chicago's most important network outlets.

Because of the showmanship ability of WJJD's efficient staff, our audience—now large and ever increasing, is of such proportions and importance that because of our economically low rate for station time and facilities, we state with confidence that per dollar spent we definitely provide the largest audience in the Chicago market. This, we believe, should put us in FIRST PLACE on your list of radio stations to do a truly effective and economical job in this area.

CHICAGO'S LARGEST INDEPENDENT RADIO STATION

WJJD

801 NORTH WELLS STREET

CHICAGO, ILL

SOMETHING NEW IN RADIO SERVICE!

ADVERTISERS will find in WHN a background of showmanship unique in radio history . . . combining with its own entertainment success that of Metro-Goldwyn-Mayer Pictures and Loew's world-wide circuit of theatres.

Sincerity of purpose and a keen understanding of the types of entertainment that build and sustain audiences have brought WHN from obscurity to leadership in local popularity.

For your service, WHN offers a skilled production staff with first call on unequalled talent sources . . . WHN Artists' Bureau, Wm. Morris Agency, M-G-M Studios and Loew's Theatres.

WHN

LOEW STATE THEATRE Bldg.
B'WAY AND 45th STREET
NEW YORK, N. Y.
1010 Kilocycles 1000 Watts

ESTELLE TAYLOR

Glamorous Screen Star

Exclusive Management
THE BRUCE-CHAPMAN CO.
ity—Phone Clr. 7-5768

KAY PARSONS

"Girl o' Yesterday"

Opened Dec. 25 (Indefinite Engagement)
BILL'S GAY NINETIES
On the Air as Guest Star with Ben Berni
Dec. 31 (Coast-to-Coast Network)

Re-Engaged for Fourth Consecutive Season
As Director of the Bear Mountain Show-Boat
(McAllister Steamship Lines)

Exclusive Management: THE BRUCE-CHAPMAN CO.
RKO Bldg., New York City—Phone Clr. 7-5768

VARIETY Says—

"With only 100 watts of power Station WJBK fights so hard and displays so much brain activity that it secures itself a remarkable recognition side by side with stations that have everything WJBK lacks. This is one of the country's best examples of showmanship, at least partially offsetting advantages of power, pull and prestige. Sports is WJBK's big dish. Special emphasis is given to hockey, which yields sponsor coin, but any athletic clash is apt to get attention. Horse racing, tennis, polo, speed boats have all been exploited for listeners and for commercial angles. Uses lots of remotes, ties in with churches and politicians. Foreign language programs in Yiddish, Roumanian, Italian and Polish cock a canny eye at Detroit's large polyglot population. Station has also developed Negro amateur stunt."

—and there's still some time available!

WJBK
DETROIT

JANE FROMAN

RADIO
THEATRES
WARNER BROS.

Address
CHARLES MORRISON
Park Central Hotel
NEW YORK

Season's Greetings

IRENE BORDONI

Opened Dec. 25, New Mosque Theatre,

Recent Radio Appearances
SHELL CHATEAU — ATLANTIC FAMILY
RUDY VALLEE — BEN BERNIE

Exclusive Management: THE BRUCE-CHAPMAN CO.
RKO Bldg., New York City—Phone Clr. 7-5768

WBNX

MARKS THE SPOT

Broadcasting Center

Intelligent, Intimate and Inexpensive coverage of the New York market is accomplished with WBNX established foreign language programs.

Write for Information
WBNX, ● New York

JOAQUIN GARAY

NOW ON TOUR
WITH
"ONE HOUR WITH YOU"
SEASON'S GREETINGS
TO ALL MY FRIENDS

RUBY ELZY

(as "SERENA" in)

Theatre Guild's Latest Production
"PORGY AND BESS"
Alvin Theatre, New York

On the Air Every Sunday Night at 11
"THE MELODY MASTER"
N. B. C. Network

Exclusive Management: THE BRUCE-CHAPMAN CO.
RKO Bldg., New York City—Phone Clr. 7-5768

GROWING!
GROWING!
GROWING!

Bess & Schillin, Inc.
RKO Bldg., New York

10 SPECIALISTS
For the
Regional Advertiser

Holiday Greetings
RADIE HARRIS
on the air with
HOLLAND HOUSE COFFEE
EVERY FRIDAY NIGHT, WHN, 8-9 P.M.

PHIL DUEY

Season's Greetings

MARTHA DEANE

WOR

JACK BENNETT
"Noon Day Program"
Radio Station KRE — Berkeley, California

1ST WITH LOCAL ADVERTISERS

KJBS

SAN FRANCISCO

Plus

1ST IN RURAL RESULTS

KQW

SAN JOSE

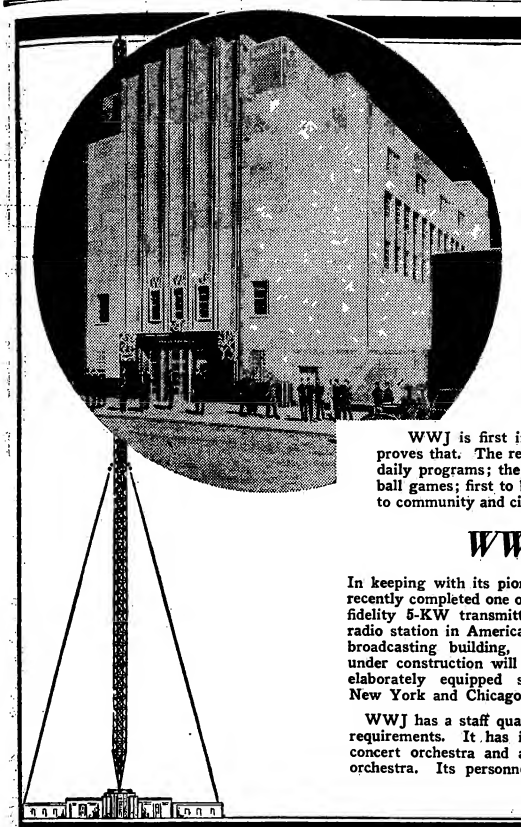
COMPLETE COVERAGE

NORTHERN CALIFORNIA BROADCASTING SYSTEM

AERIAL PUBLICIZING, INC.
30 Rockefeller Plaza
NEW YORK CITY, N. Y.

REPRESENTATIVES
GEORGE ROESLER
360 N. Michigan Blvd.
CHICAGO, ILLINOIS

WALTER BIDDOCK CO.
068 Chamber of Commerce Bldg.
LOS ANGELES, CALIFORNIA



To Reach Detroit's Radio Listeners You Must Have

WWJ

WWJ is first in listener interest in Detroit. Every survey that has ever been made proves that. The reasons—WWJ was the first radio station in America to broadcast regular daily programs; the first in Michigan to broadcast play-by-play accounts of baseball and football games; first to bring network programs to Detroit; first station in the state alloting time to community and civic movements, and first to provide its listeners with important news flashes.

WWJ Building for the Future

In keeping with its pioneering instincts, WWJ recently completed one of the most modern high-fidelity 5-KW transmitting units used by any radio station in America. And the new broadcasting building, illustrated, now under construction will house the most elaborately equipped studios between New York and Chicago.

WWJ has a staff qualified to meet all requirements. It has its own 24-piece concert orchestra and a 14-piece dance orchestra. Its personnel includes such well-known members as Ty Tyson, sports announcer, acknowledged to be one of the country's best on baseball and football; Wynn Wright, production manager, formerly a director of production with NBC; and Val Coffey, music director, an outstanding musician, conductor and composer.

1KW NIGHT 5KW DAYTIME

WWJ's soloists include many distinguished in music circles, while its large dramatic and juvenile staffs rank among the best in radio.

, JOHN BLAIR & CO., *New York, Chicago, Los Angeles, San*

Holiday Greetings

Don Albert

General Musical Director for
WHN and LOEW'S, INC.

On the Air with 'ELMO' Six Times Weekly from 7 to 7:30 P.M.

Season's Greetings

CLEO BROWN
ART TATUM
GLADYS PALMER

Personal Management
SAM BEER
222 NO. STATE ST.
CHICAGO

SEASON'S GREETINGS

JULES LANDE

KING COLE ROOM
HOTEL ST. REGIS
NEW YORK
NBC NETWORK

Season's Greetings

★ FRANCIS X. BUSHMAN
★ KATHRYN KRUG
★ JACKIE HELLER
★ LULU BELLE
★ VINCENT PELLETIER
★ VIVIAN FRIDELL
★ VIVIAN DELLA CHIESA
★ HARRY KOGEN
★ "JOLLY JOE" KELLY
★ CADETS QUARTETTE
★ RED FOLEY
★ CARLTON BRICKERT
★ PHIL KALAR

1935 Radi

presented by
Rogers & Smith
20 N. Wacker Drive, Chicago
E. W.

GREETINGS

RALPH KIRBERY
"The Dream Singer"

GUMPERTS
BUTTERSCOTCH
Twice Weekly
WJZ

PISO COUGH SYRUP
Twice Weekly
WOR Network

With Season's Greetings

GEORGE OLSEN
AND
ETHEL SHUTTA

Season's Greetings to All My Friends

SHEP FIELDS
Empire Room
Palmer House, Chicago

SEASON'S GREETINGS

IREENE WICKER
(The Singing Lady)
AND
ALLAN GRANT
(Her Accompanist)

Sponsored by W. K. KELLOGG CO., N. B. C., Chicago

MacGREGOR & SOLLIE, Inc.

ELECTRICAL TRANSCRIPTIONS

865 MISSION STREET SAN FRANCISCO, CALIF.

RADIO REPORT
WCOP
With Songs, Talk, Musi , Any Day
WCOP, Boston
(Massachusetts Broadcasting Corporation)

Favored with a staff who know how, WCOP, Boston, has clicked in a big way. Only four months old, this Daytime Independent on 1120 kilocycles has the fourth largest buying area in the United States by the ears.

The sales staff set the town buzzing when Jordan Marsh, largest department store in New England, signed with this crack 500-watter. Then, to top the wiseacres who were skeptical that a new station could register overnight, Sears, Roebuck; Leopold, Morse; Kane Furniture; R. H. White; Gould Negative Ion; Ford Motors; Snider & Snider Coal Company; Ital Radio; Pan-Hellenic, and other ace accounts came thru with sweet contracts.

"Variety," after two months, gave WCOP number four rating on the basis of showmanship, out of a field of seven Boston stations.

Located in the swankiest hotel in town — the Copley Plaza — WCOP has definitely proved its showmanship ability, with World Transcriptions, wide-awake program department, and a clear, clean signal that blankets the town and beyond.

This lusty youngster is going places. Already it has COPed some sweet business.—*Slatter-y.*

WCOP extends best wishes to VARIETY on its 30th Anniversary.

OKEH, *VARIETY*

WGR-WKBW has radio's oldest sports column with Roger Baker.

WGR-WKBW inaugurated news every hour on the hour from 9 A.M. to midnight.

WGR-WKBW broadcast a full-length feature film from the sound-track in 1933.

WGR-WKBW originated and produced Bobby Benson for CBS.

WGR-WKBW developed Stoopnagle & Budd.

WGR-WKBW was putting complete hour-long dramas on the air two years ago.

WGR-WKBW carry more than 80 per cent of the *local* business in Buffalo, and you can't kid those guys about the station to buy!

WGR-WKBW maintain one of the largest producing staffs outside of the metropolitan centers.

WGR-WKBW have been first "Variety" showmanship ratings each year.

WGR—"The Ends of the Dial"—WKBW

CONGRATULATIONS ON VARI
30TH ANNIVERSARY
FROM
MARYLAND'S PIONEER BROADCAST STATION

WFBR BALTIMORE

A Vital Factor in the Home Life of Maryland

GREETINGS
13 Is Our Lucky Number
"Sweethearts of the Air"

MAY SINGHI BREEN
The Ukulele Lady
& PETER DE ROSE
Composer-Pianist

Entering 13th year of broadcasting over WEAF and WJZ with a 13-week program sponsored by HUMPHREYS', the family medicine of America.
Sun., 1:45 P.M.; Tues and Thurs., 10:30 A.M.
WEAF

SEASON'S GREETINGS!

ROGER WHITE

Radio Productions

Holiday Greetings

ARNOLD JOHNSON

52—Weeks in 1935—52

as Producer and Musical Director for THE FEEN-A-MINT NATIONAL AMATEUR HOUR

Sun. - 6 P.M. - WABC
Columbia Broadcasting System

"TWO MARKETS AT THE PRICE OF ONE"

1000 Watts **KVI** 570 KC.

W. R. Rust Bldg., Tacoma

KVI's transmitter is located midway between Tacoma and Seattle—**two** markets at the price of **one!**

Affiliated with the Columbia Broadcasting System

Free, Johns and Field, Inc.
National Representative

HOLIDAY GREETINGS

BERNICE CLAIRE

On the Air

With Abe Lyman, Friday, 9.00 P.M., EST, WEAF, NBC
and
Sunday, 5.00 P.M., EST., WABC, CBS

Season's Greetings

ALICE IVES

Third Season
NBC Woodbury's Program

Originator of First Social Club of the Air

Now Conducting
"Everywoman's Club"
(Over 20,000 Members)
WFIL - DAILY - PHILA.

Season's Greetings

HARRY SOSNIK
AND HIS ORCHESTRA

Sponsored by PEPSODENT
With Al Pearce and His Gang
4:00 - 4:30 P.M. (CST), Mon., Wed., Fri.
N. B. C., Chicago
Management: MUSIC CORP. OF AMERICA

Season's Greetings
from

GENE ARNOLD

N.B.C., CHICAGO

"SUGAR CANE"
THE 12-YEAR-OLD
SWEET HEART OF RADIO

Just concluded 12 consecutive months of broadcasting every Sunday for Julius Grossman Shoes

Exclusive Management
HERBERT STEINER

1776 Broadway
New York City

SEASON'S GREETINGS FROM

ART KAHN

And His MUSIC

HOTEL MONTCLAIR, NEW YORK

THANKS TO MR. CLOWES

Season's Greeti
from

BOB BROWN
and
MARY STEELE

N.B.C., CHICAGO

An Announcement to the Gentlemen of Radio Advertising Agencies, Sponsors, Theatre Bookers, Motion Picture Producers

After 5 consecutive years in Hollywood, Californi as MUSICAL DIRECTOR for "Hollywood on the Air," West Coast Theatres, Theatre Presentations, and appearing in pictures

The Master Showman

JAN RUBINI

And His Modern Da nce Orchestra

COMES TO NEW YORK

Followed with Guest Star Appearances

VIOLIN SOLOIST ON PAUL WHITEMAN'S KRAFT MUSIC-HALL
NBC Network

•

CONDUCTOR-SOLOIST ON THE "PARADE OF THE MAESTROS"
CBS Network

•

CONDUCTED HIS OWN DANCE ORCHESTRA
AT THE PARK LANE, NEW YORK CITY

NOW PLAYING
PALM ISLAND CASINO
MIAMI — FLORIDA
FOR THE SEASON

P. S.—Think what this name Jan Rubini—who has played the world over—would mean to a national product on radio!!!

MARION CHASE

SONGS AT THE PIANO

Management
GEORGE WOOD
Paramount Bldg.
New York City

Season's Greetings
from

GUS VAN

INTERLOCUTOR
SINCLAIR MINSTRELS
Mon. 8-8:30 p. m., CST
NBC Chicago

SEASON'S GREETINGS

ALEX HYDE

WHN

ANNETTE HASTINGS

SOPRANO

Now Appearing
Women's Magazine of the Air
KPO
Appearances with Meredith Wilson and Jack Meeker

Season's Greetings
LUISE BLOCKI
"Rich Man's Darling"
WGN Daily

PABLO RICARDO

SOLO VIOLINIST
of
National Broadcasting Company's
PACIFIC NETWORK
Appearing on
WOMEN'S MAGAZINE OF THE AIR
and Other Programs
KPO KGO

KIRO

SEATTLE, WASHINGTON

AGENCIES' SHOWMANSHIP IN '35

(Continued from page 157)

hand idea man, Harry Bercovitch, to the radio department as director.

Marschalk & Pratt. Mushroomed into the radio picture with the sale of Guy Lombardo to Standard Oil of New Jersey; Bob Crosby to Roger & Gallet, and Gabriel Heatter to Scott & Bowne. Novel construction of the plug in the petrol program gained some attention from the trade.

McCann-Erickson. An off year. National isculi called it quits for the 'Let's Dance' marathon after the idea had run through the originally contracted period. Same happened in the case of 'The O'Flynn' (Standard Oil of New Jersey), while Forhan's dramatization of 'Stories of the Black Chamber' proved no model of its kind. Though a consistent puller, 'Red Davis' failed to return to NBC this season. The account, Beechnut Packing, stayed with the agency.

Newell-Emmett. Still a singleton for this agency, Chesterfield, but with no letup in standard or class showmanship. Earlier in the year it was Lucrezia Bori and Richard Bonelli. Currently it's Lily Pons and Nino Martini. With either vocal combination Andre Kostelanetz gives proceedings that socko touch.

Ruthrauff & Ryan. Year's two major efforts for this agency were Max Baer in a serial for Gillette Razor, and Joe Cook in 'Circus Night in Silvertown' (Goodrich Tires). The former lasted three months and the latter 22 weeks. The Baer tieup, which preceded his bout with Joe Louis, neatly served its purpose. The Cook effort was at best an on-and-offer. From the network viewpoint the agency stands out with dramatic shows of 'The Shadow,' 'Peggy's Doctor' and 'Vanished Voices' type.

Stack-Goble. From a minstrel show the agency switched Molle to a street quizzing stunt, 'Vox Pop,' which had previously done service for Standard Brands. But the pick of the year was 'Dick Tracy' for California Syrup of Figs. Forced off CBS by web's anti-laxative policy, this script show went wax and again proved a good audience builder.

J. Walter Thompson. After doing a brodie with the 'Opera Guild,' Chase & Sanborn's Sunday evening spot was returned to ace rating through Major Bowes and his amateurs. Another flop score for this advertising organization was 'Pathe News of the Air.' Its click for the year was Shell's Sunday night hour, first m.c.'d by Al Jolson and then by Wallace Beery. 'N. T. G. Revue' drew the fire of the Women's Radio Committee on the ground of being moronish and not quite up to the committee's required cultural level. Year also saw the agency exchange Joe Penner for a team of street quizzers and then drop the 'Vox Poppers' for Robert L. Ripley, latter proving that the old dime museum can be brought to the air. The Ripley program is cleverly produced and sold. Alexander Woollcott built up a loyal though ill ited following and when he proved too outspoken for the sponsor (Cream of Wheat) in his air comments he was swapped for a kid show (Buck Rogers).

Young & Rubicam. This agency closed the year with a roster of names second only to J. Walter Thompson's. Keen concept of showmanship, a tendency to keep to the forefront of programing ideas and a well-oiled producing organization have been evident for the past two years. During '35 it kept Beatrice Lillie going neatly for six months under the Borden banner; teamed up Lawrence Tibbett and Packard to big results; brought Gulf Refining back into the fold with Phil Baker, and helped nudge Jack Benny into the No. 1 position. Among other achievements was the acquisition of Fred Allen with the Bristol-Myers account, and the launching of Helen Hayes on a regular program for handsome results.

One Licensee Can Have 8 Australian Stations

Canberra, Dec. 11.

Fight between Australian government, controllers of A-class stations and the Commercial B's was won by the latter hands down. This week the government decided to repeal the broadcasting control regulations recently gazetted, and substitute new regulations providing for a maximum of eight air stations to be owned or controlled by any one person or company.

Previous regulations only permitted five stations to be controlled by one company or one person.

GULF CONTROLS P. A. SYSTEM AT DALLAS

Dallas, Dec.

Gulf Refining Co. has gained exclusive use of Centennial Exposition public address system by agreeing to erect a $120,000 plant and studios from which all broadcasts from expo will be originated.

While Gulf will be allowed only three commercial announcements daily on the p. a. system, it will hold title with expo to the broadcast studios and equipment. Studios and facilities will be free to all sponsors, with Gulf maintaining the technical staff and expo dictating production. Building will be erected by Gulf and is to be completed May 1.

RAMBEAU ADDS TO REP LIST

Chicago, Dec. 29.

William Rambeau station rep outfit is changing its general policy and starting with the new year will open its list to add more stations. This policy follows the settlement of a long continued negotiation which has been going on between Rambeau and the outfit's key station in the east, WOR of Newark.

For some time, it is understood, WOR has been discussing with Rambeau the possibility of his accepting a vice-presidency in the station's organization as chief of the Chicago bureau, which would make the Rambeau organization simply the Chicago office of WOR. Reported that WOR offered $20,000 to Rambeau as a fixed salary for the job. Rambeau has consistently rejected these offers, preferring to operate individually rather than as a branch office of one station.

WOR has now agreed to continue with Rambeau as strictly a representative and with Rambeau in a position to add more stations to his current list of WOR, WXYZ in Detroit and the Michigan network, WIRE in Indianapolis is the latest addition, with a west coast station understood to follow shortly.

Victor Linfoot, formerly of WLW, Cincinnati, joined the announcing staff at WWJ, Detroit.

WJAY

CLEVELAND, OHIO

★ ★ ★

"Variety" Says

"On sheer combustion and sock this station is a lulu! It practically goes into partnership with its accounts."

Cleveland Ad Club

"In our contest on WJAY we received inquiries from every section of the city. WJAY has a complete coverage of Cleveland and a very complete coverage of the state of Ohio, including rural sections."

★ ★ ★

THEY KNOW!!!

Sports and Special Events Greetings from

DICK FISHELL

WMCA

Season's Greetings from

CLIFF SOUBIER

OF

N. B. C., CHICAGO

SAFEGUARD YOUR FUTURE

JOSEPH GREEN

Insurance and Annuities

MURRAY HILL 2-2381 60 E. 42nd St. NEW YORK CITY

RADIO BETTERS IN FRANCE

By Robert Stern

Paris, Dec. 22.

French radio is on the upbeat. Until 1934, about all that could be said about it was that it was pretty terrible—dull programs, little and unintelligent advertising, bad technique of broadcasting, poor pay for artists, and anything else derogatory that you could think of. Any criticism was likely to be true.

But in the past year things began to change, and it may be said that broadcasting in this country is now on its way to take its proper place in the radio of the world. Can't be said that it's marvelous already—those revolutions don't take place so quickly, not even in France. But wonders have been done.

Radio here is divided into two distinct parts: Government and private. There is no advertising whatsoever from the Government stations, under decision made in 1934, but private stations, which accept business, are tolerated. There is no partienlar rivalry between the two sets of outlets, and in fact they often collaborate in such things as big news broadcasts.

Both branches have progressed enormously in 1934—the Government network because it is headed by a forward-looking Minister of Posts, Telegraph and Telephones, Georges Mandel, and the private stations because they have made commercial progress.

Mandel is in part, at least, responsible for the improvement in private stations as well as in those over which he rules, for his program boosting has forced the commercial outfits to keep pace with him.

First of all, he has set about to increase the power of the Government network. After bringing the Eiffel Tower, which was out of step with the world, to the wavelength of 206 meters, where it was officially placed by International agreement, he began building stronger stations all over France. Lyons is now equipped with a 60 kilowatt outlet; Paris PTT makes 120 kilowatts; Lille rates 60, Nice 80 and Toulouse 90. Presently stations will be opened at Marseilles (90 kw.) and Rennes, in Brittany (60 kw). With the addition of a new outlet at Bordeaux and one for the center of France, both of which are to follow, this will constitute the new French Government network for local consumption. In addition is Radio Colonials, for broadcasts overseas.

Government has built all this up with the idea of constructing a propaganda agency on an equal basis with those possessed by neighboring states. France just can't afford to be backward in radio.

Following the propaganda idea which is inseparable from all government radio, the French network puts out three news reports every morning—the same one repeated three times, by a system of recording, for the benefit of those who get up at different hours. It is to a large extent a rehash of newspapers, but there is a certain amount of reporting, as well. Especially for broadcasts later in the day, the Paris stations (which serve as keys to the network) have developed staffs of radio reporters who trot around town after news, and then go to the mike with their own stuff.

Local entertainment programs also are improving. The government is beginning to pay radio artists a little something. If an international name should come this way and want to broadcast, he (or she) might have a chance of getting a little cash. Toscanini, in fact, broadcast two concerts with the French National Orchestra in November, and must have got good money for it, although concerts were given in Paris Opera and that was probably the chief source of the revenue, rather than the radio. But fact that so big a man gets on the air locally is significant of the improvement.

Money for the state network comes from taxes on sets, and Minister Mandel has been making a drive to get in declarations from owners, many of whom previously kept quiet and succeeded in escaping attention. Gentle threats of investigation and prosecution brought in half a million declarations in a single month, which meant 5,666,000 new money to be spent on programs and technical improvements. All this money now goes into radio, whereas in previous years it went into the general budget and other government departments were allowed to sponge.

An important addition to the non-government radio business is Radio-Cite, post owned by the evening paper Intransigeant, which bought Radio LL during the year and transformed it for its own needs. (Poste Parisien is owned by the Petit Parisien, morning paper, so the commercial field is virtually controlled by the press.) Radio-Cite specializes in news broadcasts and the like, and sends around a recording car with a mike to all events that looks as if they would make a half-hour or so of broadcasting. In addition it handles concerts, and puts out a certain amount of advertising, although it is still limited in business.

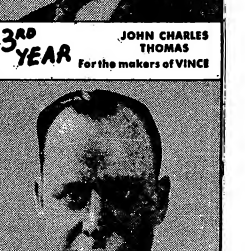
English programs are heard and enjoyed in France, usually being better in quality than the output of the purely French stations, especially as far as popular and dance music is concerned. In the summer Radio Normandy virtually blocks out all other stations for fans at the seashore along the Channel coast, and the English programs there must have as many French listeners as English, if not more.

Held Over!

2ND YEAR GRACE MOORE For the makers of Vick's

3RD YEAR JOHN CHARLES THOMAS For the makers of VINCE

2ND YEAR JIMMY FIDLER For the makers of Tangee



4TH YEAR WARDEN LAWES For the makers of Sloan's Liniment

Opened!

"THE METROPOLITAN OPERA AUDITIONS OF THE AIR"

FOR THE MAKERS OF SHERWIN WILLIAMS PAINTS

Cecil, Warwick & Cecil

ADVERTISING

230 PARK AVENUE • NEW YORK CITY

GIMMIE A TOOT ON THE TOOTER, TOMMY!

GREETINGS

—FROM—

UNCLE EZRA

EZRA P. WATTERS

(Pat Barrett)

And His

HEZZIE GABE FRANK KENNY

HOOSIER HOT SHOTS

Current NBC Features Of The

ALKA-SELTZER NATIONAL BARN DANCE

57 STATIONS Blue Network Sat. Night—Coast-to-Coast—North and South 57 STATIONS

8:30 P.M., CST. 10:30 P.M., West

E Z R A THE POWERFUL 5 WATTER

ROSEDALE, EVERYONE'S HOME TOWN

23 STATIONS Red Network, Mon.-Wed.-Fri., 7:15 P.M., EST 23 STATIONS

MOTION PICTURES - VAUDEVILLE - PERSONAL APPEARANCES

Communicate with WALTER A. WADE, Sole Representative

208 West Madison St. Room 1717

IGOR GORIN

'The Romantic Voice of Vienna'

Guest star with Grace Moore, Vick's Open House, Dec. 23

—Current Engagements—

Baritone star of 'Hollywood Hotel,' CBS, Fridays, at 9 p.m., E.S.T.

Starting Feb. 1, vocal star of the Burns & Allen program, CBS, Wednesdays

Under contract to Metro - Goldwyn-Mayer for motion pictures

Radio Representative: Joseph M. Barnett 545 Fifth Ave., N. Y. C.

Management: EDINGTON-VINCENT, Inc., Hollywood, Calif.

ON THE AIR WITH

LUD GLUSKIN

and His

CONTINENTAL ORCHESTRA

WABC - Coast-to-Coast

Every Tuesday Night—10:30 - 11:00

Management: COLUMBIA ARTISTS BUREAU

JIMMY JEMAIL

The Original Inquiring Reporter

15 years on New York "Daily News" interviewing 125,000 on the streets.

Now a Radio Hit on WOR - Sundays, 2 P.M.

Sponsored by the National Safety Bank and Trust Co. of N. Y. for the Checkmaster Plan—the $1.00 minimum balance checking accounts

A brand new station with a tremendous audience

JUNEAU, ALASKA **KINY**

"THE VOICE OF THE NORTHLAND"

OWNED AND OPERATED BY EDWIN A. KRAFT

Write for Complete Details

National Representatives: Northwest Radio Advertising Co., Inc.

802-3-4 AMERICAN BANK BLDG. SEATTLE, WASH.

Soprano of Radio City Music Hall
VIOLA PHILO
WJZ
with "RADIO CITY MUSIC HALL ON THE AIR" EVERY SUNDAY
12:30-1:30 P.M.
Sole Dir tion Herman Bernie
1619 Broadway New York City

LEON BELASCO
And His ORCHESTRA
HELD OVER CHEZ PAREE, CHICAGO
WEAF — TUES., WED., FRI. 12 to 12:30 A.M.
Dir., Music Corp. of America Pr. Mgr., HERMAN BERNIE

GRACIE BARRIE
NEW "GEORGE WHITE'S SCANDALS"
Sole Direction, HERMAN BERNIE, 1619 Broadway, New York

RAY NOBLE AND HIS ORCHESTRA
Rainbow Room Radio City New York
WABC 9:30 P.M. EST Wednesdays COCA-COLA
EXCLUSIVE MANAGEMENT ROCKWELL-O'KEEFE INC. WILLIAM MORRIS AGENCY

AL DONAHUE AND HIS ORCHESTRA
Bermudiana Bermuda NBC
Decca Records
EXCLUSIVE MANAGEMENT ROCKWELL O'KEEFE INC.

Victor Young AND HIS ORCHESTRA
SHELL OIL
SATURDAYS WEAF
9:30-10:30 P.M. EST
EXCLUSIVE MANAGEMENT ROCKWELL O'KEEFE INC.

EMERSON GILL AND HIS ORCHESTRA
HOTEL WEBSTER HALL
DETROIT, MICH.
MCA Direction

PROGRAM TRENDS' SAFETY ZONE

By Bob Landry

During the summer of 1935 the auditions were bigger, better, brighter, and notably more Barnumesque. But the bulbs that looked like dahlias turned out to be the old familiar crop of dandelions. Sponsors continued to avoid departures from standard pattern like Communists avoid carrying gold-headed canes.

Straight dramatic shows and comedians in combination with dance music are the standouts this season. But neither represents much of a trend. Instead they may be regarded as simply representing greater emphasis on specific ideas that have proven popular; successful and comparatively safe from the sponsor and the advertising agency viewpoint.

Safety is probably the all-important fact to bear in mind in understanding and interpreting program "trends.' That's true for 1935 as it has been true for the past decade. And it may remain the permanently valid behavioristic maxim of advertising agencies in connection with radio programs.

Agency-sponsor relationship realities, being what they are, the commercial radio program will probably continue to reveal trends only as a reflection of the vogues developed by legit, pictures, concert, vaudeville and the rest of show business. Successes or personalities tried and clicking elsewhere will be picked up for a ride—an expensive ride for sponsors—but radio itself will not develop many successes or personalities of its own. The whole set-up acts against pioneering. Nobody is willing to take a chance—and showmanship is based on taking chances.

Ziegfeld, Harris, Pemberton, Gordon, the film companies, all have their flops, freely admitted to be such, but the flop is not so easily accepted in radio. Agencies will never admit they have spawned a fiasco and sponsors will seldom tolerate one. It calls for a change of agency. Hence the conservatism, the lack of cordiality to ideas and idea peddlers where pioneering or departures from the familiar are suggested.

The Amateurs

Once an innovation is accepted, such as the amateur cycle, it will precipitate uncounted dozens of offshoots. These may appear on the surface to be new ideas but really are twists of a formula which has the stamp of success and hence is safe for an agency to urge upon its clients.

Major Bowes himself while remaining No. 1 in the Crosley Reports for some time had to prove his popularity over WHN, New York, unmistakably, and over a protracted test period, before J. Walter Thompson would take a chance. At the same time there were other straight amateur shows for the networks; while amateur authors, amateur songwriters, amateurs from vocational groups, from definite races, clubs, societies and amateur opera singers, have all followed since.

Taking No Chances

Bearing in mind the hazards of the trade of building radio shows for the other guy, and on his money, the agencies have to their credit a number of sufficiently daring departures from the beaten path. It is unfortunate for showmanship that some of the gambling ventures have not been successes, for the effect is to drive back others to the unimaginative carbon copy procedure.

There may be no particular sense to indulging in speculation as to what might have been, yet one paragraph may here be inserted concerning the networks' failure to hold control over commercial programs. The networks were and might still be (improbable, of course) in the ideal position of being able to gamble and experiment and carry the burden of new program origination, new personality development, and all the rest, so that broadcasting, considered as a popular amusement, would have some sort of central guidance and could avoid the deadening dullness of imitation and duplication. Yet, as the history of radio tells us, the networks were themselves in their heyday the chief contributors to the short-sighted policy of the easiest way.

All of which may simply be another way of saying that from the beginning of radio, as today, the failure to hire showmen and the failure to value showmanship or give it elbow room has been the outstanding program characteristic. Radio, now 15 years of age, has thus far carried through on the momentum of its own successive novelties. A settled habit of borrowing from the rest of show business has snowed under and may have definitely doomed any chance of genuine radio showmanship rising to a position of dominance. (With the agencies seldom friendly to showmen not on their own payroll.)

In Re: The Kiddies

Children's programs have fallen off this season. That is an echo to women's clubs, parent-teacher, and similar clamor that Rollo and Dolly were not digesting their spinach well due to the unholy excitement of goose pimple thrillers. Sponsors responded to this criticism by quitting (to some extent) the kid program field. Without the kidnapping, crooks, wild melodrama and fight stuff it was evidently figured the kid programs would not be sure-fire, and anything less than sure-fire is not wanted by kid program auspices as a rule.

Housewife scripts have been on the increase. So much so that morning and afternoon niches have been cluttered up with programs all more or less lithographed off the same stone. What the other fellow has used and found workable is always good enough for the radio sponsor, it seems. Housewives are bombarded today with a dozen programs all carrying serialized petty household drama and dedicated to the proposition that the American appetite requires nothing but meat and potatoes.

Straight spieling under network sponsorship of kitchen recipes, household hints and how to whip up a trick salad is falling off, leaving the commercially sponsored experts limited to Ida Bailey Allen and others of comparable prominence. However, the cooking school is pretty standard for radio, and what seems to be a tendency on the networks may be offset by an increase in purely local programs of the same nature.

Heavy Star Coin

Guest star programs are perhaps stronger than ever as prices for celebrities are higher than ever. It is now a confirmed policy of the leading agencies to buy only topnotch names. Same agencies that whittle down the obscure but dependable players cough up fabulous fees for names that provide tune-in drawing power but deliver uncertain entertainment.

Guest star things is another tipoff on the agency safety zone complex. Some of the most successful agencies (in radio) consciously adhere to a policy of nothing but the biggest personalities and heavy sugar programs. Program 'trend' in such cases is not necessarily a parade of triumphs but rather a steadfast refusal to associate with anything that, on paper, isn't 90% sure to succeed, or at least look and seem big. It's the third and fourth-string agencies that, unable to protect themselves through sheer size of budget, must take the risks of trying to bring in winners in a tough steeplechase.

42 KMOX PROGRAMS FED TO CBS GROUPS

St. Louis, Dec. 29.

KMOX, CBS station, is growing as originating spot for Columbia network shows. At present 42 programs come out of St. Louis for full network, Southwest and West stations.

Artists participating are Al Roth's orchestra; Eddie Dunstedter, organist; Tom Baker, Edith Karen, Gladys Post, Fred Wild's string trio; Harry W. Flannery and Seth Greiner, pianist.

'The Milky Way' is aired from KMOX for network Tuesday and Thursday mornings.

Gaffney to CBS

Maurice Gaffney being named to take charge of trade news for Columbia Broadcasting as of Jan. 6.

Gaffney heretofore has been managing editor of Advertising & Selling, trade mag.

THE HARD WAY

WHB Tosses Out Laxative and Similar Accounts—for 'Presti '

Kansas City, Dec. 29.

WHB is doing it the hard way. Station has kicked off all laxatives and other accounts over which any doubt existed. Means a substantial temporary loss, but Don Davis, manager, thinks it will pile up more coin, plus added prestige, in the end.

WHB has been a consistent money-maker for some time but wanted to be 100% in the clear on anything that might be deemed offside in taste, etc.

Whelan's 3 Stations

Whelan's Drug Stores will debut Jan. 5 a half hour program over a special hookup composed of WOR, New York, WFIL, Philadelphia, and WOL, Washington. Program will combine the Isham Jones band with Ed Smallie's mixed chorus and have Harry Von Zell m.c.ing.

Show is to originate from WOR 6 p.m. Sundays. United Cigar stanza will continue Friday nights on the WOR-WGN, Chicago, link.

NBC's New Statistical Brochure Due in Jan.

Survey showing the percentage of home sets that are to be found tuned on at various hours of the morning, afternoon and night will be brought out by NBC in January.

Findings are based on door-to-door inquiries made in representative cities. Research firm of Anderson & Nichols directed the probe.

New survey will be an extension of the project that the network disclosed in 'Sales Begin When Programs Begin.' This brochure, released last summer, dealt with the number of housewives that could be depended on for audiences at stipulated half hours of the morning and afternoon.

Cleghorn Off WMC

Memphis, Dec. 29.

John H. Cleghorn, program and publicity director of WMC, radio station of The Commercial Appeal, has resigned to become an announcer for WKY, radio station of the Oklahoma City Times.

He will be succeeded on the staff of WMC by F. W. (Doc Sunshine) Roth.

PRESERVED PROGRAMS AN NBC BY-PRODUCT

Upbeat in how-did-we-do reference recordings during the past year or so is currently prompting the NBC Transcription Service to add such platters to its products.

Clause in contracts made with agencies, artists or sponsors explicity prohibits use of reference platters for commercial broadcast purposes. Must be for files only. Practice of using reference discs for transcription broadcasts has become pretty frequent of late, and NBC is sticking in the protective clause so that the transcription biz (in which it has a big stake via RCA and the Thesaurus) won't be damaged.

NBC Boston Shifts

Boston, Dec. 29.

Reshuffling of NBC's sales setup in New England places Griffith B. Thompson, formerly commercial mgr. of WBZ and WBZA, in charge of all time sales coming out of the territory. Besides selling hookup business, Thompson will supervise the handling of national spot sales for NBC owned and operated outlets.

Other shifts involve Walter E. Myers joining the network's national sales staff in New York and Gordon Ewing coming into the local NBC office to sell both spot and web time under Thompson. Myers was for eight years mgr. at WBZ-WBZA before becoming network sales rep in New England, while Ewing had charge of the lower Connecticut territory.

Albert Lysback, baritone, now with WBNX, Springfield, Vt.

VIRGINIA REA on Chevrolet
SATURDAYS, 9 P.M., WEAF
COAST-TO-COAST
Address: Stroudsburg, Pa.
Phone: Saylorsburg, Pa., 224

LITTLE JACK LITTLE
and his ORCHESTRA
Appearing at
Shea's Hippodrome Theatre
Week of January 3rd
Also
Appearing in VITAPHONE SHORTS and Heard on COLUMBIA RECORDS

Holiday Greetings
CHARLES PREVIN
REALSILK'S MUSICAL DIRECTOR
SECOND YEAR
NBC, Sundays 8 P.M., CST

Holiday Greetings
RICO MARCELLI
And His Orchestra
Second Year With Johnson Wax Program
7-7:30 P.M. CST
NBC Chicago

CORINNA MURA
Singer of Spanish Songs and Guitarist extraordinaire
On the Air—WOR
Monday Nights 8:30-9
Friday Nights
WJZ, 10:30-11
"Other America"
Management WOR ARTISTS' BUREAU

"LITTLE" JACKIE HELLER
The Ole Maestro's Radio Sensation
NBC NETWORKS
Mon., Tues., Wed., Fri. and Sat.
PLAYING DE LUXE THEATRES
Direction HERMAN BERNIE, in assoc tion with NBC Artist Bureau

The Great American Tourist
PHIL BAKER
Gulf Refining Company
Sundays, 7:30-8 P.M. EST
WABC-CBS
Direction A. & R. Lyons

CHARLES DRURY
And His ORCHESTRA
MUSICAL DIRECTOR and Conducting
"At Home Abroad"
WINTER GARDEN
NEW YORK CITY

RADIO'S HALL OF FAME
GEORGE HALL
AND HIS ORCHESTRA
Featuring DOLLY DAWN on WOR with 2 HIT SHOWS
"Broadway Bandwagon"
Wed., 8:30 P.M.
THRU-BLU BEER
"Lou Little Club"
Sat., 8:00 P.M.
BORDEN FARM PRODUCTS

ODETTE MYRTIL
BOURJOIS'
"Evening in Paris"
MONDAY EVENINGS
8:30 P.M., E.S.T.
WJZ-NBC

ABE LYMAN
AND HIS
CALIFORNIA ORCHESTRA
COAST-TO-COAST
WABC—Tuesday, 5 to 5:30 P.M., EST
(Phillips Dental)
WEAF—Friday, 9 to 9:30 P.M., EST
(Phillips Milk)

ALEXANDER GRAY
METROPOLITAN MUSICAL BUREAU
113 W. 57th St. New York

ALEX HYDE
musical director
WHN new york

THE VIRGINIANS
Radio's Best All-Around Colored Quartet
MUTUAL NETWORK
MONDAYS, 10:30 P.M., EST
WLW, CINCINNATI
TUESDAY, 10:30 A.M., EST
THURSDAY, 10:30 A.M., EST
SATURDAY, 10:00 A.M., EST
Management MARY L. SHANK

ERROL FLYNN
Dramatic
6 Mins.
FLEISCHMANN'S YEAST
Thursday, 8 P. M., E.S.T.
WEAF, New York
(J. Walter Thompson)

Errol Flynn's one-timer on the Fleischmann broadcast should serve as a warning to picture producers on the care that must be taken with the material their players use on the air. Flynn, for instance, used a portion from Warners' 'Captain Blood,' a bit that carried extremely little weight on the air regardless of its pictorial strength and which could not help the film or Flynn.

Dramatic strength of the 'Captain Blood' excerpt lies in the fight to the death between Flynn and his pirate partner. On the air, however, it came as nothing more than a series of grunts and a death-rattle. It appeared to be aimed chiefly for those in the audience at the broadcast, instead of listeners, and was an all-around mistake. Three others in the cast (names not announced), including the vanquished pirate, added little to 'Blood's' radio plug.

Weakness of the bit on the air, however, was not Flynn's fault. He gave it everything possible, but it just wasn't etherable material. *Scho.*

'A NIGHT AT THE OPERA'
With Kitty Carlisle, Allan Jones
Radio Disc
15 Mins.
M-G-M FILMS
WHAT, Jersey City

This is a commercial program on behalf of Metro-Goldwyn-Mayer's comedy picture starring the Marx Brothers, but the stations accept it gratis for the benefit of having a superior entertainment. Kitty Carlisle is a fairly well-known personality, better both in reputation and ability than the average available to stations of the smaller wattage group.

Marx Brothers are not heard on the disc. Probably not available for such cuffo radio appearances. Miss Carlisle and Allan Jones of the supporting cast, plus M-G-M orchestra and choral groups, carry the show. It's a good show replete with big league music. Plugs for the picture not too long nor too bad. Sound effects as of an audience in hilarious laughter are woven into the program as symbolic of the picture's comedy. Only the musical end is given in sample form. *Land.*

KSANYA
Songs
15 Mins.
Sustaining
WGY, Schenectady

This exotic-named singer has been broadcasting for the past two months on the Thursday afternoon 'Household Revue.' Of Latavian parentage (family cognomen Bloom), she is a soloist with musical groups hereabouts, being a newcomer. Ksanya does numbers in English, French, German, etc. They range from musicomedies and standards to operatic arias. All are interpreted with the skill of the trained vocalist.

Here is a coloratura soprano, sweet, clear, and fairly rangy, but rather light in volume. Young woman's linguistic talent fits her well for a series of Household Revue programs arranged for and dedicated and rebroadcast, via WGY's short waver, to individual countries across the Atlantic. She does not essay as many 'trill' numbers as do most coloraturas, albeit she sang one, and sang it rather well, on a recent three-artist program fed to the NBC red web. *Jaco.*

JACK BERCH
Singing
15 Mins.
COX GELATINE
Friday, 10:15 a. m.
WJZ, New York
(Jos. Katz)

Ballad songs rendered in a barber shop key and interspersed with homey, familiar chatter make up this one. Harry Frankel (Singin' Sam) could tune in and think it was his alter ego performing.

Berch persistently calls his audience 'girls' and affects other mannerisms designed to build him up with the femmes as an old pal who entertains 'em while they're mopping up the floor or scrubbing dishes. Numbers are all pops of the melody type.

Cox is offering an apron for two box tops, and Berch puts this offer into his chatter with considerable grace. Commercials are comparatively short, and the stanza contains nary a word of advertising at the start.

Betty Wallace, of WJBK, Detroit, escaped injury in crash with fire truck.

THE CRUSADERS
With Elsie Ferguson, Fred G. Clark
15 Mins.
Political
Thursday, 7:45 p. m.
WOR, New York
(Marschalk & Pratt)

This obvious anti-New Deal program (though not announcing its own political affiliation) has been on the air for some time now. It is sugary propaganda asking its listeners to rebel against a dictatorship in the U. S.; to fight for constitutional liberty, sound government and the pursuit of happiness as outlined by the fathers of the Revolution.

Elsie Ferguson, actress, was drafted for the main spiel at this hearing. Her appeal was chiefly to the women of the nation to build character and pure political belief in the home. Her speech was evidently read and free of the histrionics and vocal emotionalism she is capable of delivering. It was an appeal to fight the present high government administration, though not mentioning names or measures, without naming a substitute except the original tenets of the Constitution.

In one portion of her speech she said: 'I've spent the best years of my life in the theatre, and I will spend the rest of my life fighting against a political dictatorship.'

Crusaders' Commander, Fred G. Clark, followed Miss Ferguson for the last couple of minutes of the program, stressing the fact that the future of the U. S. rests on the 'intelligence and clear-thinking' women of the nation. He asks the listeners to become members of The Crusaders, or send criticisms or suggestions, but there's no appeal for funds.

Program goes over the entire Mutual network and is reported paid for by a group of commercial interests in the midwest. In carrying no factual criticisms of the New Deal, it cannot hold much political weight. It must depend on emotional appeal, but instead is almost cut and dried propaganda without much entertainment value. *Scho.*

NINA ALLEN
Songs
15 Mins.
Sustaining
WGY, Schenectady

A new voice on a sustainer in late afternoon. Originally tabbed a contralto in newspapers and listings on station's billboard, Miss Allen is now announced correctly as a soprano. In fact, hers is rather a high soprano, although she does use some throat tones, in the familiar air-singing fashion, when warbling currents.

On recent broadcasts has been singing an increasing number of better grade compositions. Tone is usually good, the volume fair, the range sufficient, and the enunciation clear-cut. A violin interpolation lent a fresh touch to the rather hackneyed 'Without a Word of Warning,' on one of the last salvos heard—perhaps the best of the series. Accompanist is Johnny Finke. *Jaco.*

MAGAZINE OF THE AI
Talk, Wax Music
15 Mins.
DENVER DRY GOODS CO.
KOA, Denver

Denver Dry Goods Co., largest department store in Denver, is on the air with five programs a week, three half-hour and two 15-mins. Program caught had Helen Bonfils, daughter of the late F. G. Bonfils, publisher of the Denver Post. Miss Bonfils was interviewed by Barbara Reid concerning the University of Denver Civic theatre. Plugs were inserted as to why people should buy membership.

Miss Reid handled the commercial end besides reading an article on ancient headdresses. Orchestra sciections (transcriptions) opened and closed as well as filling the gaps. *Rose.*

SWEET MUSIC
Nancy Nelson with Seth Grainer, Ralph Steiner
MAVRAKOS CANDY
15-Min. Sunday p. m.
KMOX, St. Louis

Program heard just before New York Symphony program. Nancy Nelson, pop singer, has background of two pianos. She has agreeable contralto voice, handles smooth and character songs. Pianos played by Greiner and Stein big help to program.

Program makes a good show for early Sunday afternoon especially ahead of Symphony Orchestra. Should do a good selling job for bank roller. Commercial copy is free from high-powered plugs. *Hurst.*

rengel-Leland Alternate

New Orleans, Dec. 2

ill Brengel, sports announcer of WSMB, will alternate with Cy Leland, former star athlete of Texas Christian University, in presenting the play by play of the Louisiana State University and T.C.U. Sugar Bowl classic over the NBC network on New Year's Day.

WSMB is the local affiliate of the chain.

FRANK FAY
Comedy
6 Mins.
FLEISCHMANN'S YEAST
Thursday, 8 P. M., E.S.T.
WEAF, New York
(J. Walter Thompson)

This was Frank Fay's first shot on a network broadcast and he shows sufficient radio comedy possibilities to deserve serious attention. His air delivery is as smooth as his stage work and appeals readily.

Fay's work is more or less quiet, sophisticated comedy. He chose for this broadcast a comedy digest of the song, 'Everything I Have Is Yours,' singing each line before planting the gag, and it landed through the loudspeaker.

Cute by-play between Fay and Vallee on the former's personal message to his four-year-old son, Dion, on the Coast afforded Fay a sentimental windup for his short stint. *Scho.*

TODAY'S CHILDREN
With Irna Phillips, Walter Wicker, Bess Johnson, Ireene Wicker, Lucy Gillman, Fred Von Amon, Jean McGregor
Drama Seri
15 Mins.
PILLSBURY
Daily Ex. Sat. and Sun., 10:30 A. M.
WJZ, New York
(Hutchinson)

Originally a sustainer over WMAQ, Chicago, this stanza was purchased by Pillsbury a couple of years ago and subsequently has risen high in surveys of the daytime audience. Scripts were penned by Irna Phillips and Walter Wicker, both members of the cast. Wicker, incidentally, is the husband of Ireene Wicker (also in the cast), who is best known as the 'Singing Lady' when she performs under the Kellogg cereal aegis. Here she essays a role as mother of two youngsters.

Like many daytime colleagues, 'Today's Children' is full of the Irish. As Mother Moran, Irna Phillips gets the lion's share of the Erin lingo, but her accent doesn't appear to have improved materially in the three years she's been playing the part. It's still the kind of Irish that is found in caricatures, though the delivery makes up for a good deal.

Where the stanza does its best is in pace and lines. A close observance of the trivia of domestic life and speech gives it an easy gait with all scenes played full length. Adventure is almost completely foregone for sentimentality, and this alternation between weeps and joys is written up to the hilt. Lines in general are a good deal more skillful than the run-of-the-mill serial stuff.

Long run of the series to date has probably delivered a steady audience. Spring is further kept from dwindling by a good time spot (following music) and various free offers.

LISTEN TO THIS—
With Johnny and Dotty, mond's Orchestra
Music, Songs, Amateurs
15 Mins.
MURINE
Thurs., 9:30 p. m., E.S.T.
WOR, New York
(Neisser-Meyerhoff)

Murine eye-wash uses two chanters, plus standard syncopation plus the amateur idea. Makes okay quarter hour.

Johnny and Dotty introduce popular numbers with incidental repartee, which has the last sentence generally conveying the coming tune. Diamond's orchestra spotted for solo once.

Amateurs, this time it was a girls' trio, sing in the last five minutes. Listeners urged to write in comment if they think they're okay, so the girls can land a sponsor soon and make some coin. Don't bother to write if they're deemed n.g. In closing all joined in for 'Round and Around,' the Farley-Riley jingle, and it proved quite suitable for the ensemble finish.

Murine uses an eye-specialist to air its commercial message. Bright eyes is the gist of the printed material. A one-time spread on Thursday and pleasantly produced. *Br*

AL GOODMAN
And His ORCHESTRA
PALMOLIVE BEAUTY BOX
IDAY, WJZ
9 P.M. EST, 7:30 P.M. PST, NBC
LUCKY STRIKE HIT PARADE
Saturdays, 8 P.M., WEAF
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Now Doing Dramatic Music for
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'THE O'NEILLS'
NOW RADIO'S MOST POPULAR FAMILY BRINGS YOU MORE
LAUGHTER TEARS AND HEART-THROBS
Presented by Ivory Soap - 99 44/100% pure
LISTEN 3:45-4:00 P. M.—E. S. T. WEAF
NBC Network—Coast-to-Coast
IN . . Every Mon., Tues., Wed., Thurs., Fri.
Mgt. Ed. Wolf, 1450 B'way, N.Y.C.—Dir. Blackman Advertising, Inc.

Swing It!

By Abel Green

West 52d street, York, is the capital of the swing world. The addicts sit around entranced, in an ultra-modern jazz coma, as the boys cut their didoes at the Onyx Club, the Famous Door and the Hickory House.

So what is swing?

Ask any of the swingologists and they 'all vamp-off,' 'Well, swing is something like—.' But none seems able to define just what is. There are many versions.

Says Mike Farley, 'It's jam, but arranged.'

Explains Red McKenzie: 'It's an evolution of Dixie (i. e., the Original Dixieland Jazz Band's style). It's the difference between the old and the new music. It's carefully conceived improvisation.'

Says Wingy Mannone: 'It's a livelier tempo; you know, swingy like.'

Says Red Norvo: 'It's a desire to achieve a definite, livelier rhythm, and only advanced musicians can do that. That it's not just the old style jazz is best evidenced by the fact that only the crack musicians can swing. They alone know how to keep the original melodies in mind and then improvise figurations around the original music.'

Norvo is committed to the proposition that the bands must first 'read the book' on the music; play the theme more or less straight and orthodox, as composed, and then improvise around it. The Benny Goodman school of swingers hit the theme hot 'n' heavy, resulting in cacaphony which sometimes distracts the listener. But the musicians are cuh-razy for it, especially the Goodman brand.

None of the West 52d street swing joints has a dance license or a dance floor. The appeal is all ear; it may inspire to hoof, or sway, or syncopate, or hotcha—as it consistently does—but there isn't room for any hoofing. Therefore, the ear appeal is paramount.

Making Jazz History

A swing of all the swings discloses a wealth of natural color and advanced jazzique which is probably making history in the evolution of the world's music. The swingos are frank in that belief. They think the swing is marking an indelible notation on the evolution of jazz.

With them it's a creed, a code and something of a state of coma. That's why the swing addicts seem so glazed and dazed in their nth-degree appreciation of this here swing business.

Red McKenzie, of the original Mound City Blue Blowers (one of the earliest manifestations of moderated swing) thinks that swing is the American music of the future. He dates swing from 1914 when Nick LaRocca and his Original Dixieland Jazz Band pioneered with their 'Livery Stable Blues,' 'Jazz Me Blues,' 'Dixieland Blues,' 'Bugle Call Rag,' the sundry W. C. Handy blues, etc., all survivors to this day. The only difference is that swing was more hot and jazz, but under expert musicianship it has moderated and modulated. The Wolverines in 1920 furthered the tempo.

McKenzie's theory on swing is that the world's music (symph, opera, etc.) has been going on for hundreds of years. Swing, in its 15-20 years of evolution, has yet to hit its stride in future.

That this broadly prophetic statement is not without merit is evidenced by the nightly gatherings of the congregation in New York's swing spots. They're disciples of a new musical cult and seem proud to be privy to the charmed inner-circle.

At the Onyx Club

In sequence, at the Onyx Club, Eddy Farley, trumpet-entertainer, and Mike Reilly, trombone, head their combo comprising George Yorke, string bass; rank Froben, piano; Artie Ens, guitar; Slat Sloan, clarinet. They started the current musical craze, 'The Music Goes Round and Round,' as Reilly illustrates on an old, battered French horn. The 150-capacity room is jam-packed as Joe Helbeck, major domo of the Onyx, has his hands full handling the crowds. The tapes are up almost constantly. 'Music Goes Round' not only bids fair as another 'Bananas' but it's made the Onyx anew almost solely on the solo strength of the number.

Farley-Reilly ridicule 'Chicago hot' as a dance style. Others call them synonymou Farley-Reilly observe that swing music makes you wanna swing and snap your fingers. They mention the late jazz-great Bix Biederbecke and go into ecstasies and rhapsodies. For 'the Bix style,' to this day lives in sainted memory among the advanced jazz musicians. He was trumpeter with Paul Whiteman's orchestra for years, meeting an untimely death. Jack Teagarden, trombonist, with Whiteman today, also ranks with the jazz idols on swin

At the Famous Door

At the Famous Door, Wingy Mannone ad libs 'Star Dust' with a curtsy to Teagarden, improvising the lyric, 'By a Garden Wall, I mean a Tea-Garden wall,' etc. Mannone also observes, 'Sometimes I wonder why I gotta blow this horn in this peanut cabaret,' all to the tune of 'Star Dust.'

Improvisation doesn't end with the instrumentation. It embraces the lyrics as well. Mannone's best seller on Vocalion is 'Ol' Capri,' his own version of 'Isle of Capri' which is almost nothing like it.

Mannone's personnel is himself with the torrid trumpet; Joe Marsala, clarinet; Sid Weiss, slap-bang bass; Carmen Manstran, guitar, informally perched aloft a baby high-chair. No piano.

No piano is needed, rankie Signorelli, or some other great jazz pianist, is just as apt to wander in and sit in, making corn on the ivories, just for his own amusement. This informality of showmanship and musicianly cooperation is something to marvel at.

No Italo-Ethiops

Especially, when considered that Teddy Wilson, one of the greatest present-day colored pianists is the relief artist here. Any Italo-Ethiopian political complications go by the boards when a Signorelli and Mannone get together with Wilson. For that matter, so far as the swing addicts are concerned Mussolini and Selassie don't mean a thing when the boys and girls talk swing. In other public taverns they were wont to discuss the travails of a political world, but in the West 52d street citadels of swing, all they eat, talk, breathe and think is swing.

The informality of it all is manifested also in the customer reactions as they chat with the musikers between drinks. They voice their requests and approval, unabashed and uninhibited.

The favorite postures of the swing bands approximates something of the old Ted Lewis jazz school of grotesque positions; eyes popping, brass b l a r i n g, arms akimbo, clarinet oblique in air, as the kiddies get hot.

At the Hickory House

At the Hickory House Red Norvo and his Swing Sextet holds forth. Red on the xylo; Dave Barker, guitar; Peter Peterson, bass fiddle; Don McCook, clarinet; Stuart (Stu) Fletcher, trumpet; Herbie Haymer, tenor sax. Again no piano, and again something different in instrumentation.

Norvo is committed to the light swing. He differs from the coarser swing style of Benny Goodman (now in Chicago), who also rates tops as a musician's musician. The smaller the band the lighter the swing, says Norvo who has six men. Goodman has of team of 10-12.

Norvo also champions slow swing. He proves that with a slow drag tempo and yet it's undeniable swing. At the premiere, his wife (Mildred Bailey) is there; also Red McKenzie, who shows how to swing vocally as he figurates an old Bing Crosby tune. Bing's binging is, likewise, modified swing.

Norvo likes Claude opkin's swingo; Willie Bryant's; also Chick Webb's, latter at the Savoy ballroom in Harlem. All are colored.

But swing isn't confined to Harlem or New Orleans, although the Mannone-Prima-Dixieland and kindred exponents, hailing from N. O., evidence there is a natural heritage derived from the Creole capital.

It's something the kids grow up with, states Mannone.

At the Hickory House's Melody Bar, where Red Norvo holds forth, the pros and cons on musical distortion continue.

'Always play a melody course first,' says Norvo, 'and then improvise around it. Gotta sell the song first and then dirty it up with figurations.'

The Wolverines in 1921 and Red Nichols and his five Pennies on the old Brunswick records around 1927-28 are credited ith swing pioneering.

Red Nichols' Pioneering

Nichols' versions of 'Avalon,' 'Japanese Sandman,' 'Whispering,' etc., with the jazz modulations around these basically 'sweet' fox-trot ballads, are largely credited for the present day style of swing. Just a few years ahead of himself is the consensus, although Nichols today is among the radio commercial topnotchers. Sometimes the sponsors think Loring (Red) Nichols is a more dignified billing, but the style's basically the same.

At the Hickory, hot trumpeter Stu Fletcher is a Yale grad and a post-graduate student in England and France, but to the campus and younger crowd that knows what swing is all about, Fletcher is among the foremost exponents of this type of jazzique.

Besides Norvo and the others above mentioned, the colored Teddy Wilson, Benny Goodman (clarinet), Teagarden, Gene Krupa, drums, with Goodman; Louis Armstrong, Chew Berry with Fletcher Henderson; Henderson himself, who orchestrates much of Goodman's stuff and also tenor saxes, Mezz Mezzrow, first sax and clarinet; Benny Carter, third alto; Bud Freeman, tenor sax; Chick Webb, drums; Fats Waller, Gene Gifford and Whiteman (when he wants to) are among the other topflight swingers. And there are others. The late Frankie Teschmaker; Miff Mole, Bix and the rest come within this category. All combos in this school are interchangeable as the men sit in with one another's combos.

Various Styles

Jazz has been going through various progressions but swing is the most concrete manifestation, say the musicians, because more and more people know now just what it is. There has been the scat cycle (i. e., hi-de-hi school of singing); the 'stravis,' viz., the palm-to-palm whisking in tempo; the 'taproom gangs' of ad libbing jam musikers; the barrel-house and clam bake exponents.

As one recording company found, it's not unanimously acclaimed. This disk firm round robined the college paper editors and the more professional phonograph record reviewers for an interpretation of hot music. The sundry collegiate 'hot clubs' were likewise quizzed. All had different ideas on the subject, so the phonograph record-makers and the swing artists have decided to proceed on their own, individualistic ways and are thus, uniformly, propagating a new school of jazzique.

'Nagaski,' 'Capri,' 'R o s e t t a,' 'Dinah,' 'Honeysuckle Rose,' 'Jingle Bells,' 'Sweet Sue' have been swing favorities for jazz figuration along with old school musical comedy excerpts like 'Who,' or any of the sundry 'twists,' 'Body and Soul,' 'Someday Sweetheart,' 'Ain't Misbehavin,' 'Farewell Blues,' 'Way Down Yonder in New Orleans,' 'St. Louis Blues,' 'Let's Swing It,' 'Nothing But the Blues,' 'King Porter,' 'Sometimes I'm Happy,' '12th St. Rag,' etc., as recorded by Goodman, Whiteman, Noble, Gifford, Mannone, Mezzrow, Norvo, Farley-Reilly, etc.

If This Be Reason

Berlin, Dec. 22.

By order of the Berlin Culture League (N-S Kulturgemeinde) new music has been composed for 'A Midsummer Night's Dream.' Genius who wrote same is Julius Weismann, and first performance was given at Freiburg.

Melodies of Felix Mendelssohn were nixed on that Aryan principle.

OSCAR 2ND ON DECK

Hollywood, Dec.

Oscar Hammerstein, 2d, has arrived to start on his new Paramount contract.

Before starting he will confer with Jerome Kern on the music and score now being used in Universal's production of 'Showboat.'

Gill's Miami Spot

Emerson Gill and his orchestra have the band job for the new French Casino in Miami opening Jan. 22.

Gill has been at Webster Hall, Detroit, for a run, closing there New Year's eve, then breaking the jump to Florida via one-nighters.

Music Men's WB Worry

None of the American Society of Composers, Authors and Publishers' loyalists have ever accused the Warner Bros. of stupidity, just because of its schism from the ranks of the Society. No matter what the music business may think of the Warners, none doubts its business acumen. Warners' business aptitude, manifested through a progression of business events, has made Tin Pan Alley fully aware of that film company on financial and economic matters. And that's what's disturbing the music business. Warners' arbitrary withdrawal from ASCAP was not born on the spur of the moment. It's been brewing for many a month.

The music biz figures that the Warners feel they must know they're doing. They must have checked and rechecked their legal position. The WB cabinet on music copyrights indubitably must feel they will best the situation.

If Warners gets more for its music from radio and other large users of copyrighted music, that's the answer to everything. ASCAP, perhaps, is secretly rooting for that, as they, too, may eventually collect in like proportion. For the moment, however, the Society adherents have other ideas.

Along with the WB-ASCAP schism has arisen another element—good will. The Warners, as a matter of simple economics, let out quite a few of its song-pluggers, music counter-boys, piano-players, road men, et al., just before Xmas, effective as of Jan. 1. It's said to represent a saving of $6,000 in weekly overhead. On a strict dollars-and-cents equation, WB probably has no other alternative, regardless of any pre-Yule sentiment. Herman Starr, for Warners, stated that the letout isn't a tactical or political move—it's a decision born of the exigency of circumstances. 'We don't play with people's jobs that way,' stated Starr. But having no radio outlets, and as yet having no exploitation media for songs which are licensed to Warner Bros., firm states it doesn't need pluggers or contactees. When and if licensing agreements ar made with music users (broadcasters, hotels, niteries, etc.) Warner undoubtedly will be compelled to re-engage manpower.

But on the matter of good will, other elements have cropped up. Orchestra leaders, commercial and sustaining, have openly expressed resentment over the WB letout move. Another phase is the theme song linked with this or that maestro. Under the WB breach, effective Jan. 1, Ray Noble may not be legally privileged to theme-off with 'The Very Thought of You,' his own composition and long identified with hi , but a Harms, Inc., copyright and thus restricted. Same has cropped up already for several others. Bing Crosby's 'Anything Goes' (Par) filmusicalization was scheduled for a radio ride, including the new songs, but there is a WB (Harms) angle there which may preclude the commercial use of that score. Fred Waring's commercial (Ford) had $1,100 invested in arrangements of a Rodgers and Hart score and this too may be nixed.

Therein lies Warner's strength. If the music is vital to the program, WB may be in a position to make a series of special deals, per program, for the use of the songs. This may achieve the aggregate gross revenue that WB thinks is commensurate with the valuation of its copyrights. On the other hand, the maestros may be peeved. To which, Warners answers, it is not asking the artists to pay—it wants the sponsors to defray that cost. What's a few hundred dollars more compared to their other investments in radio advertising, say Warners.

There are also certain commercials which thrive on old-time music. These may be compelled to substitute more contemporaneous, non-Warner Bros. copyrights. There are certain commercials which present radio tabloidizations of the old operettas. Most of them are Harms, Witmark, T. B. Harms Co., or Remick copyrights. These sponsors may have to make separate deals with WB, or else entirely alter the nature of their programs.

Then the sponsors may be asked so fancy a figure by Warners that the advertisers may squawk to the networks. WB may thus force the radio chains into licensing from Warner Bros. in that way. It's also the Warner theory that one or another of the major networks will endeavor to beat out the opposition and close with Warners.

The negative aspects on song hit making are several. Outside of the one-time hearing of a tune in a WB filmusical, the public will have little or no reprise opportunities for the favorite tunes. It's generally conceded that a one-time hearing isn't enough no matter if the song is a 'natural.' A song hit is made—literally manufactured through repetitious performance, vocally or instrumentally.

Thus sheet music sales are discounted for Warners for the ti being anyway.

WB's attitude has been that the music business, as a self-contained entity, is hardly worthwhile. There isn't enough money in that. Discounting whatever value music has for films, the performing rights to music become the major source of inome. If automobiles, groceries, cosmetics, nostrums, household wares—in short, merchandise of any calibre, whether necessities or luxuries—depend on music as a good will salesman, the Warners take the position that the music rights are worth much more than under the present and existing deals. And, off the record, all Tin Pan Alley is of the same opinion.

Whether the WB standards of valuation will prove correct, the near future will decide.

Berlin Jewish Cabaret

Berlin, Dec. 22.

Cafe Leon on Kurfuerstendamm houses a permanent cabaret now operated by the Jewish Culture League for members only.

Cast includes such names as Max Ehrlich, Willi Rosen, who were popular before 1933.

Show concludes with a regular revue.

CALLOWAY, LYONS' DATES

Hollywood, Dec. 29.

Cab Calloway's band is spotted for dates at Tacoma, Oakland and the Cotton Club, Culver City, before going into Al Jolson's 'The Singing Kid' at Warner Bros. for three weeks' work.

Al Lyons combo into the L.A. Paramount theatre week of Jan. 1.

Lew Pollack will write two numbers for Simone Simon to warble at 20th-Fox.

'MERRIER' TO WANGER; DOING OWN SCORING

Hollywood, Dec. 29.

While closing with Jack Robbins for the screen rights to musical comedy, 'The More the Merrier,' Walter Wanger decided to do all his future composing, recording and scoring at his discretion, and will not confine it to the Paramount musical department.

Wanger has Ralph Rainger and Leo Robin tuning 'Palm Springs,' and Boris Morros is scoring the 'Trail of the Lonesome Pine.'

Bob Strauss, who play Nappy Beagle in Lulu Vollmer's NBC serial, 'The Widow's Sons' was not properly credited in VARIETY's radio report. e was also in previous Vollmer serials, 'Moonlight and Honeysuckle' and 'Grits and Gravy.'

WORDS AND MUSIC IN 1935

By Abel Green

The Warner Bros.-American Society of Composers, Authors and Publishers schism is still the biggest thing in Tin Pan Alley at this writing. It marks the first breakaway of an organized group of song copyright owners from ASCAP, and its possible effect on the industry may be dire.

This is the most salient highlight of the year along with the U. S. government's anti-trust case against ASCAP; the pending Duffy bill for copyright revision; the State of Washington's injunction on the society, and the government's $1,000,000 income tax claim.

On the credit side of an industry, which seems to be usually beset with legal and economic travail—in addition to upheaval within the executive ranks—is the increase of transcription income from $85,000 per annum to $115,000; the possible $1,000,000 per annum income from the small music rights via Muzak ('wired wireless'), Teleflash and kindred services; the increase in sheet music sales; the news that the piano business is up 40% or so, which means that a vast potential, 'second generation' of music students are bound to have an i roving effect on sheet music sales.

The emphasis on ASCAP throughout the of dollars and cents.

Music performing rights are now ig Business. It's $4,000,000 a year. In 1921 only $236,723 was collected, and of that but $81,833 was distributed, or an operation cost of 65%. It's now been brought down to 25% for a $4,000,000 gross income, hence little wonder that the Society is the fulcrum of the music business' economic scheme of things. That takes in writers and publishers alike.

In 1933 the music men started tasting big money. Then, $2,531,673 was collected, of which $1,769,470 was distributed; an operation overhead of 30%. The following year, 1934, the nut was broken down to 25% and it's hoped to be further reduced, possibly to 22% this year. In 1934 the intake tilted again to a new high of $3,760,067, of which $2,521,413 was split up as a royalty melon among the composers-authors, as one class, and the publishers, as another, 50-50 basis.

With this big money as a potentially increasing source of income, Warner Bros., which had invested $8,000,000 in music publishing properties in 1929, decided as far back as May 1 that it should get $1,000,000 a year out of it.

It's now Tin Pan Alley legend that when Harry M. Warner golfed with Bill Paley of CBS, and was told that CBS was doing $8,000,000 a year (and more since that period, two or three years ago) that Warner concluded the radio broadcasters would be out of business without some of the music which his WB firms controlled.

With the WB backout from the society and curtailment of ASCAP income after Jan. 1, the WB publishers just before Xmas cut its personnel radically. Aggregate weekly payroll saving placed at $6,000. Hermann Starr for WB stated this became necessary as song exploiters, contact men for landing plugs, etc., were no longer needed with the radio exploitation channels and other plugging media curtailed. In time, if and when licensing deals are effected, that would again change the complexion of things.

Despite the WB-ASCAP split, both concur on one thing anyway—that radio should be made to pay more for music. But the Society's attitude at the present is that the gradually increasing of the 3% to 5% of the commercial net is about all the market can stand, whereas Warners has other ideas.

Aligned with the anti-music men antagonists on the threatening Duffy bill are the theatreowners, hotels and radio. The Duffy bill would limit copyright infringement damages to specific sums; would, the writers and publishers fear, pave the way for 'a wholesale campaign of piracy'; would refuse injunctive relief against anybody financially responsible to ultimately meet financial damages; would eliminate the present $250 minimum fine, and would in many other respects undermine the copyright proprietory benefits under which ASCAP has been able to flourish.

The government's $1,000,000 tax claim is deprecated by the Society, as one of those things. The anti-trust suit is likewise more or less assured of ultimate victory for the music men. If anything, the WB withdrawal makes any alleged monopoly less so, and it's not unlikely that the government will assent to a decree withdrawing the action on that ground alone. It now remains for the music users to treat independently with both the ASCAP and WB groups.

Apart from legislative, the intra-trade significances have revolved chiefly about Hollywood and the picture companies. The sole remaining independent music publishers, sans film company control, are Marks, Shapiro-Bernstein, Joe Morris, and Mills, of the important firms.

And all have had filmusical affiliations of one sort or another, on occasion. Mills Music especially has been anxious for a Hollywood tie-in, and Irving Mills, after considerable Hollywood propagandizing, and a $1,500,000 asking price, got himself on the map for a spell, but no deals. He even had a Hollywood agent trying to sell the proposition. Mills, Marks and Shapiro-Bernstein are the three most important non-picture company catalogs extant.

Metro's $400,000 buy-up of the 38-year-old Leo Feist, Inc., catalog, lock, stock and barrel, and the ultimate resignation of Edgar F. Bitner, president of Feist's, was the filmusical highlight. It gives Metro, besides Robbins and Olman, the next largest music pub group through having Feist; also sundry subsids. Olman Music Corp. filed one of those 77b reorgs and Metro-Robbins financed the settlements. Abe Olman eventually became business head and v.p. of Feist's, as the Robbins-Metro designee.

Crawford Music Corp. (nee DeSylva, rown and Henderson, Inc.) also experienced financial travail of a sort. Culminated in Bobby Crawford deciding not to sell out to a picture company (Lou Diamond, for Paramount, had been most interested, for a time) and disposed of his contract control of Mack Gordon and Harry Revel to Paramount-Famous Music Corp., in settlement for certain claims. Rocco Vocco resigned as 25% stock owner and v.p.-g.m. of Crawford's to align with WB as professional head of the Remick catalog, after being virtually set to take the Feist-Metro berth. Crawford decided to stick to the music biz in which he was reared.

The film companies and other music pubs' scramble for old catalogs was an offshoot of the Hollywood-tin pan alley alliance. Deals have been made for years in advance for old songs, some of which are legally doubted and are certain o have technical and legal repercussions in future. On the other hand an indie like Jerry Vogel was successful in getting the valuable George M. Cohan catalog of songs away from Witmarks.

Mrs. A. J. Stasny essayed a comeback. Max Dreyfus was ailing and il lted his business schedule. Phil Kornheiser-Ira Schuster music pub combo financed by Southern Music (R. S. Peer) split up when Famous started another subsid, Popular Melodies Corp., and installed Kornheiser at the professional helm. Bob Miller, formerly Schuster's professional and publishing partner, awoke with a surprise, 'Boots and Saddles,' hit.

Other Realignments

Other personality stuff concerned itself t til Henry Spitzer going out of Harms, Inc., as g.m. to head the new Chappell of America with the Dreyfusses and others reported officially or unofficially interested. Lester Santly bought out Berlin's 50% in Santly Bros. (Henry Santly had died) and allied itself financially with Rockwell-O'Keefe's Select Music Corp., forming the combined Santly-Joy firm. Georgie Joy, prof. mgr. for Berlin's, resigned to lend his name and acquire an interest in the new firm. Jack Robbins represented his firm on the Metro lot, but later he got out of the studio (second time) through a clash in policy with the production execs. At a previous time Bobby Crawford had almost closed a deal to head the music department on the Metro lot.

The 20th Century-Fox deal and the Walter Wanger indie production deal with Paramount made the exclusivity of publication rights to these films something for the open market. It depended on the writers and to whom signed, rather than any deals between the studios and the N.Y. publishers.

Eli Oberstein, recording head of Victor, went in as business manager of Harms and subsequently out. Buddy Morris (Warners) now supervising. Harry Link, now prof. mgr. for Berlin's, resigned as prez of Donaldson, Douglas & Gumble, Inc., to accept the new berth, after having likewise given up a piece of Harry Engel, Inc. Charlie Warren succeeded Link at D-D-G and ultimately went to Robbins, swapping berths with Joe Santly, who aligned with Donaldson.

The Gershwins shifted from Harms to their own subsid, under the Spitzer-Chappell banner. Rodgers and Hart, after Metrolzing under the Robbins imprint, returned to Harms. Jerome Kern resigned his berth on the ASCAP board, was refused his resignation. Victor Herbert's posthumous waltz, 'Someone I Love,' was unearthed and published by Feist; just fair seller. Recently three complete musical comedy scores were discovered, and may be produced. Gertrude Stein's double-talk vogue got her a disk recording contract.

Ray Noble's open-sesame into the U.S. finally brought in Jack Hylton and now Bert Ambrose is being sponsored for U.S. entry. Noble's Anglo-American pop song hits established him for international attention. British maestro-songsmith, upon U.S. arrival, chided the American radio sponsors, for killing the bands' personalities on the air.

In Berlin, using a Hylton tour, this past summer, as an example, they reported that jazz was through. The Nazi thing, of course, interpreted itself in other respects for all U.S. music; also the Viennese and native compositions by Jewish composers. This accounted for the world's operetta capital switching from Vienna to Paris.

Buenos Aires tired of its native Argentine tangos, in favor of American foxtrots, whereas the U.S. grew more rumba, tango and waltz-minded.

Filmusical vogue saw Dixie Lee (Mrs. ing Crosby), Crosby, James Melton, Nelson Eddy, Jeanette MacDonald, Grace Moore, Dick Powell, Lawrence Tibbett, Eleanor Powell and Fred Astaire (both with taps disks), Wini Shaw, Lanny Ross, Nino Martini, Frank Parker, Phil Regan and others from the musical films enjoying vogues on phonograph records.

ix Songs Top Sellers

For months the top songs in performances and sales wer picture numbers until this past month when three independent, non-picture numbers, 'Red Sails in the Sunset,' 'Little Bit Independent' and 'Treasure Island' stepped out. This may partially offset the songwriters' wailing. They see the Hollywood scourge as exterminating all non-picture tunesmiths. 'Boots and Saddles,' 'Gypsy Tearoom,' 'Capri' and others have been non-film songs that stepped out.

The rivalry for the top plugs assumed silly proportions of bribery and proselyting. Hollywood producers, execs, writers, et al., started watching the plug credit sheets and squawking if the songs weren't in the upper brackets.

From the Hollywood stance all this was free radio advertising. Every time a 'restricted' song (i.e. film or stage production) is announced, it must credit its source, resulting in a free mention for the current film releases. The better grade songpluggers themselves met and deprecated the special arrangements and other forms of bribery, including cash, likker, fight ducats, etc., stating that this would literally cashier them out of business. If a song contact man can't get a plug on personality and salesmanship, all the publisher in future must needs do is mail over an orchestration and check. And where would the pluggers then be?

ing Stuff

Along with the plugs, a new school of swing music had manifested itself. It tickled the hyper-musicians and the jazzhounds, but meant nothing for sales excepting for a few orchestrations of the intricate stuff. Still the influence o the Benny Goodman, Louie Armstrong, Fats Waller, Louis Prima, Wingy Mannone, Farley-Reilly (Onyx club), Red Norvo, Red McKenzie, Adrian's and the swing exponents is still here, but principally as a highly advanced form of jazzique.

On the proposition of artists and radio, Fred Waring formed the National Association of Performing Artists as a move to curb the alleged indiscri inate etherizing of phonograph records, tying them up with so local merchants as a radio commercial, and thus hurting the important sponsor and the artist alike. That's still being threshed out as a test case.

Roger Wolfe Kahn, who went fro riches to ragtime, is attempting a jazz comeback. Johann Strauss was ballyhooed for short-lived engagement at the French Casino, Chicago, as th 'waltz king,' but people learned he was only a nephew of the younger Strauss. Ballard Macdonald died at 52. Brooks Bowman, Princeton '36, astounded in Pan Alley with his song hits from the Princeton Triangle Show; he's to get a Warner Bros. songwriting contract after graduation.

The dancehounds started labeling the vet dance maestros nd musicians as the old men of jazz. Kids are hot for the younger blood and endorsed the Casa Loma, Kemp, Knapp, Kyser, Noble, Nelson, Armstrong brand of dansapation. Kids demanded 'new faces' on the dance rostrums.

Besides the lingering hillbilly and 'Isle of Capri' vogue in pop songs, sales have gradually upped. 'Capri' sold 500,000 copies; 'Last Roundup' did 650,000; 'Spinning Wheel' (all last year), 800,000. Romberg's 'When I Grow Too Old to Dream' is above 600,000 and has gone an astounding over-400,000 in England. 'Capri' was greeted with a threatened suit by J. & J. Kammen, Yiddish musical comedy publisher, allegi that it's an infringement on 'Yussel,' a doggerel from Second avenue musical comedy of 1924. Two Astaire pictures, 'Roberta' and 'Top Hat,' with scores by Kern and Berlin, highli hted the picture grosser, although the Warners Bros. crop and Metro's 'Broadway Melody' also stood Earlier in the season the 'Anything Goes' (legit) usic was widely plugged.

Writers' Problems

E. C. . , ASCAP g.m., went to the Coast as a builder-upper for the writers, on Society problems. In the east Nathan Burkan discouraged the filmusical tunesmiths by stating that 70% of the contracts ceded all priority rights to the studios, so that the WB schism seriously affects those writers under Warner affiliations, past and present, who, however, would remain faithful to the ASCAP cause. Al Dubin and Harry Warren are notably thus in a muddled position. Other name composers have protected themselves in the past by specifically reserving certain rights, including performances.

The ASCAP to-do created a peculiar strengthening of solidarity in a business notorious for its petty rivalries and chiseling. The capping climax was Sam Fox's withdrawal of a suit for reclassification credit against ASCAP on grounds that he didn't want to harass the Society at this time. Robbins had previously settled a similar suit and as did Marks.

oving to R.

In Pan Alley is moving more and more into Radio City. Now housed there are Harms, Witmark, Remick, Marks, Sam Fox, Chappell. Feist's would have gone over but for its long lease on Broadway; however, the downtown Cooper Sq. business office was consolidated with the uptown professional headquarters.

Femme singers who used to be top plugs have slipped on the air. Cantor, Lombardo, Waring, Vallee, Frank Parker, Ozzie Nelson, Lyman, Fio Rito, Denny and Whiteman rated the hit makers. The Crosbys, Powells, Kate Smiths, Dowmeys also important.

Harriett Hilliard (Mrs. Ozzie Nelson) getting her film opportunity in the new Fred Astaire picture, 'Follow the Fleet.' Ben Bernie divorced and remarried; Mrs. B. also remarried—and all four good pals.

Fox Film added the Sonnemann Music Co. and Edwin F. Kalmus, Inc., catalogs.

ASCAP income from the first quarter of 1935 started on the upbeat. It was 10% above the corresponding period for '34, or a $700,000 royalty melon of which class AA writers received $2,900 and the top-flight publishers got $12,000-$20,000 for that quarter, according to the point-system and repartition of the Society. Harms (a WB property, incidentally) collected the highest amount for that quarter, 20G's.

Second quarter income was up another $100,000 above that, or an $860,105 royalty melon. Third quarter (summer period) was the highest in the history of ASCAP, $800,500. Which meant that up to this period the AA writers earned $8,000 for the period and the top-bracket publishers benefited $40,000 to $80,000, not counting the final quarter, which is hoped to exceed $4,000,000 in all. The three quarters thus far totaled over $2,300,000, with the cream income for the final quarter of the year (fall period) always topping everything.

In line with the Society divvies, the writers' branch splits up prize money quarterly, intended to compensate hit writers and others who contribute to the 'prestige of the Society,' even though not collecting adequately through juniority and lack of availability. These are the advantages in favor of the older members on the royalty melons.

Royalties in 'Variety'

VARIETY published a complete r partition of the Society's 1933 royalty split-ups to writers, disclosing some interesting things on the number of performances and how much (or little) certain prolifically performed songsmiths collected. Others, inactive in recent years, but with a fertile background catalog, benefited much higher in proportion.

Further in the ASCAP situation, when Herman Starr, Warner Bros. v.-p., representing the WB music pub holdings, succeeded Buddy Morris on the Society's board, he demanded seeing the books; was gr nted that privilege after initial balking; then stated that his acceptance of board membershi was not to be construed as any endorsement of ASCAP's business management. However, previous WB board members had made no such mental or oral reservations, which is the Society's present-day rebuttal to the WB innuendoes and attacks. WB at that time sought to ally Mills and Feist (both non-film publishers at the ti against ASCAP in a show-down, but no dice.

These are sundry manifestations of the Warners' carping and captiousness against ASCAP ever since May 1, when Harry M. War er ex ressed himself as he did on the WB-ASCAP situation.

Among the pop song outstanders in 1935 were: ook At,' 'Top Hat,' 'Cheek to Cheek,' ' 'Old Faithful,' 'Middle of a Kiss,' 'Never Say Again,' 'Grow Too Old to Dream,' art of the All I Need,' 'Lullaby of Broadway,' 'Chasing Sha ,' ' Love Find a Way?' 'Mood for Love' 'Accent outh,' 'Paris in the Spring,' 'Truckin',' 'Blue Moon,' 'Object of My Affection,' 'Continental' holdover from last year, as were some of the other early 1935 numbers), ' In January,' ,' 'Goodship Lollipop,' etc.

mong the pop song antagonists was an o cial pronu iamento from the Society for the dvancement of th Colored People against the following compositions w the race champions deprecated as being either offensive or derisive: 'That's Why Darkies Were Born,' 'My Old Kentucky Home,' 'Swanee River,' 'Muddy Waters,' 'Carry Me Back to Old Virgin 'River Keep Away from My Door,' 'Without a Song,' and 'Underneath the Harlem Moon.' Chiefly predicated o the usages of the words, darkies, coon, etc.

British Stance on Tin Pan Alley, Hollywood's Influence Abroad

London, Dec. 29.

The most definite thing that seems to be emerging in the popular music field in Britain is the increasing strength of the home product, and whereas a few years ago any representative list of best sellers would have shown a predominance of American songs, the position is now reversed. In analysis at the present time gives about 75% to the works of English tunesmiths.

One reason for this is that the cream of America's composers are under contract to film producers, who are concerned more about situations in their pictures than for the merit of the songs, and whilst film directors hold the idea that all they have to do is tell a writing team to deliver three songs for a picture to be shot tomorrow, they are going to get material that owes its existence more to perspiration than inspiration. The best work in this field is still being turned out by the older, experienced writers such as Jerome Kern, Irving Berlin and Sigmund Romberg, who have had training in the musical comedy world, and who are in a position not to be rushed.

English writers on the other hand, have developed a keener sense of the commercial type of song. They have no desire to emulate the clever rhythm of their American brother, because in the first place they realize they cannot compete, and secondly, whilst this type might be very popular with the dance band leaders who will be glad to play it provided the publisher presents him with a $40 orchestration, it doesn't sell.

Fostering Native Talent

The English publisher is developing and fostering native talent because he cannot afford the high figures that are still being asked by many American publishers as a guaranteed advance for a speculative catalog that may not produce even a single hit in a year. On the other hand, he realizes that if he can steer an English song into a top position, he is assured of a market in America putting hi in the position of probably receiving a handsome check instead of having to send one; and although it may still be more blessed to give to receive, there's still a lot of satisfaction in receiving.

Some of the English publishers are still keeping a watchful eye on the possibilities of musical film productions. Up to the present, this has only meant the adaptation for the screen of a well known musical comedy that has shown its worth on the stage, or else some cheap affair produced to satisfy the quota law. If it is particularly good, it may have a run as a second feature, and even the most patriotic Britisher is prepared to admit there is nothing in this line to compete with such productions as 'Roberta', 'Top Hat' and 'Broadway Melody of 1936'. Still, there is plenty of optimism, and what is more, plenty of money for British pictures. Given the right facilities they should provide film fans with something good in musicals. They may in the first instance have to import some artists and writing talent, but they will eventually discover sufficient homemade material to give their productions a British label. In addition, the publishers are ever mindful of the possibilities of an association with a film producing company—on the same lines as in America when Metro-Goldwyn-Mayer took a 51% interest in the Robbins Music Corp., and more recently bought out Feists, or the deal whereby Warner Bros. acquired all the stock of a group of music companies.

Up to the present the only thing that has happened has been the formation of the Cinephonic Co., owned by Gaumont-British and Campbell-Connelly, but given the opportunity to make successful English musicals, there would be the possibility of closer association with some of the publishers who possess valuable standard catalogs, and who would in addition be very useful in the matter of clearing copyrights.

A very encouraging sign has been the sales of some of the leading numbers during the past year. It has been shown that it is still possible, with an exceptional hit, to reach somewhere near the 500,000 mark in a cheap sixpenny (12c) edition. The best have been 'When I Grow Too Old to Dream', 'Red Sails', 'Roll Along Covered Wagon', 'The Wheel of the Wagon is Broken', 'Street in Old Seville', 'Smoke Gets In Your Eyes' (25c). These are all of the simple melody type, and it is Maggie Smith who walks into a Woolworth store in Manchester and puts down the nimble 'tanner' for something she wants and can play, that is more use to the business than the Honorable Montmorency who lazily applauds a clever sophisticated composition when played by a star band at the Hotel Splendor, but whose enthusiasm doesn't extend to the purchase of a copy.

Coast's Music Stall

Hollywood, Dec. 29.

Local independent radio stations are holding out against signing with Warners or American Society of Composers, Authors & Publishers until their meeting tomorrow (Monday), when they expect concerted action will be taken. Checkup revealed that none have signed yet, yelping against the added tap by Warners which, it is claimed, can't be passed along to the advertiser.

Warners has served notice forbidding use of its catalog after Dec. 31 by non-signers of a three-month temporary contract.

N. Y. Niteries Think Even Numbered Streets Might Be Bringin' That Biz

It may only be coincidence, but the New York nitery entrepreneurs point to the fact that the eastbound (even number) streets have much to do with the success of nite life. It's another version of the Park avenue inroads on Broadway.

The bull market for the West 52d street spots (Tony's, Leon Eddie's, No. 21, Onyx, Healy's and 20-30 others on that one street) is borne out by the fact that taxi traffic from Broadway wends eastward. The Versailles on East 50th and the Morocco on East 54th, almost under the Third avenue 'L' and certainly not swankily situated, but getting a bon-ton draw, all support the theory of flowing eastward from Broadway.

The big on-Broadway spots such as Paradise, Hollywood, etc., are clicking better than ever, ascribed to the usual flow of transients plus improved theatrical condition. Theatres in the Times Sq. sector stimulate biz for the adjacent eateries before and after the curtain.

REICH WARNS MUSIC PUBS TO BE CAREFUL

Berlin, Dec. 22.

Union of German Music Publishers has been informed by the President of Reich's Music Chamber that great caution should be observed in offering compositions of works 'not wanted.'

Union had inquired whether Mendelssohn, Offenbach, etc., would come under the ban and whether their names would have to be taken out of catalogues still on file.

Official reply said there would be no immediate prohibition of such works, but in the future new catalogues must refrain from offering any such 'unwanted numbers and names.'

Waring on NBC Jan. 17

NBC's share of the Waring program (Ford) has now definitely acquired a time and date.

Will hit the Blue each Friday, starting Jan. 17, from 9:30 to 10 p.m. CBS retains a similiar Waring stanza on Tuesday eves.

Farley-Riley combo, now spotted at the Onyx club, New York, has gone under the Rockwell-O'Keefe management.

After seven months in the east, Tom Coakley and his orchestra open a three months' engagement at the Hotel St. Francis, San Francisco, Jan. 1.

Speed Boys

Hollywood, Dec. 29.

In seven days' elapsed time Richard Rodgers and Lorenz Hart landed here, dashed off two numbers for Pioneer's 'Dancing Buccaneer' and were back in New York.

Songs are untitled. Team now working on melodies and lyrics for 'On Your Toes.'

IRVING BERLIN ON WRITING FILMUSIC

By ABEL GREEN

Among 1935's filmusical outstanders was 'Top Hat,' which brought Irving Berlin to renewed attention as a song hit knocker-outer.

Berlin's experience in Hollywood, at first strictly a business proposition ($75,000 for the songwriting chore, against a percentage of the gross, which may double that amount) quickly assumed an adventure. Berlin, vet songsmith that he has been, realized that the creation of filmusical material had to assume the proportions of an oracular proposition, and not merely the fashioning of a ditty to fit a situation.

It meant that the songsmith in writing for talkies had to guess right the very first time. Berlin wrote 17 numbers for 'Top Hat' and picked five. If it weren't for a studio suggestion for a spec dance number there'd be only four, and 'Piccolino' would have been discarded.

But apart from placing a new valuation on the importance of the songwriter as a definite artificer for the screen, it meant that the songs had to be more certain of clicking at first hearing almost, else their value is nil, and ofttimes negating the boxoffice chances.

Berlin found it harder working on a film score than doing 20 different song items as one does for a stage production. There, too, only a couple of songs may stand out, but there's considerable patter, chorus numbers, openings, finales and seemingly inconsequential build-up which requires just that much more effort to contrive. Furthermore, comparison between a stage and screen production is that there is always the advantage of the road break-in. Not so for films. Once it's in the can, that's that. Even the previews, retakes and mayhaps even remakes doesn't achieve the same public warming-over, the same moulding process as after a series of performances in Baltimore, Philly, Washington or Boston, prior to Broadway.

4 Nos. on 'Hat'

As result Berlin found it took him four mouths to fashion 'Top Hat,' constituted 50% harder work on the whole, and necessitated the creation of what must perforce be 'instantaneous' hits. If the song isn't there as a quick click, to fit the situation, it's no good.

No amount of radio builder-uppering in advance helps. For one thing, from the Hollywood and boxoffice angle it's a hindrance rather than a help. If the songs are there, they'll be overplugged and the b.o. values are militated against. If not there, it won't help much—and the same thing also happens, overfamiliarity of the song pattern.

A successful filmusical and its score must sort of rise to popularity coincidentally, keeping pace between the radio plugging and the boxoffice response. Thus it's a mutual beneficial affinity. The only benefit to the surprise song hit may be to the publisher and songwriter, but since Hollywood underwrites everything, Tin Pan Alley has now assumed a new regard for the preservation of the film capital. That's a prime consideration, especially when the music publisher is a Hollywood-financed entity. Irving Berlin, Inc., is not, but when Berlin, individually, has collected $75,000, that's something else again.

The censorship angle also is no small item for the songsmiths of the screen. The ordinary pops which rhyme sophisticated lyrics and perhaps suggest pash romantic situations can't chance that when incorporated into a screen production intended to play in the hinterland cinemas.

'Capri' copyright owners could collect for the use of their material.

Paris Nite Life, 1935

By Bob Stern

Paris, Dec. 22.

It's a habit of visiting Americans to say that Paris is not gay any more, that there's no night life left. That isn't true. There's still plenty of night life, only it's not as wild as it used to be. It's Frenchier, and the French take their pleasures more soberly than the Americans.

The change is not so much in the night life of Paris as in the Americans. When they come, they don't go out much. They go to bed at 1 or 2, when 6 or 7 used to be the rule. Why blame Paris for that?

The chief difference between 1934 and 1935 in Paris niteries is that in 1935 things were more settled and steadier. The year before there was a little vestige of boom ideas. Lots and lots of spots, some of them big, kept opening up, particularly at the beginning of the season and at turning points such as just before Christmas, and they kept closing again just as fast.

In 1935, on the other hand, there were relatively few new openings, and not such a terrible epidemic of closings, either. The nite clubs seemed to have found their level; steady appeal to the local trade, lower prices, quiet class in certain spots, popular gaiety in others. Considering the drops in the cost of drinks and even a certain small measure of tax relief, business has not been so bad.

Changes in where people go along toward midnight and after have not been very great during the year.

The big night section remains Montmartre. Some years ago Montparnasse made a bid for the trade, but couldn't hold its gains. Montparnasse remains a cafe neighborhood, where international Bohemians and those who would like to hang around all evening drinking cafe cremes and bocks, and occasionally fines a l'eau, but there are relatively few places offering entertainment.

The Jockey, and the Villa, where Joan Warner danced before she left on tour in the fall, where very nearly alone during 1935, with the exception of a few more or less popular dance halls without shows. In Montparnasse people don't go to shows: they're a show in themselves.

Champs Elysees Sector

The Champs Elysees section is putting up a bid for the business, and is actually making progress. But in real night spots it is still deficient. There aren't enough of them yet to make owlish people like the neighborhood; if you don't like the place you're in, you can't step out in the street and have the choice of a dozen others. There are Harry Pilcer's new place, and the Villa d'Este and a new little one called the Sardine Can, and Boeuf sur le Toit—but what else? Not much.

The Champs Elysees was rather the neighborhood of big daytime and early evening cafes, in 1935. Triomphe opened around New Year's, and the Florian—both enormous places with sidewalk tables—adding to seating space of the Colisee, the renewed Rondpoint, the Marignan, Tortoni's, Fouquet's and a dozen smaller places.

For just a bite after the theatre, these places were popular during the year, as well as a number of cafes in other parts of town, including the Opera-Madeleine section. Weber's, in the Rue Royale, has always been popular with the French for supper snacks—Welsh rarebits, oysters, special sandwiches and things like that. There is no show, nor band. Another of the same type, but a bit off the beaten track (unless the show you're coming out of happens to be at the Comedie des Champs Elysees) is Chez Francis at the Place de l'Alma. Maxime's, hot spot of the '90's, has done a comeback, too, since Albert, of the Ambassadeurs, has been head waiter there.

ontmartre Still Tops

For real niteries, there's nothing like Montmartre.

The class spots that have been going for several years held their position in 1935. Chez Florence, sponsored by Victor, remains the place where you can see most of the name personalities of Paris, American and otherwise. As in previous years, the place has no show except for the opening of the season. This fall the opening attraction was Nora Williams, brought over from London; now, there's just Willie Lewis' colored band, which sings as well as providing some of the best dance music in Paris, and the customers themselves, who love to look at one another.

Two Russian places are holding their own among the high class trade: Scheherezade and Casanova. At the latter place the current attraction is Revva Reyes, little Mexican singer who has been in Europe for years now. A newer and perhaps even more prosperous spot of the same type is Monte Cristo, which emphasizes gypsy orchestras as pullers-in. Those spots are all small, and very thick with Continental atmosphere, and depend mostly on champagne sold on a sliding scale, with perhaps $10 a bottle a fair average.

Most of the newcomers in 1935 are places a little less expensive, really livelier and getting a Frenchier trade. Les Nuits Bleus classes as one of these, a spot which at the beginning of the fall season, at least, made a real effort to give a good show, and made offers to most of the outstanding American acts coming to town, although in many cases not big enough offers to induce them to stay.

Even more successful, as a novelty, is the Grand Jeu, a sort of annex to Tabarin, on the corner of the Rue Victor Masse and the Rue Pigalle. This place is plugged in the Tabarin show as where to go later in the evening. It has a good French band—Maurice Toubas'—lots of people hanging around to see that the customers have a good time, and an ingenious device to make the floor seem full all the while; the orchestra is on rails, and when the room is empty it closes down on those who are in the place, reducing its size.

In addition to these, there are innumerable places of approximately the same class, far too many to name, which in 1935 were a bit steadier than in previous years. Along the Rue Pigalle and the Rue Fontaine there's one at almost every door. When you walk along these streets at two or three o'clock, Paris looks as gay as ever, with the exception that you don't hear much American and you can cross a doorstep without needing to fear that all your dollars will be gone before you get out.

Among them, special mention should be made of Le Trone, last season called La Noce, operated in a very noisy, middle-class, French way by a female impersonator calling himself O'Dett. He gets the crowds, and sells very little champagne.

The Strip Joints

There are also a couple of places specializing in stripping: Eve, and Chez les Nudistes, which used to be Zelli's in the bonanza days. There's one eminent Negro place. Melody's, on the Rue Fontaine near the corner of the Rue de Douai, where a good number of the American Negro performers now in Paris find work.

Across the street is a spot which is in no sense a night club but which is one of the liveliest spots, all night long, in the neighborhood: Boudon's cafe, where the colored entertainers of Paris all hang out. This is an ordinary French zinc bar, and many of the customers are Negroes from the French colonies, but the Americans go there, too, and the spot is as close to Harlem as any place in Paris.

The Creep Joints

The strictly dance halls, in 1935, did about as good business as any places in Paris. Two places are outstanding: one in the heart of Montmartre, the Ange Rouge, which keeps open all night and during the past year has become one of the most popular places in Paris with girls of the stenographer class to get their exercise. The other is the Colisem, a bit further east in the Rue de Rochechouart, older but still keeping up its end. Both of these places are primarily for dancing, and anyone dances with anyone else—you don't have to bring in your partner—but they do just a spot of entertainment sometimes: a little lottery, or a ballroom team, or something of the sort. Colisem, progressive and with its eyes on the United States, has introduced taxi girls. No other places have followed suit.

The old Bal du Moulin Rouge, which also is primarily for public dancing, stepped out in 1935 into the entertainment business, and now gives something which may be characterized as a floor show. Besides a ballet, it sometimes uses an English line and a few acts. American turns that don't ask too much can get a few weeks' engagement here. This is a new development in the strictly dance places.

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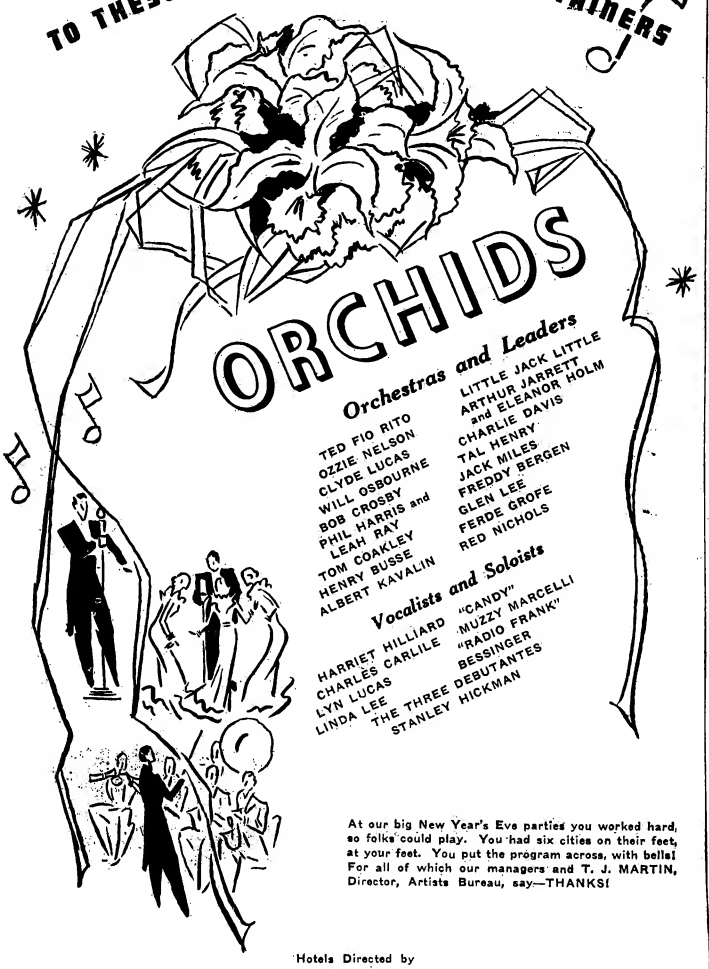

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RENAISSANCE OF NITE CLUBS

By Abel Green

National economic conditions being admittedly better, the niteries are benefiting proportionately. It's axiomatic that when folks want to step out of nights and play times must be good. Perhaps no better index of the national financial batting average is to be had than at a hot night spot.

The people, of course, deter ine whether or not the improvement is general or just limited to a handful of illegitimates, such as obtained for a limited period just before and after repeal. That the mass points are doing mass biz is ample enough reflection on upped conditions.

In line with the bull market for the niteries around New York, and in every key city throughout America, there were certain trends and manifestations in the past year. Most salient of which is the Gallicizing of America. It's no idle statement that New York today is more Frenchy than the Paris boulevards.

Similarly every key city has its centre of nocturnal divertissement and diversion where leisurely dining has become a renewed American art; where vintages in the cellar are beginning to mean something; where it's apparent that the same fol-de-rol that obtained in Paris, before Wall street laid an egg, can be had right here at home. Besides which, it's all very necessary in view of the rate of exchange and the political boiling pot on the Continent.

The yen to step out manifested itself in sundry manners. Schrafft's chain of ice-cream parlors and dainty-sandwich dispensaries started serving scotch with whipped cream and rumbas with maraschino. The Childs chain of eateries likewise was dispensing pancakes with m. c.'s and swing music.

The French Casino on Broadway remains the big money-making outstander, opening with the new (second edition) 'Folie Parisenne' to a $50,000 gross. A Miami counterpart opens in mid-January.

Cabaret-Theatres

Casino de Paree, N. Y., which started the cabaret-theatre vogue two years ago, gross upwards of $40,000, started slipping through a combination of circumstances; (1) when it opened a competition to itself, in the form of a Manhattan Music Hall, around the corner on Broadway and 54th street, and both started knocking off the other. The managerial tiffing, resulting in Billy Rose's walkout, capped the climax. In the late winter of this year the Casino de Paree, Inc. took a financial bath, listing $121,000 in liabilities and $116,000 in assets.

Washup of Harlem was prophesied, but after readjustment of tariffs, waiving of the couverts, etc., Harlem is doing a valiant comeback, flourishing on the psychology of slumming in the black-and-tans. Connie's Inn, however, decided to physically transplant itself into the old Palais Royal at Broadway and 48th street.

Barney Gallant 'retired' and his erstwhile partner, Arnold Rossfield, with Nick Prounis (ex-Nick and John), backed by a Greenwich Village syndicate opened the Versailles on East 50th street. It's been cleaning up ever since. Whereupon Gallant established an East 54th street Gallant's, after many years in the Village.

Joe Zelli forsook Paris for several New York ventures, all not so good, and Boris Thomashefsky, dean of the Yiddish tragedians, transplanted his thespianism to the accompaniment of a mixed shiksa-kosher chorus into an East Side nitery known as the Roumanian. Fan dancers also became part of the new East Side night life.

The cabaret-theatre vogue forecast a whole string of 'em, but not until the late fall did the first such spot open outside of N. Y., the Mayfair Casino, Cleveland. Initial fever of converting theatres into cabarets finally prompted somebody to suggest ripping out the tables and chairs putting seats into the place and converting it into a theatre. But so far it's a bust, probably too big for the town.

West 52d street, New York, heritage of the prohibition era, with its row upon row of speakeasies, is the 'Montmartre of New York.' There are now between 20 and 30 niteries of all types, prices and ranges congested within one block on West 52d, Fifth to Sixth avenues. It eclipses the bistros, bars and boites of Paris' famous hilltop Montmartre when they were scattered all over Place de Clichy, Rue Pigalle, and Boulevard de Clichy.

Last New Year's grosses of $25,000 for the Big Night indicated to the class hotels that there was big coin in this nitery racket. Accordingly all started simulating the class speakeasy atmosphere of the pre-repeal era, installing attractions in trickily decorated rooms. In recent months a wholesale name-band comeback was essayed. This brought back also the 50c and 75c couvert (doubled on Saturdays and holiday eves).

Fancy Coin

Nitery attractions became limited and good ones enjoyed fancy figures. To this day there's but a handful of surefires, and the tops can get from $2,000 up to $3,500 a week.

Hotels also became class-conscious on the formal dress and otherwise, as did some of the other spots. Few have been able to get away with it, and the hotels found it wisest to operate two rooms, one for the informal patronage and the other for strictly formal supper dansants.

Socialite entertaining vogue continues with Eve Symington at the Hotel St. Regis' King Cole room (N. Y.) proving a big draw. Hector's Club New Yorker clicked with Beatrice (Timmie) Dobbin, schoolmarm from the fashionable Foxcroft (Middleburg, Va.) finishing school who gives out hotcha at the ivories, and now has Alice Hathaway Burrage of the Boston Back Bay sector. Chateau Moderne even advertised for a debutante chanteuse. Others likewise essayed it. Elsa Maxwell extended her socialite party m. c.'ing into framing galas in the niteries, latterly at the Versailles. She started at the Casino de Paris, now no more. Place Piquale, which flourished with the first socialite songstress, Miss Symington (Senator Wadsworth's daughter) is likewise no more.

The Fred Astaire filmusical vogue was and still is reflected in increasing scope for ballroom teams. All the hoofers credit Astaire with having made America more dance-minded, and reflecting accordingly in their favor, on renewed vogue, increasing salaries, etc. As result, Tony and Renee DeMarco, Veloz and Yolando, Ramon and Renita, Rosita and Fontana, Dario and Diane, Lydia and Jeresco, Medrano and Donna, Maurice and Cordoba, Minor and Root, Gomez and Winona, Stone and Collins, Fowler and Tamara, David and Hilda Murray and kindred combinations became name attractions in the smart spots.

Philip Morris cigarettes conceived the idea of free shows by routing Marshall Montgomery, vet vaude monologist into the better hotels and cafes, to plug the cigaret brand as a free attraction. The ventriloquial dummy was the keynote in the free sampling of the P. M. cigs.

$3 Tax

The $3 tax thing for a time jazzed up the radio wires for the hotels and cafes and hurt biz. Some name bands preferred Jersey summer engagements rather than in N. Y. in order to land that wire, deemed so valuable for the national exploitation. That's been adjusted now. When business brodied the N. Y. Hotels Ass'n had to make a deal with the musicians union.

Summer saw a paradox nationally. Roadhouses didn't do as well as expected for the reason that the better cafes, hotel grillrooms and restaurants had fortified themselves with cooling plants. People refused to risk the congested highways (a problem around New York's Pelham and Merrick roads, as well as in Chicago) and found it more expedient to cool off right in midtown, in an air-cooled grill or roof-garden, a taxi drive away. That may become an acute factor for the caravanseries next summer as well. It augurs the washup of the roadhouses whose chief appeal anyway is the gambling. If the gaming casinos are tabu they can't get out even.

The NRA in the spring and summer, before the historical U. S. Supreme Court ruling, had put everything on a five-day week and accordingly the in-town spots thrived solely from Monday through Thursday. Friday night they all scrammed town for the weekends and the niteries suffered, although there was some compensation from the heretofore poor Mondays and Tuesday now becoming live nights.

F. P.'s Out

License Commissioner Paul Moss in N. Y. nixed female impersonators on a wholesale basis, but the saucy lyric songsters continued in the smaller joints, another heritage of the hideaway speaks.

Last winter Havana looked set to reclaim its share of the American tourist trade until the internal political strife again scared cruise ships away. It's a gamble for this winter.

The money-making Hollywood cabaret-restaurant on Broadway sold 50% of itself to Abe Lyman, the band leader, who also acquired a piece of the Pavillon Royal (N. Y.) roadhouse with Joe Moss.

A new gag was Leblanging niteries—a blanket cut-rate system for the lesser joints which made deals for reduced combination rates to tourists, visiting fireman, hillbilly trade 'n' such.

Gang murder of Chink Sherman upset the Paradise restaurant operations and N. T. G. (Graniund), m. c. and show stager from its inception, was out.

Jack Rockefeller's saloon, as the kiddies started calling the swank Rainbow Room atop the 65th floor of the RCA Bldg. in Radio City, engaged the Market Research Corp. of America to cross-check a selected list of nite loafers who voted 85% in favor of snappy dansapation as the first requisite; 11% who put food, service, nice environment and other entertainment on top of the list; and 4% who didn't care for anything in particular, but for some indefinable reason patronized this or that spot.

On the economic side, there were a few usualities. Marie Voisin, Inc. (Jim Healy's spot on West 52d street where Jack Whité and Joe Frisco hold forth) filing one of those 77b reorgs. So did the Central Park Casino, Cafe Rene, Inc. (Vincent Sorey), Barney Gallant, Inc., along with other minor fold-ups. The Auditores essayed Le Mirage, smart room, but little biz.

Money-making outstanders remain, as in recent years, the madhouse known as Leon & Eddie's with a $15,000 weekly gross, some weeks, which means plenty of net, considering the nut. Bill's Gay Nineties has also been a clicker. The very snooty El Morocco on East 54th street, almost right under the Third avenue L (and, hence, a not particularly swank locale) is said to be netting $6,000 a week, some weeks, to John Perona. It's another speakeasy holdover and Perona's attempt at exclusivity remains per usual. Ditto Jack and Charlie's, alias No. 21, with its high-hat attitude, fancy tariffs and turnaway trade.

GermanBands

Berlin, Dec. 22.

Ultra-swank niteries, such as the Casanova, the Eden-Pavillon, the Gurmenia Palace, Circ's and a few others make no secret of their regret that present conditions do not permit bringing foreign name bands back again.

In the case of the Casanova, this once famous resort has given up hope and put down the shutters after losing quite a little fortune with its last ray of hope, Bernhard Ette's orchestra, once regarded here as the biggest magnet among German dance bands.

May be it wasn't entirely the fault of this congregation—times had changed and the foreign suckers were not coming any more, while the home suckers stayed away entirely. Not from lack of coin, diplomacy told them to behave in public.

The happy days when Paul Whiteman jammed 'em in at the Gross Schausspielhaus, Max Reinhardt's large playhouse; when Sam Woodling came direct from New York to the Gurmenia with 15 colored boys and received four grand per week for two solid months; when Babe Egan's Hollywood Redheads and the 10 Bon John Girls played at the Barberina after a month each at the Wintergarten—those days are gone, probably for a long time.

Yet, it would be unfair to say that Berlin has no more class orchestras.

Bands like Adalbert Lutter, Willi Rooss, Barnabo von Geczy, Oscar Joost, Emanuel Rambour, Juan Llossas, Georges Boulanger, Will Glahe, Jose Wolff, Heinz Huppertz, and some others would pass muster in any nitery of note. They can play classics and dance tunes and know all about rhythm—except for clowning.

And they are restricted in their numbers here, for there is a 'negro jazz' ban which is a great handicap.

Luther Patrick, WBRC comic and lawyer of Birmingham, is a candidate for Congress.

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Year in Vaudeville

By Joe Schoenfeld

The past year in vaudeville could just as well have been five seconds. What's left is just the spirit of a once tremendous business. Now it is a decadent art, blasted by a combination of circumstances which forestall even the wildest dreams of a comeback.

In '35 vaudeville practically remained at a standstill. An act could get the same amount of work as in '34, but that was all. The business stood still while most other forms of amusement at least partially recovered their pre-depression standing.

Working against vaudeville was vaudeville itself. It failed again to come up with something new in '35 to expedite its own salvation. As strictly vaudeville, it no longer held box office appeal. Stage shows or not, it has become increasingly plain to theatre operators that its the screen feature that counts nine times out of 10. Vaudeville has as much as told the circuits, 'My showmen, writers and headliners are gone, but hold me on for sentiment's sake.' the circuits prefer black ink to sympathy losses.

That the circuits had dropped even their faintest vestige of sentiment towards vaudeville was clearly shown last summer, when Loew's, which became vaude's foster-father after RKO lost interest, shaved its playing time from 11½ weeks to three. Vaude had failed too long at the boxoffice, so out it went, the circuit retaining stage shows only at the State, N. Y., and in Washington and Baltimore. The banner of vaudevile leadership again whipped over RKO because of its 10 weeks, but in the old days the smallest independent booking office had this much playing time, and in most cases more. RKO retains vaude in certain spots only as a necessity and its theatre operating department is apparently still looking for an out.

Just A Buffer

To the circuits vaudeville is now only a buffer in competitive positions, or to bolster exceptionally weak film product. But even in the latter instance, the circuits think that vaudeville is a less profitable cure than double-features. With vaude there are the usual attendant booking, stagehand and musician worries, while pictures come in cans and there's only the operators, who are there anyhow, to think about.

Vaudeville is easily dispensed with—and the public hasn't as yet howled very loud. If the public would support vaude, the operators, who in the past six years have become 100%-picture minded, would not and could not jerk the stage shows. Regardless of what propagandists say, the dollar sign still speaks louder to a theatre operator than his personal likes and dislikes.

One of vaude's major weaknesses is its complete lack of strictly vaudeville headliners who can draw to the wicket. This means that theatres must go into the outside brackets of show business for box office attractions. In '35, with the exception of two or three units, the stage show biz had but two box-office smashes—Major Bowes' Amateurs and Jack Benny—the former coming strictly from radio and the latter built up by radio. Amateur night was originally born in the old time music halls, later becoming a popular gag in the burlesque and variety houses, but never in the past did it reach the b.o. heights it attained in '35.

Bowes found himself in the $1,000,000-a-year earning class within three months after his first amateur unit opened in a theatre. He staged 10 units, but all the staging entailed was putting together 10 simon-pures acts with a couple of pianists; no scenery; no costumes. Each unit got $4,500 weekly guarantees, plus percentages, and Bowes' profits were enormous.

Success of the Bowes' units started anew the amateur cycle all over the country. Smaller theatres which could not afford the stiff price asked by Bowes, staged their own amateur nights. In many cases they tied in with local radio stations—in some instances the amateur contests were unsponsored—and on the average the theatres stopped up.

The local amateur shows were an extremely cheap type of entertainment, the tyros in hardly any instance costing the theatres more than $100 (prize money) weekly—and musicians (with the exception of a pianist) and stage-hands were unnecessary. The cheapest vaude show costs a theatre $750 a week, not counting the expense of pit and stage crews. So, besides talking pictures, radio and pro-picture theatre operators, the vaudevillian had something else to squawk about in '35. Amateurs had shown the operators another way of getting rid of vaude.

But the almost incredible success of theatres with the sponsored and otherwise simon-pures could only have been possible at vaudeville's lowest ebb. When variety was at its height, with its horde of known headliners, the amateur contest was strictly a gag either for comedy or locality good-will. In those days vaudeville itself held the box-office lure along with all the necessary entertainment values. It would have taken a truly great psychic to foresee an amateur troupe getting more than $10,000 for one week in theatre.

When the amateur fad passes out, as it has already started to do, the theatres will have to find another box-o ce hypo, but they don't seem to be looking for it in vaudeville. The latter now lacks too much and holds too little to look like an important future factor in the entertainment world. Besides its headliners, vaudeville's comedy acts are also passing out. Comedy formed the base of vaudeville's popularity. Without it, a vaudeville show is just a parade of specialty acts which belie the word 'vaudeville.'

Units

Aside from the amateurs, about the only existing barrier against the complete extinction of popular stage shows is in their form of units. With or without names, these productions maintained a better average pace at the box-office than the straight five-act vaude shows. But the barrier began to display the same deficiencies which stifled the picture house presentations almost as quickly as they came into being and under ined vaudeville. The units started to all look alike. Patrons of those theatres which played units steadily could see a difference in the shows only in the titles.

It was in connection with units that vaudeville received its most deadly blow in '35. Nudity entered its ranks for the first ti Producers with short bankrolls and few ideas, who wouldn't think up a means of changing the already too-familiar pattern of the units, went in for burlesque-showmanship to satisfy booking office demands for box office attractions. The fan dancer was almost puritan in comparison with the unit producers' innovations. Burlesque strippers came into vaude for the first time and, going even further, whole troupes of chorus girls were stripped down to the outicle.

Stripping, more than anything else, killed burlesque. Vaudeville should know that, because it superseded burlesque, which was the family entertainment in the old days. When burlesque got smutty and nude, vaudeville displaced it. That vaudeville should turn around and make the same mistake is not only a sad commentary on the intelligence of those currently in control of the business, but also sure-fire notice that vaudeville had named its own poison.

With nudity, vaudeville loses its last distinction. It passes out of the picture as a family entertainment.

What's Left

All that's left of vaudeville at the start of '36 is 24 weeks booked by the major circuits out of New York, and slightly less than that by all the indie bookers combined. There's but two weeks of circuit vaudeville in New York City, Loew's RKO's Tilyou, Coney Island, a four-day stand, and Jefferson, also four days. The presentations at the Roxy and Music Hall comprise the remainder of the major stage time in the Metropolis.

An illuminating fact on how r vaudeville has fallen—and from where—can be gleaned fro the route lists of eight years ago. In October, 1928, the subway route in New York comprised 35½ weeks of major circuit time alone. Loew's had 11½ weeks in New York and its immediate vicinity; RKO had 18 weeks; Pantages had one week and there were five picture houses playing presentations. At that time there were at least 15 weeks; of independent vaudeville in Greater New York, for a grand total of more than 50 weeks.

As '35 drew to a close, there were hardly more than 50 weeks of vaudeville, circuit and indie, in the entire country and a good portion of this time, because of the low budgets, was unplayable for most acts.

Acts in and above the $500 weekly class today cannot hope for more than 20 weeks work a year, and in most cases the average is 15 weeks. Playable acts below the $500 salary (but usually far below) can rate about 40 weeks if they can stand the gaff of one and two-day stands as a steady diet.

The major portion of stage time currently in the United States is for $150-a-day units. Enough theaters to comprise about 40 weeks of playing time are now using such shows, almost all of them turkeys containing no more than 20 people and in some cases as little as 14. They make their jumps in automobiles, sleep in boarding houses, and usually play the type of theatres that have been depicted so often when a writer pictures the rise of a performer and the road he had to travel to get to the top. In comparison to these houses, the old family-time was strictly a route of Radio City Music Halls. But, more so than the theatres themselves, the conditions encountered in playing them are heart breaking.

A single comic can hope for $75 top per week in these units; two, three and four-people acts from $125 to $200; chorus girls rate $20 to $27.50 weekly, and rarely the latter.

ings

Considering times, perhaps these salaries aren't so bad, but the actors can't always collect. Strandings of $150-a-day units were common during '35. Four different American shows were stranded in Canada alone; several were left holding the bag in the south and midwest. The acts took it on the chin and had to pass it off—the NRA and its complaint bureau were gone and the policing of the Variety Managers Association (VMPA) had faded long before that. A performer's recourse now against gyppery is in the civil courts, but with most of the producers on a shoe-string and irresponsible, a civil suit is practically hopeless right from the start.

Besides the strandings, acts in the cheap units also have to worry about imminent salary cuts. Producers out on any excuse, and many times without an alibi, and for an act in these shows to receive only partial payment for a week's work is more common than not.

All in all, between the cheap units and the 'new faces' supposedly being supplied by amateur shows, it would seem that vaudeville is starting all over again. But it looks more like a last dying effort to hold on to the little that's left. The ghost of the present is living with the ghost of the past.

Those M. C. Days

By Joe Bigelow

From 192 to 1929—those were happy days. The gold rush period of the stage show business; more acts working and more theatres open than at any time before or since. Higher salaries and bigger audiences than variety entertainment ever enjoyed.

But those days are gone, and even the memory scarcely lingers on. They have left their mark, however, on the show business of today. They were the storm before the lull. They, more than any other factor, sent vaudeville on its way to the embalmer's. They spawned shows and salaries with which sluggish vaudeville could not compete. They licked vaudeville, and after vaudeville died they died too. The result is the present vaudeless era.

But beyond cause and effect, what about the people of the presentation shows? Where are the m. c.'s who remained as long as four years in one theatre, whose local popularity was fanatical, who were the backbone of the presentation policy? And what about the acts that played and played and played—the satellites of the m. c.'s and the secondary but strong favorites in the affections of a push-over public? There were names in those days that have been forgotten, but in those days they were really names.

Of the many players theatrically born in the presentation era, a few have since gone on to greater triumphs, but not so many have even succeeded in hanging on in show business. Of all hectic periods in stage show annals, this last upward surge of stage entertainment was the most fruitful financially but the least productive of talent which could stand the test of time.

Present day names that sprouted from in front of stage bands are not numerous. They include Ginger Rogers, Ruth Etting, Nelson Eddy, Bing Crosby, Ruby Keeler, Mitzi Mayfair, Helen Kane, Lyda Roberti, Ray Bolger, Hannah Williams (Williams Sisters), Dave Rubinoff, Jackie Heller, Ben Blue, Horace Heidt, Walter O'Keefe, Johnny Perkins, George Givot and Benny Meroff.

There were m. c.'s who, in their respective best towns, had more influence and were better known than the governor of the state. Paul Ash was the top example, the leading figure of the presentation era and the symbol of his time. Another was Dick Powell who went from Pittsburgh to pictures, and another was Vic Meyers who now owns a Sattle night club and is Lieut. Gov. of Washington.

Other similar idols of that day were Freddie Stritt, Georgie Stoll, Charlie Lutz, Charles Kaley, Walter Blaufuss, Walt Roesner, Dave Schooler, Owen Sweeten, Sammy Kahn, Art Kahn, Al Morey, Ben Black, Charles Melson, Walter Davidson, Verne Buck, Emerson Gill, Jules Buffano, Gene Rodemich, Frankie Masters, Buddy Fisher, Monk Watson, Cliff Nazarro, Del Delbridge, Mark Fisher, Al Short, Ted Leary, Bennie Kreuger, Al Evans, Brooke Johns, Bert Frohamn, Eddie Lawton, Charlie Craft, Russell Cooke, Lou Kosloff, Lynn Cowan, Al Mitchell, Eddie Magill, Eddie Moran, Roy Dietrich, Al Lyons, Hermie King, Harry MacDonald, Roy Sedley, Wesley Eddy, Frank Jenks, Frank Beaston, Charles Dornberger, Dell Lampe, Joe Kayser, Sam Jack Kaufman, Gene Morgan, Ted Claire, Ed Lowry, Al Belusco, Al Kvale, Rube Wolfe, Benny Ross, Bob Nelson, Eddie Perry, and Eddie Peabody.

Organists

But of all figures in the presentation days, none was so typical of overnight elevation than the organist. They came from schools, churches, and all over. Many were ex-pianists who never could have attained such eminence at the keyboard. Most of the boys used slides and asked the audience to join in the chorus. In those days audiences had little else on their minds. So the organists were a vital part of the entertainment and lots of 'em were unquestionably boxo ce faetors.

Almost all the pipers were famous in their communities. That was only six years or so ago, and some of them were . . Henry Murtagh, Henri Keats, John Hammond, Eddie Dundstedter, Leo Terry, Albert Brown, Albert Malotte, Edward K. House, Jim Thomas, Edmond Fitch, Ed Meikel, Chauncey Haines, Herb Koch, C. Sharpe Minor, Arthur Gutow, Cy Graves, Melvin Ogden, Homed McDonald, Larry Goldberg, Merle Clark, Al Hegbom, Milton Charles. Of the organists Jesse Crawford seems the most prominent in holding on past the decline of the presentation.

Presentations arrived overnight and departed the same way. They were the offspring of a mad era in which heavy coin was to be had without much preparation. A stage band, a pleasant m. c., a backdrop and three or four acts was the recipe. Theatres were so big the audiences seldom saw the actors' faces, and the actors didn't care to see the audiences. Conditions were directly opposed to the general development of great talent, since everything went and the acts were not required to exert much effort in order to be successful. Singers and dancers with any natural ability were surefire. They are not surefire today because few learned the ropes in the easy-going presentation days.

The most neglected entertainment phase of the period was comedy. The theatres were too big to permit it. Few comedians of note emerged from the stage band shows, and that more than anything else was, perhaps, the reason for the gaudy but unimportant imprint left by the good old m. c. days.

Coffee Without Cake

By Joe Schoenfeld

Aside from the sudden metamorphosis in the positions of the Loew and RKO-franchised agents last last season, the general condition of the vaudeville agency business was unchanged in 1935. Circuit and indie booking setups remained the same, and, while playing time varied in certain booking offices, the aggregate afforded the agents no more of an income in '35 than '34 dribbled upon them.

Yet '35 holds one distinction, dubious though it is: It saw most of the hard-tack agents toss in the sponge so far as holding out any hope for a vaude comeback is concerned. It saw the agents reduced to a Hopeless Brigade as well as a Starvation Brigade.

The convineer was in seeing almost other phases of show business at least partially come out of the depresh, while vaude still remained in the doldrums. Otherwise '35 was almost a twin to '34. Even Lleense Commissioner Paul Moss hounded the reps as zealously as he had done the year before.

Considering the extremely low state of vaudeville—the shrunken time and the low budgets established by theatres for stage shows—the agency ranks remained remarkably at full strength. Many of the reps claimed they would step out of the business, but, because they either couldn't find anything else, or else a lingering spark of vaudeville hope remained with them, all of them stuck. Many of them, however, remained in name only, their selling being practically nil.

A conservative estimate of the number of vaude reps in New York is 150. Against this number there are less than 40 weeks of circuit and indie playing time being booked out of N. Y., which boils down to 200 acts bought weekly. This gives each agent the average sale of 1¼ acts weekly, with the result that at least 75 agents have had to reduce their operating expenses to such an extent that their offices are virtually in their hats. An agent with a paid-up secretary is a wealthy man.

The switch in the positions of RKO and Loew agents occurred last August, when Loew's, with strong film product expected, suddenly returned its vaude book from 12 to three weeks. A couple of weeks later RKO amplified its playing time from five to 11 weeks, and the control of acts switched to the RKO agents after being nearly four years with Loew's. It was a severe blow to the incomes and prestige of the Loew salesmen, yet the windfall for the RKO reps was not as great as it seemed.

For one thing, there are twice as many RKO-franchised agents as there are Loew's, and a virtual monopoly had been established on the RKO booking floor by the Simon Agency and nearly all of its confreres were left strictly holding their franchises.

A combination of circumstances permitted the Simon office to establish the freeze-out. One is the fact that it is the RKO rep for the William Morris agency list of acts (the cream of the vaude acts still in the business), while the Simon's slide-thera are Loew's and indie weeks in the midwest exerts considerable influence on unit producers, who, for two immediate weeks, grant the Simon office representation of their productions. This was sharply illustrated at the beginning of the season, when Ferdie Simon obtained representation for practically every worthwhile unit produced in Chicago.

Without units, which bring the largest com issions aside from the occasional selling of a name, agents must be content with what amounts to a 5-and-10c business. If they can maintain a volume of sales, they can earn a living, but hardly more than that because of the little available playing time and its nature. Of the approximately 40 weeks booked out of New York, only 26 weeks are major circuit time and the remainder in indie theatres.

Circuits have tri med their budgets, true, but not quite as much as the indies.

Latter were formerly the coffee 'n' cake houses, but in the past year they dropped the cake.

BUFF. GAYETY'S VAUDE

Buffalo, Dec. 2.

Gayety, former burlesque house, reopened with vaudfilms Christmas Day under management of Dewey Michaels and Nate Boasberg, also operators of the Palace (burlesque).

Six acts booked from New York by George Godfrey and picture. Four a day and five on Sundays.

IN THE GOOD OLD DAYS

With Walter S. Butterfield

Just 51 years ago, May 1, 1884, I walked into the old Grand Opera House in Columbus, O., as a door boy and thought I was a showman. Very quickly, I advanced to inner door swinger, usher, chief usher and door keeper. Two years later I became treasurer of the Comstock Opera House, as well as the Grand Opera House in Columbus.

During my treasurership I sold tickets for Booth and Barrett, Robson and Crane, Minnie Palmer, Lotta Crabtree, Clate Claxton (who was in the big Brooklyn fire, later), Joseph Jefferson, A. M. Palmer's company, Henry Irving and Ada Rehan. Later on came Minnie Maddern Fiske, Maurice Barrymore, E. H. Sothern, Richard Mansfield and Maude Adams, to whom I was introduced when she was with her mother, Annie Adams in Charlie Hoyt's farce, 'A Midnight Bell.'

1890—'Running Wild'

At 21, I fell in love. er sister, Madeline Merlie, was an actress starring under the management of Fred Schwartz, of Philadelphia. That summer they decided to make a tour to Portland, Ore., over the Northern Pacific and back to Chicago on the Southern Pacific in a farce comedy called 'Running Wild'. They came home to Columbus to rest and rehearse (also to eat). My financee decided to take this trip with her sister and become an actress. However, she refused to go unless Mr. Schwartz made a place in the company for me. I was to act as treasurer and play a small part in one of the plays.

There were 16 people in the company when we started, and I soon began to recognize how bad business was and that Schwartz must have a lot of money to keep the thing going. But in one of the small towns I overheard him telling the landlord that he could give him only so much money and an I. O. U. To secure the I. O. U. he would have to leave with him his dear old mother's watch which had been in the family 50 years. After listening to Schwartz tell this to eight or nine landlords, I found out what kept his troupe traveling.

But business got worse, we decided to get married (in Ellenburg, Wash.), wired home for money to take us back to Columbus, where I found that owing to the burning down of the Comstock Opera House I was out of a position.

1891

During my treasurership at the Grand Opera House, I had an opportunity to do a favor for Samuel Cohen, who afterward was the partned of Abe Spitz of Providence, R. I., in four or five popular priced theatres. While at the time the favor seemed nothing to me, it was a big thing to him, and six months later I was looking for a position and had to go to New York to find it. While parading Broadway I ran into Sam Cohen. The next day he took me to the office of H. R. Jacobs, who was the general manager of the Jacobs and Proctor circuit of melodramatic theatres. He engaged me as treasurer of the Academy of Music in Chicago and I went to work in August, staying a full year at this house which was on Halsted street.

This was the original World's Fair year and, believe me, Halsted lived up to its name as the worst street in Chicago. In the next three weeks I saw one man killed next to the lobby of the theatre and another one held up.

As our first baby was coming the following August, I asked Mr. Jacobs to give me a raise in salary, as it was impossible to live on $20 a week. He increased my salary to $25 and made me treasurer of the Alhambra theatre. This was my downfall. The man I replaced had friends and most of them worked in this theatre. Marcus Jacobs, son of the boss, came in the Saturday evening before Christmas, counted my tickets and boxoffice change, paid me that week's salary and discharged me. I demanded to know why. He said he and his father had made up their minds that it was easier to replace a treasurer than a manager, advertising agent, doorkeepers and stagehands.

1892—'Breezy Time'

I took Mrs. Butterfield and the baby to her people in Buffalo, and left for New York. On arrival I picked up the Dramatic Clipper (or maybe it was the Dramatic News or the Mirror) and my eyes fell on an advertisement where they wanted a treasurer with a traveling company. The next morning, I walked up to a room on a fourth floor where I met the vaudeville team named Fitz and Webster. It was E. B. Fitz and Catherine Webster. She, in her heyday was a soubrette and a serio-comic singer, but at that time had taken on some weight.

Mr. Fitz explained the position and I sold myself at $25 a week. The show was called a musical comedy and the title was "A Breezy Time". There were about 15 or 16 people, all vaudeville acts, and as the owners did all the work all I did was stand at the door, count tickets, put the money in the little handbag and take it back to Catherine. She and Fitz even bought the railroad tickets.

Having plenty of time on my hands, the Dutch comedian suggested that I sell song books at 15c and 25c apiece. I wheedled Catherine Webster into permitting me this privilege and I used to average a profit of $25 to $35 a week. But I told a member of the company, and the firm had me in their room demanding their half.

We were playing a small town in Kansas. It was cold and it was impossible to give a show without some heat in the Town Hall, so we tried to find the manager but found only the janitor. We told him he would have to have a fire in all the stoves if he expected to have a show. He told us that if we expected heat, we would have to buy the wood. So Fitz gave the fellow $2 for wood and demanded to know how the public would know we were going to have heat in the opera house that night. The janitor calmly told him, 'Oh, we'll fix that. I have some signs'. He dug up two sign boards with handles, and on each side of them was painted in large letters—'HOT OPERA TONIGHT.'

'Waifs of New York'

I signed with Harry Williams, husband and manager of the Irish soubrette, Katie Emmett, as manager of his 'Waifs of New York' company. I was treasurer and business manager, for this season. He had a private car in which he carried the entire production, including a very fine, practical fire engine used for street parades.

I played a part in this show. Williams never told me that I was to play the defending lawyer in the third act. I could do because in those days we usually counted the house and made the settlement of the night's receipts by the time the second act was over. This company opened at the Academy of Music, where I had been treasurer the year before, and I was quick enough to speak to the manager, treasurer, doorkeepers and ushers that I would have to have them boost my acting because Williams would be there. Williams said I played the part better than any manager he ever had, but when I no longer had the boys to applaud for me, I became a very mediocre actor. At first, I made up and tried to look important. But when we played one night stands, I went on without any make-up, and with my overcoat when the weather was cold.

In Kansas City we played the old Gillis Opera House. Old timers will remember that it was an extra wide theatre. We set the stage rather close, on account of the fire scene and, in doing so, we left about 100 feet on each side of the openings. I used to go back stage every performance to ride this run of the fire engine. The boys were able to get the horses on a dead run by the time they made the middle of the stage and could stop them before they hit the brick wall on the other side. In fact, the ride was so exciting that the stagehands and actors quarrelled each night to be permitted to ride the engine.

Charles Blaney's Attractions

The seasons of '95, '96 and '97, I was with Charles E. Blaney and his attractions. First started out as Treasurer and Business Manager of a farce entitled 'The Baggage Check' (Blaney and Joe E. Gaites and myself were schoolmates and ushers in the Comstock Opera House in Columbus). Business was only fair with 'The Baggage Check' and I am pretty sure that this was the only show that Blaney had at that time as he was traveling with us, trying to make the company show a profit.

It was Christmas week in '95 that we played a theatre managed by Bard Worrell in Philadelphia. The cast at time consisted of Jimmy Kelly, leading comedian; Lizzy Melrose, soubrette; Madge York, principal singer; a low comedian by the name of Red McGee; a chorus girl by the name of Lida Clark, and an acrobatic comedian named Martinetti, who was the hit of the show.

At this time, Madge York was in love with Jim Gentry who was playing with another company in Boston. They were exchanging letters daily, but on account of snow and the poor mail service, Gentry had not heard from her in six or seven days. He came on to see her, and in the midst of a quarrel shot her dead with Lida Clark in the room as a witness. It was the biggest sensation in the theatrical business that year. We used the press notices that Lida Clark, the eye witness, was still with the show when we went out to play six or eight weeks of one night stands.

Rose Stahl and William Bonelli

After three years with Blaney, I had accumulated a small bankroll and decided to put on a show of my own in '79. Going home to Columbus to loaf (without paying board) I read an ad in the Dramatic Mirror where a man wanted a business manager and booker who would put up one-third of the money in a three-way partnership. I answered the ad and, lo and behold, a letter came back from William Bonelli, husband of Rose Stahl, who was one of the best leading women in stock throughout the country. She had been a big success in Syracuse, Rochester and Albany, as well as Trenton, N. J., her home town, Philadelphia, Pittsburgh and Columbus.

In answering my letter Bonelli told me to call on Lee Boda, manager of the Grand Opera House, who was there when I was treasurer. Miss Stahl had played for Boda in stock, so we knew all about them. Fortunately, Boda gave me a good report and wrote them a letter giving me a good report. So we got together and made a three-way agreement, Bonelli and Miss Stahl to put up two-thirds and I one-third. I bluffed them that I could put up $2,000 and Bonelli bluffed that he could put up $4,000. So we agreed to put up $500 apiece and signed an agreement.

With this $1,500 we made a deposit on the printing, a deposit on the scenery, advanced the actors some money and got all the properties and everything to start. We were so unknown that when we came to hire regular actors we couldn't find any. We went to the Sargent School of Acting and found Helen Ware, who afterward became a dramatic star in her own name, and a man named Powell Slaggett for the heavy. He was a poor actor, but afterward became business manager of Charlie Frohman's attractions and was very successful. Bonelli was leading man and Miss Stahl leading woman and they made the show a success in spite of the cast. We kept the company on the road two years and made a profit the second season.

'Man to Man'

After my two years with Bonelli and Rose Stahl, we separated with friendly feelings. I was ambitious to do a play by myself. This quickly proved to me how little I knew. But out of my knowledge came a play entitled "Man to Man" which worked out the season of 1900. This was just about as bad a show as was out that season. To try and help it we had a part written in for an acting bear which wrestled in the show with his owner, and was the street attraction for the one night stands. By this time I was strictly a one night stand manager.

'Arah-na-Pogue'

For the season of 1901 I not only put out 'Man to Man,' but found two angels—one that put a small amount of money into a farce called 'Funny Side of Broadway,' written and promoted by a German comedian named Charles E. Loder. In those days road managers were ambitious and thought nothing of having five or six road shows. So, as soon as we got out 'Man to Man' and the Charlie Loder show I found another angel who put up about $4,500 to buy Andrew Mack's production, 'Arah-na-Pogue,' which William Harris had built for him, and was used only the season before. Mack had a new play for the next year.

We engaged John T. Murray, a singer on the style of Andrew Mack, and his wife, Clara Lane, who played the colleen. We had a good cast.

After seeing that the company had opened we in Providence, I decided to take the second Mrs. Butterfield and our first girl baby home. Never shall I forget the morning of our arrival in Pittsburgh on our way to Columbus. As I was getting dressed for breakfast and the train stopped the newsboys came through calling out the catastrophe in Chicago—the burning of the Iroquois theatre. Instinctively I was able to see the picture coming, and in three months my three shows were closed and we were all broke.

1902—'Man From China'

I went back to New York and joined Mrs. Butterfield and the baby. In seeking work I approached an old friend, Melville B. Raymond, who was then putting together a musical show entitled 'The Man From China,' in which Vera Michelini was the featured woman. John Slocum was the manager and I believe Charlie Bigelow was the comedian.

Mrs. Butterfield had agreed to go into the chorus if it became necessary, so Raymond gave her $35 a week as a show girl; she was tall and very good looking. After three or four weeks' rehearsing in New York, the company of 109 people went to the Ford theatre in Baltimore to open. Raymond offered me $25 to act as treasurer and bookkeeper, and I went along with the show.

The show opened and was an immediate hit. The success went to the heads of several of the principals which caused dissension and quarrels. Raymond lost his temper and discharged Michelini on Friday, but we opened Monday at the Majestic theatre in New York. As Slocum was interested in the future of Michelini, this caused the break. Raymond let them both out and opened with a chorus girl playing the principal part in New York. This was too much. The play was a failure. It afterwards made some money on the road as a $1 show with the Klaw and Erlanger circuit.

Raymond had Tad Outcault's cartoon play, 'Buster Brown,' as a musical show and it was an enormous success. It was these profits that helped carry 'Man from China.' He was ambitious and let me put out a number two company of 'Buster Brown' for one night stands for the next year, and had also agreed to go out with two old negro minstrels, Gorman Brothers. I think he also had another show in rehearsal. I was getting along fine in my bookings and was proud of my show. I met an old agent on Broadway and, as was the custom in those days, he asked me the usual question: 'Say, Butterfield, who do you go out with next season?' I proudly said, 'M. B. Raymond's 'Buster Brown' Company.' He laughed and winked at me. He said: 'Why, Raymond's broke now and don't know it. He owes $180,000 at the New Amsterdam Bank and they won't give him another nickel.'

This bowled me over. That afternoon I demanded an interview with Raymond. He was in his private office with his head in his hands. I asked him about the story of the money and he laughed and said it was true. The only way he figured he could get the shows out was to go back and tell the bank that if they didn't loan him $20,000 more he would lay down on the debt. I said, 'That sounds great, Mel. Now is the time. You must get some money to get things going.' He slapped on his hat and two hours later he came back with a credit slip for $20,000 to his account.

It may interest the old timers to know that Raymond quit about $500,000 in debt.

$22,000 Profit

Our 'Buster Brown' company opened in August and never stopped until the middle of May and had $22,000 profit for the season. My contract with Raymond called for $75 a week and 15% of the net profits, and Mrs. Butterfield was to play Buster's mother at $50 a week. So, you see, we were getting up in the world. My contract with Raymond was half of an envelope on which he wrote: 'This agreement is for $75 a week salary and 15% of the net profits.' I said, 'Date it, Mel.' He did sign his name to it. So, when April came and we were playing in Michigan, it finally dawned on me that I was sending all the profits to M. B. each week, and he was spending it trying to keep the minstrel show and 'The Man from China' out. I began to inquire how the season would wind up with him. His managers and agents wrote me that he would wind up either in jail or the poorhouse by the middle of the summer. So, unbeknown to him or any of the company, I took a train to Chicago and paid $50 to the then famous Adolph Marks who was handling all of the theatrical business in Chicago. I showed him Raymond's agreement on the envelope. He laughed and said, 'That's a better agreement than if I drew it and used up three pages.' He advised me to go back to the show and start to build up a fund to take care of my 15%. He said: 'Refuse to send Raymond any more money until you have enough money to pay you the 15% of the profits up to date.'

I shall never forget the day I got a wire in Adrian, Michigan, demanding that I send him $1,500 immediately, as I had about $2,500 on hand. I did not answer his wire and never answered any more of his letters, or wires, until the day we closed in Ft. Wayne. After paying all the expenses of closing the show, and sending the company to New York, I had about $3,500 on hand, and when I figured out my 15% I had about $2,700, my bit. I wired Raymond that the show was coming in, in charge of the stage manager; that I was going to Columbus to rest and that when I came to New York would give him a settlement of the profits. In Columbus I consulted with a few friends and a good lawyer. They all agreed with me that I was entitled to these profits. My lawyer drew up a receipt in full on all agreements, after I had made a thorough statement of the expenses, and I bought a money order for about $500 or $600, which was what Raymond was entitled to and got under my settlement.

Starting A Circuit

It was that $2,700 that took me into Michigan to create the circuit of which I am now head. To give an idea how theatrical business was looked upon by small town bankers in those days, the cashier of the bank where I deposited this $2,700 said to my face: 'I have never met a theatrical man in my life who had $2,700 at one time his own.' He afterward became my secretary and treasurer. I needed him so badly to do my financing for me when we built a $700,000 theatre in Lansing, with a bankroll of only $150,000 to start, that I hired him away from the bank in Battle Creek on a five-year iron-clad contract at $12,000 a year and 1% of my net profits. And this was the best stroke of business that I have made up to this date. He stayed six years with me, put my business in fine financial shape and left me only to go back to the bank as president. I refer to the late Herbert A. Rowles.

This was my entrance into Michigan where for the past 32 years I have lived, fought, bled and worked until we created what is known as the W. S. Butterfield Theatres, Inc., and the Butterfield-Michigan Theatres.

Saranac Lake

By Chris Hagedorn

Mrs. Eleane Kramer, whose husband is the Governor of the Virgin Islands, is the winter guest of Mrs. William Morris on Lake Colby.

Bill Janney had his sister visiting him for the past week.

Thomas (Red) Slavin visiting Sal (U.A.) Ragone over the holidays. He also acted as Santa Claus.

Jerry Vogel sent a mess candies.

Vine Horn, former N.V.A. patient, visiting Miss Sylvia Abbott and old friends for a week.

Dr. Karl Fischel left for days' business and pleasure.

George (WB) Wicks has his sister visiting him.

Write to those Saranac.

Herman Levine, sec. of the N. V. A. Fund and Harold Rodner's as sistant, visiting the gang at the Lodge here.

Whiteface Mountain Lodge of Masons sponsored a 50-table card party this week—proceeds to Will Rogers Memorial Fund.

Herb Elder, new arrival Lodge, is former New England division manager for Warner Bros.

Mrs. William Morris rushing to do her usual kindness for ill show folks.

Max Pfeffer doing fine since his recent nerve operation.

Alice Carmen decorating sm trees for each bed patient's room.

Joe (WB) Dabrowski happy over the permission to go home to Jamaica, L. I. to see his family for Xmas, and ditto Bill Kazanjan, who goes to Phila. Bill is asst. lab. technician.

Write to those you know at Saranac.

Just a Dream at Twilight

By Billy Diamond

(Independent Vaudeville Booker)

Chicago, Dec.

Let's say I've just returned from lunch at Henrici's and am sitting behind my desk puffing a cigar donated by Sam Roberts—who must be looking for a favor. I am set all over the book, therefore no agents and managers are around, I doze....

I hear a rumbling flash of light, real Howard Thurston effect and an old man stands before me. But in the next instant he isn't an old man at all; he becomes, successively, Nat Wills, Jack Norworth, Joe Smith of the Avon Comedy Four, Joe Cook, Ted Healy, Elsie Janis, Herb Williams. He passes through all these characters, then for a flash becomes one of our radio headliners, and then back to himself.

'Boy,' he says paternally, 'I heard everything said at your luncheon table and I agree with your general attitude. But I've come to offer you some sound arguments for your next discussion. People want variety, but they want it presented differently, and the man who can conceive a new slant will be the Messiah of stage shows.

'Bear in mind,' continued the old gent, 'that everything new in the theatre is founded on something old; a re-hashing, a dressing up, a changing around of old forms. Presentations are a throwback to the minstrel show 'first part'; even the spectacle division of Radio City borrows from minstrel days. The old New York Hippodrome shows paralleled the modern presentations and they, themselves, were antedated by Hanlon's 'Superba' and the Kiraify Brothers style of entertainment. Billy Rose's 'Jumbo' is merely the smart combination of old forms, and the current unit show is either a glorified flash act or a modernistic version of burlesque.

Up to the Actor

'The first step must be made by the new vaudeville actor. In the past, this actor, because of his individualism, has been both the greatest maker and the greatest destroyer of vaudeville. His initiative, inventiveness and determination largely built vaudeville and then egotism, laziness and a general smart alecky attitude helped tear it down.

'The nut comedian era prefaced the deflation of audience awe of the performer. The first of this type were novelties, and the 'Don't-give-a-damn' pose met with great favor. Yet, following the 'Nothing New' theory, Peter Dailey and Charlie Igelow worked in this style long ago. But when most of the male vaudevillians adopted similar habits —street clothes, no makeup, ad lib gags in poor taste, what was to prevent the public from feeling that vaudeville was more of a racket than a profession; that brashness and vulgarity were superseding talent and industry?

'Today humor has been replaced by filth. In the last seasons gags based on the natural functions of the human system; on the 'so-you-can't-take-it?' formula, and on pathological creatures have formed the main topics of vaudeville material.

'In New Vaudeville humor will be pertinent and topical, but not dirty. Alert and human, unquestionably, but not smutty.

'Actors not writing their own material will be serviced continually. Acts with business or situation comedy will be aided by gag men working as they do in films. Most acts will be situation turns with relevant talk and the thrown together pater turn will seldom be heard.

Improved Music

'Music will be vastly improved in new vaudeville, through the selection of better pieces and more able musicians. Through closer union co-operation, houses will be able to improve upon orchestra personnel and also, for a fair price, use more than the orthodox piano, violin, drums, trumpet and trombone combination. Players of the latter two instruments, who think they are still leading circus parades, will be ruled off, and drummers, in a body, will learn that eight banging cymbal crashes for eight consecutive cartwheels do not build to a climax and only give everybody headaches.

'Theatres will have a fresh aspect in new vaudeville. Because vaudeville will come back in the intermediate, independently owned houses in each town. Not the sugar loaf edifices the chains built, nor the old opera house where Walker Whiteside and 'Flo-Flo' played for one night, but in the comfortable middle-sized theatre. Of course, alterations will be required, plenty of them, and just because people are getting a lot for the money—a prime selling point of new vaudeville—just because of this, there can be no cheating on accommodations and newness. The old seats can't be just dusted off, and the same old drops and oilos used, not even for the acrobats who today work in the 'woods' or the 'house plush'. There will have to be plenty of new scenery, brand new lighting systems, and new decorations, inside and outside.

'Then—the managers of these new vaudeville houses. Admittedly they won't be expected to be of genius proportions, but they will have to be more than glorified office boys or regime pets. They will need more than average intelligence, some imagination and a good comprehension of what is taking place in their business, which brings us to the booker.

'This gentleman should have an acquaintance with the tradition and background of his business, but won't necessarily have to be steeped in the knowledge of why Waterbury Brothers and Tenny were, how much Pantages paid the Watson Sisters, or why Elsie Janis left the bill with Jim Barton. These items are all good legend for historians of dyed in the wool fans, but what have they to do with supplying five good acts to Erie or seven acts to Omaha?

'The new vaudeville booker will have to believe in his job, enjoy it, and show a full understanding of the artist, the manager, and the public. He will be a business man with a good sense of artistic value; he will be uninfluenced by politics, friendships and whims. In buying material he will be wary of headliners who can't entertain. This is the spot where he will have to decide in each instance the status of public intelligence as regards the headliner under consideration. But his problem will be simplified somewhat when all so-called names condescending to appear in vaudeville will be obliged to show before being engaged.

'Then, the actor's agent will have to be a man of brighter distinction in new vaudeville. No more of that equivocating speech, 'Yeah, there's something the matter with your act, something lacking—but I don't know just what it is. Go out and get the act in shape, then come back to see me—maybe I can do something then'. The new agent will be a discoverer and developer of talent in actuality, not just a list-submitter.

'Now with all this set up exactly nothing will happen without publicity of a kind alien to present day small priced theatricals. First, new vaudeville will have to be rediscovered by the leaders of popular American thought; commentators, columnists like risbane, Seldes, Lippman and Broun.

'After that, my friend,' the old man breaks off abruptly, hovers before my gaze a second and then disappears.

'Wake orders secretary. 'There's a committee from a lodge in Manitowac waiting to see you. The chairman of this committee says he wants you to give him something new. He wants to know if you can book him for cheap money a fan dancer, two blue singers and some refined hostesses for election night.'

Mackerel for Xmas

By Groucho Marx

Beverly Hills, Dec. 25.

Here I am sitting at home Xmas day, clutching the swag presented to me by admiring friends and relatives. Pajamas and briar sets, sets of books, costly wines and a year's subscription to the Reporter (I dare you to print it).

What a racket. I have two cars, two kids, two servants, two suits of clothes, two overcoats, and two pictures to make under our present contract.

I remember a Xmas day 25 years ago with mother, Harpo, Gummo and myself. We were playing Passaic, N. J., at a theatre called the Bijou, Majestic, or Family, and we were living at a boarding house which had been highly touted to us by the Empire Comedy Four, and Pipifax and Panlo, boarding house epicures of no mean standing. The place was conducted by a lady called Mrs. Abernathy who had suspiciously red streaked hair, a tightly corseted figure and giant and phony earings. The rates were a little higher than we usually paid—$8 a week double and $9 single American plan. But it was Xmas week, we had been working pretty steady, so what the hell.

Our first meal, breakfast, was around 11 a.m. and it wasn't bad. Choice of fruit, half orange, or prunes, griddle cakes and a compote that the landlady swore was coffee. We inquired about Xmas dinner. Would it be around 1 or after the matinee? Mrs. Abernathy said she always had it after the matinee as the actors were then more in the mood. We gave two shows a night and, as we didn't go on until about 8:30 for the first performance, we felt that after the matinee would be perfect. It would give us plenty of time to gorge and recuperate before we panicked Passaic with that classy act known as 'The Three Nightingales.'

Mrs. Abernathy had two dining rooms. One was for the townspeople (mostly bachelors, with a sprinkling of school teachers and clerical workers) and the other was for the actors. This was necessary as the actors had been known to throw food at each other in discussing material priority. Some of the boarders didn't like their food served that way. Personally we didn't care how our food was served, as long as they served it.

All through the matinee we thought of nothing but the turkey, cranberry sauce and pumpkin pie that awaited at Mrs. Abernathy's. At 5 o'clock we were up and down the halls in eager anticipation of that pungent Xmas dinner. At 5:10 we were all at the table discussing routes, layoffs, agents and Albee. At 5:30 a big dish arrived and on it was a huge baked mackeral and a dish of cranberry sauce. At first we suspected Mrs. Abernathy of having turned comic for the moment and that pretty soon this offensive dish would be removed. But there sat the mackerel and there sat us and for five minutes neither the fish or the actors moved. And then with a bitterness too deep for violence we realized that the turkey was for the regular boarders.

The local theatregoers must have been slightly bewildered that Xmas night to see and hear five acts give a complete performance about mackerel. I doubt if a more hysterical and insane performance has ever been given in the history of vaudeville.

After the show we returned to the boarding house and sneaked into the kitchen, broke into the icebox and found the carcass of a cold turkey and cranberry sauce. So there we sat, five vaudeville acts grouped on the floor of a cold dark kitchen, ravenously eating a belated Xmas dinner.

Burlesque, If Any

By Joe Bigelow

Although its influence was extended, in form of strip shows for vaudeville and a couple of flop legit opuses based on the burlesque subject, burlesque failed to do itself any good in 1935. It was just another catch-as-catch-can year for the business and the people in it.

An effort to improve the appearance of shows in a productional way was noticeable generally, particularly in the highly competitive New York area, but otherwise burlesque as an amusement device continued unchanged. The routine remained 99% strip, with the other 1% just there to pad out the running time. Since there was no change in formula, no change, except for the worse, was possible in a business way.

While to all outward appearances burlesque in 1935 was an exact reproduction of previous years, there were some internal shiftings, notably the development of the burlesque actors' nion (Burlesque rtists' Association) into an or ization with power, and the consequent realization of the managers that they too, must at least go through the motions of organizing or else start taking orders instead of giving them.

First B.A.A. Stri

The B.A.A., under the aggressive leadership of Tom Phillips, former straight man, called its first strike at the commencement of the '34-'35 season—and won it. A new agreement for actors demanded by the B.A.A. was the cause for the dispute. About 60 principals and 100 chorus girls walked out of five theatres in New York on Sept. 5 at noon, and returned to work only when the managers decided to accede to their demands three days later.

As a result of the strike, and to combat it and deal with any si liar emergencies in the future, the managers put together the Eastern Burlesque Managers Association. What has been accomplished to date by the managers' organization isn't known, but the arrangement does offer one benefit in that it permits the boys to stab each other according to strict parliamentary procedure, rather than in the haphazard manner of the past.

I. H. Herk, formerly the ringleader in all burlesque managers' affairs, made up his mind that he had enough dealing with his contemporaries and surprised one and all by adopting a 100% lone-wolf attitude throughout the strike and ever since. Herk had agreed to sign the B.A.A. contract to which the others objected, with the result that his Gaiety on Broadway was the only New York burlesque theatre open during the walkout and enjoyed a landoffice business.

Principals—$40

In winning out, the B.A.A. succeeded in gaining for its members greater protection against the once prevalent no-payoff evil, slightly better working conditions and a somewhat higher inimum wage scale. But the salary scale is the best indication of the status of burlesque today: chorus girls, $22.50 in stock and $25 on the road; principals, $40. And these are increases over salaries previously and generally paid!

Among other things unchanged in burlesque was Ann Corio. She remained the No. 1 name of the business and the only personality to rate in the real money. ther principal women, such as Countess Nadja and Hinda Wassau, played as added attractions and were credited with drawing busine s, but Miss Corio stood out as the lone big coingetter and the only burlesque player whose rep extended outside the burlesque fold.

But beyond the inside incidentals, none of which seemed to have had any effect on the advancement of burlesque as a popular amusement enterprise, 1935 in burlesque was just a rehash year—turkey rehash.

Units—The Thing In Midwest

By Dan Goldberg

Chicago, Dec. 29.

Vaudeville, pretty weak in 1934, dropped several additional points during 1935 and at present appears in the poorest condition since the start of variety. Both the public and theatres have about stopped all consideration of vaudeville as vaudeville. The regulation line-up of five acts on a small budget has proved itself without box-office value as a special attraction, and the theatres in this territory won't take the financial risk of establishing vaudeville as a policy. If vaudeville fails to spring the gross into new highs within two or three weeks, the managers are simply calling vaude a has-been and kicking it into the alley.

Out of the decline of vaude in the midwest, however, comes one major change: that is, the sharp increase of units. Formerly an occasional outcropping to change the pattern of the week-in and week-out five-act vaude shows, the unit today has become the single i portant factor in live talent shows on the midwestern stages. More acts today are working in units than as singly booked vaude acts.

Theatres have proved that units will do business where the straight vaude shows fail; that the public reaction to the production type of show is better than towards vaudeville, and that a houes can better achieve a policy-patronage with units than with vaude. Where formerly the theatres brought in units every six or eight week up the string of vaude shows, th situation is now

doing business

midwest and theatres are in a merry battle for the iparatively few units available.

are not enough to go around, with several houses fighting desperately for these attractions. These fights are centering in Kansas City, Chicago, Milwaukee, Detroit, Indianapolis, Toledo, Louisville, Madison, Minneapolis. In Chicago it's between the Balaban & Katz Oriental and the Aaron Jones State-Lake; Milwaukee, between the indie Eddie Welsfeit Riverside and the Fox Palace; Detroit, between the indie Dave Idzal Fox, the RKO Downtown and Paramount's Michigan; Toledo, between the indie Howard Feighley Rivoli and the Balaban Paramount; Indianapolis, between the indie Charles Olson Lyric and the Feld-Chatkin Indiana; Madison, between the Capitol and the Ascher Levy Orpheum; Louisville, between the National and the Rialto; Minneapolis, between the Orpheum and the Minnesota; Kansas City, between RKO Mainstreet and the indie Tower.

. & K.'s Terms

In Chicago alone the tussle between the B. & K. Oriental and the Jones, Linick & Schaefer State-Lake indicates the situation throughout the midwest. B. & K. has frankly gone out to corral all the available units that are at all playable at a price. In order to get as good a break as possible, B. & K. has held out the Publix-Great States time through Rockford, Peoria, Springfield, Danville, Decator, Joliet and South Bend. Booking manager Louis Lipstone has given strict orders that no units may be booked for the Great States time until they have been either accepted or rejected for the loop Oriental. In many instances, B. & K. insists that the unit specify a price for which it will play the Oriental on a straight purchase deal before it will allow the unit to use the smaller Great States houses as break ins.

But despite this, the State-Lake has stepped out and secured several units of both midwestern and eastern origin. State-Lake has the advantage over the Oriental in that it will book shows four and five months in advance, while the B. & K. house is rarely booked more than two or three weeks ahead. State-Lake has gotten the advantage in many instances by the price squeeze tactics on the part of the Balaban & Katz firm.

Among the more important money units turned out within the past few months here and which are playing throughout the midwest and the east are 'Platinum Blondes,' 'Cocoanut Grove Revels,' 'Hit Parade,' 'Bring on the Dames,' 'Gee Women,' 'Follies de Parce,' 'Cocktails of 1936,' 'Band Box Revue,' 'International Follies,' 'Blue Venus Revue.' Prices of these units range from $2,500 to $5,000. Average unit price has been $3,750 and split over house average figure.

Acts have been flocking for the unit jobs, and even accepting salary cuts on the realization that there is a greater possibility of consecutive work when tied up with a unit than in working alone. They know that a unit producer has a $2,750 to $3,750 weekly nut, plus a production cost ranging from $2,500 to $15,000, and that it is essential that the unit keep working if he's going to get his investment back. Besides, the vaude agents themselves work harder in booking a unit than a single vaude act because of the naturally greater commission return.

But in the final analysis, the real basis of the boom of units in the midwest is at the front wicket. Theatres have found that the units will do better business on the average than regular vaude shows, and the box-office is the final judge in booking shows. If it's a box-office attraction, it's in.

When the Minstrels Came to Town

By Epes W. Sargent

With vaudeville, second generation from its parent, Negro Minstrelsy, pretty well into the moth balls, it is interesting to note that several air programs are reviving the minstrel idea, apparently with some success. It is not probable however, that minstrelsy will spread from the air to the auditorium. It's a bit too one-sided. And there are few who understand the minstrel business as it was when Charles Frohman was regarded as the foremost advance man and minstrel manager in the country; a fact which kept C. F. from Broadway for a half dozen years.

It is customary to refer to minstrelsy as the parent of variety, which became vaudeville when it had its nose wiped, but that is not exactly true. Minstrelsy originated in the middle 40's, and at that time there was already established a low form of the specialty performance, known as variety and held largely to the beer gardens. People who developed entertainment ability always found some outlet for their talents, but most found the cheap beer garden their limit, with the straight variety show coming later and forming the next step up.

The main difference between the beer garden and the variety theatre lay in the fact that in the beer garden the show was secondary, while in the theatre the bar and not the stage was the annex. Until the 90's no theatre would think of operating without a liquor permit, and, even where the tables were not used, beer was freely sold and harder drinks could be ordered from the seats, the occupants of the chairs between the aisle waiter and the thirsty one relaying the beer to the customer and his money to the waiter. It detracted somewhat from the full enjoyment of the performance, but there was little in the performance to enjoy, for that matter.

rass-Knuckle Days

Variety was frankly and determinedly touch. It was a fine and hard school for those who later became ornaments to the legitimate stage. Denman Thompson, whose wholesome 'Old Homestead' was successful for years, developed the play from 'Josiah Whitcomb,' a mass of filthy lines and indecent business. And he was only one.

The result was that decent women would not dare to be seen entering a variety theatre, let alone a beer garden. In the course of time, Tony Pastor got the idea of cleaning his shows to appeal to the women, but that was in the 60's.

Around 1840 the circus clown was one of the most important persons on the show. Some could quote page after page of Shakespeare, applying the lines to their discussions, as they circled the ring bank. Others trusted more to their acrobatics or songs. One of the latter was Dan Rice, who probably was the first to introduce Negro music into any form of entertainment. His 'Jump Jim Crow' and 'Shoo Fly' were immensely popular.

As is the case today, Rice had his imitators, singing the crude melodies of the south. It was only logical that some should conceive the idea of a blackface—makeup to give emphasis to the characterization. Some of them used cork, which they burned for themselves. Others used paint or stain. Ed Mills, who was property man at Jim Donaldson's London theatre, on the Bowery, in New York, was the first to make a side business of preparing cork. When he died, his widow carried on the business, later selling out to Harry C. Miner, who had handled the sales for her along with his own line of cosmetics. For several decades his cork was standard.

First instrel Impresarios

Dan Emmett, with Dick Pelham, Billy Whitlock and Frank Brower were probably the first to put out a minstrel show. Edwin P. Christie followed shortly after. Christy was fortunate in getting hold of Stephen Foster, the first white writer to become interested in Negro music. That gave him a source of supply the others envied.

The success of the early ventures varied with the importance of the company, but no good organization had to walk home in those days. It was a new form, a novel one, and about the only departure from the stage shows that women could enjoy without danger of losing caste. A little later on, touring shows revived the old idea of specialists between the acts, but they could not displace the minstrels.

Christy used his own name for his troupe, but most of the companies selected fanciful titles. Gargantuan, Gigantean, Mammoth were not titles and frequently infringed, but in time the fanciful title was accepted as denoting an inferior troupe. Frohman used Callender for his handle, frequently having several troupes out in various sections, some of them actual Negroes. Jack Haverly usually had two or three companies out until he came his sensational cropper after building a theatre chain extending clear to California.

W. C. Cleveland made his name a trade mark, while Sam Hague worked 'British' into the title of his troupes. He was an Englishman and in a way a rival to Charles Davis (Alvin Joslin), who was not a minstrel man but who used minstrel tactics. The difference was that where Davis wore about eight pounds of diamonds on his person, Hague placed his in some prominent shop window and listed the pieces in his ads. Other names were Thatcher, Primrose, West, Barlow, Wilson, Evans, Miles, Hoey (Evans and Hoey quit minstrelsy when Charles E. Hoey developed one of their minstrel skits into 'A Parlor Match'), Dockstader, McIntyre & Heath, Emerson and a host of others.

In Philadelphia Charles Dumont had a permanent home for his minstrels, which later became Carncross' and was the last house to regularly play the season through with cork. In New York was the San Francisco minstrels, in what was later the Bijou and last, the Sam T. Jack theatre, in Broadway near 29th street. Billy Emerson had a permanent troupe in San Francisco for a couple of years and called it the New York minstrels.

Similar Routines

Most of the performances were pretty much the same. All opened in the first part, an ollo followed and then an afterpiece. The big idea seemed to be numbers, and long before Al G. Fields originated his '40—Count 'em—40' slogan, the troupes ran from 25 to 40 men, of whom many might be sleepers. Even the property man went into the first part.

This was practically permanent until around 1885, the orchestra (it was a brass band on parade, whence the expression 'dazzling in brass') with a half circle in front. The interlocutor sat in the center, with the end men on either extreme. Between was the 'grand circle,' composed of the singers and dancers. There were usually two or three men on each end until increasing competition demanded more. But there were only three seats on either end for the comedians. If more were carried, they opened with the least competent and these retired as each fresh pair was announced. On one end the comedians carried tambourines (tambos), while on the other were the 'bones,' experts in the use of bones; originally beef bones but later replaced by mahogany or rosewood. Frequently the entire circle carried either bones or tambos, though not many were expert in their use. The rising curtain always disclosed them standing and lustily caroling an opening chorus. The interlocutor announced 'Gentlemen, be seated' and all sat down, with a double click of the bones and double thumps on the tambos.

The interlocutor was the forerunner of the present master of ceremonies, announcing the turns and playing straight for the end men's jokes. He was picked for his size and composity, and many were noted for their specialty. One or two jokes were exchanged with a comedian, to be followed by a solo by a 'golden voiced' tenor. Sometimes it was 'silver' instead of gold, but always metallic and never brass. When they used up the end men, the first part ended.

In the ollo there was always a balladist, a 'pathetic' act, perhaps also a stump speaker and some eccentric and dance work. The dances were either mass buck and wing, or pedestal dancers, the latter working on three foot squares elevated from 7 to 10 feet above the stage.

Gabbers Got the Duke

The talking acts were favorites. The stump speaker discussed timely topics. Hughey Dougherty was the outstander, with Senator Frank Bell and others on his heels. Lew Dockstader, after he split with his brother, Charles, sometimes did a stump, and at others a 'pathetic.' The latter was purely a trade term. They were supposed to be funny. Luke Schoolcraft and Willis P. Swetnam headed the latter. Many of their jokes are still working.

The after-piece was either one of the old standards, or a burlesque on a current theatrical attraction. Birch and Wambold, of the San Franciscos, were top lighters in these, and Dumont wrote not only his own but supplied other troupes. Such obvious butts as 'Patience,' 'Mikado' and the like brought out scores of skits, often markedly clever. Even Sardou was not immune and 'Theodora' was burlesqued by scores of instrel troupes, each with a different trick title. There were no women in any of the companies, but many of the men were notably good as wenches, comedy or otherwise.

About 1885 there was a glut of novelty production. Up to that time the only variant had been using court costumes instead of the conventional tails. Now they suddenly went in for production, with first parts aboard a yacht, at a garden party or whatever the stager could think of.

There were those who contended at the time that this departure would spell the knell of minstrelsy. Perhaps they were right. It is more likely, however, that the turn to specialty acts about that time was the major cause. The Austins were playing their Australian Novelty Company in regular theatres and Alexander Herrmann and George Lederer put out 'Herrmann's Transatlantiques' for a season. Hoyt's success with 'A Rag Baby' and 'A Parlor Match,' the latter with a second act practically all vaudeville, led to the appearance of numerous others largely built on specialties. That detracted from the monopoly practically held by the minstrels.

The Toboggan Begins

In any event, it was about that time that minstrelsy started downgrade.

The emphasis placed on the minstrels on numbers was the outgrowth of the street parade. No matter what the size of the show, the street parade was essential. It was timed to end up at the theatre about noon, with a brief band concert. Then they all hustled the midday meal before the matinee.

Great stress was put on appearance. In many troupes the performers all dressed alike even when not on parade, and uniform dressing while on the march was imperative. Frequently the parade suits were paid for by the management and in some companies the recruits were supplied with a complete equipment, including two suits, generally fawn or other light color, sometimes faced with gaudy satin, and always the 'Hi Henry,' or top hat. It took the name from a minstrel owner who was first to stress this headgear. Generally the band was tricked out in resplendent uniform, but was supplied with the frock coat outfit for after parade.

In the smaller troupes, the men were spaced widely apart, two to a row, one on either side of the street, and 10 feet intervals between the men. And rain or shine, dust or mud, they made the parade and at least pretended to like it. A good turnout on parade often meant double ordinary business.

Generally they traveled in special cars, owned or leased by the manager. If they stopped at hotels, the management paid for accommodation. One of Frohman's companies traveled in two cars, which were provided with benches on the roofs, and the troupe came into town riding high and tooting high, wide and handsome.

Minstrels made the next best money to the circus and it was unbeatable opposition to regular players. More than once a medium minstrel show has beaten the records of Booth, Barrett, Modjeska and similar stars in spite of the fact that the minstrels played to lower scales.

But the opposition which developed around 1885 was the turning point. In that year there were about 40 troupes out, of which nearly a dozen were top notchers. But Frohman was having financial troubles with some of his companies, and others were in deep water. By 1890 half of them had folded and in another five years most minstrels were schemed for the smaller towns. They no longer were the financial knockouts in the big towns.

Then pictures came along and made it still tougher, but that was 10 years later. By that time most of the old companies had shut down. Minstrelsy had lived its turn. George M. Cohan and George (Honey Boy) Evans revived it briefly, and Gus Hill had a lady minstrel troupe out for a time, but 15 years ago Hill and Al Woods met to discuss a permanent home for minstrelsy in New York and, fortunately for them, decided they did not want any part of it.

The jokes live on, about all.

Stella Mayhew: A Tribute

By G. A. Johnson Ross, D.D.

Honolulu, Dec. 10.

A short while ago I saw the following paragraph in an old news magazine:

'Died. Stella Mayhew, 59, oldtime music comedienne; of erysipelas and septicemia after gashing an ankle; in Manhattan. Once rich, she had four cents at the time of her death.'

I had met Miss Mayhew only twice in my life, but one of these occasions is associated with so much warm admiration on my part of her character that I cannot refrain from telling the story now. Whatever merit the story has lies in its being true.

A good many years ago I happened to be traveling from New York to Liverpool on the old Cunarder S. S. Lucania. At the last moment before the ship moved out of New York two young women rushed aboard. My recollection is that two suitcases were flung after them as the gangway was being withdrawn.

We sailed on a Saturday. The following Tuesday the ship's doctor came to my stateroom and told me that one of the young women had committed suicide. She had been found lying fully dressed, wearing satin slippers, with a revolver in her right hand, and a napkin under her head to prevent the staining of the bedclothes. She had left a little note under the mirror. The note contained $11, 'to be given to the stewardess, or to anyone to whom I have caused trouble.' It was a thoughtful suicide, although how the doctor and myself could have imagined it was suicide, I cannot now understand. The second young woman denied all knowledge of her roommate and the 'suicide,' which had taken place in the upper berth, behind drawn curtains, while she had been at breakfast. The body had been discovered by the stewardess. The doctor asked if I would bury the young woman at 5 the next morning. I did.

Two Days Later

Two days later the second young woman had so far recovered from the shock as to play quoits on deck. The same evening the doctor came again to my room. He explained that it was desirable to hold a concert that evening, as the suicide story had 'got about the ship' and on shipboard, under certain conditions, suicide is apt to be infectious. He could not himself, he said, preside over the concert, as a man in another stateroom was 'playing with a gun.' The man had been drinking heavily, and the doctor would have to stay beside him, and if possible get the gun from h . The doctor's request to me was that I be chairman at the concert.

Just before the concert I was summoned, for the first time in my life, to the captain's office on the bridge. I found the captain, an old man on his last voyage, very much agitated. He told me that he had just been informed that the second young woman had also committed suicide; that in her hand had been found a revolver of the same calibre as that used by her companion; and a note in the same hand-writing, containing the same statement and the same amount of money.

The captain's problem was this: should he have this second body buried at sea, or should he postpone the burial until we reached Queenstown (Cobh)? He knew that if he detained ship and passengers for an inquest at Cobh, it would mean a delay of 10 days, very costly to the owners. I asked him whereabout we were at the moment, and when he informed me I took it on myself to advise the burial at sea.

Meanwhile, the concert had to go on. One of the performers was Stella Mayhew. She had never been to sea before; she was mortally afraid; both of the sea and the macabre atmosphere hanging over the ship. But she braced herself for an effort, sang songs, and suppressed every sign of anxiety. I retired to my room after the concert with the feeling that I had witnessed an exhibition of unselfish character and great will power on the part of Miss Mayhew.

A Second Burial

Next morning, again at 5 a. m., I was asked to bury a young woman. By this time we knew that she had killed her companion some days before. They had given a false address. There may have been a death pact of some kind. Although the sea was in fairly quiet mood, I was surprised to find it roared so much when I went to the lower deck from which the burial was to take place. The captain, one or two officers and I stood in a space which had been roped off. The railing had been taken down and the captain, while I read the burial service, stood with his arm across my chest to keep me from falling into the sea. As I came to the words, 'We therefore commit her body to the deep' the coffin was pushed over by a sailor, who peering after it as it bobbed its way aft, and forgetting the duty of silence, turned and screamed, 'God! The propeller's got that!'

Some weeks later I saw in the English illustrated papers a photograph of Miss Mayhew, and learned for the first time her profession. An undergraduate friend in Cambridge described to me her performance at the (then unreformed) musichalls. It seemed to be a little too broad for English taste and I fear her tour was not altogether a success.

Years afterward I saw her for a moment in a New York theatre. She greeted me with the single word, 'Lucania,' her voice was husky and overstrained.

I do not know any more about Stella Mayhew. But if this universe is built on justice, somehow and somewhere the vein of courage, unselfishness and compassion in her character will be recognized, even though she only had four cents at the time of her death.

HOLIDAY CRUISE FEATURING TALENT

Talent bookings on pleasure cruise jaunts over the holiday season spurted to new activity this year, with big shows on board for most all of the trips, and extra stage and ether dates included wherever the boats stopped at a southern port. Lines reported record passenger travel, some of them closing their books three weeks prior to the departure date.

Majestic has the following aboard: Bernard Granville, Wee Willie Robyn, Larry Taylor, Corina Mura, Lillian Wagner, Nordstrum Sisters, Claire Vermonte, Virginia Dinworth, Theodore and Denesha, plus three orchestras under the direction of Jean Goldkette, Henry Sharf and Bob Stanley, respectively. On Sunday (29), some of the talent was used in a floor show spread at the Jungle Club, otel Fort Montague, Nassau.

Empress of Britain has Joh Uppman, Lucy Lane, Martin Sunshine, Larbara and George, Loui Richardson, Grant Kimball, in Valenti and Adelaide Finch, with a club date included at the Glass Bucket, in Kingston, New Year's Eve.

Georgic has the following aboard: Paige Brothers, Helen Charlton, Two Sophisticates, Russell and Owens, Harrison Kay, Rosa Rio, Paul Bartells, Paula Howard an Sylvia Loew. Statendam, is out with Wesley Boynton, Alice Wellman, Harriet Brent, Sylvia Sims, Watson and Ingraham, Bobbie Bernard, Jeanne Gordon, Roy Adler and orchestra under Lou Polanski. Troupe also due for airing over sidtion YV 3 RC, Caracas, if country is free from revolution at the moment per itting the broadcasting. A si liar U. S. show went over the outlet last spri

Bremen, New York, and Kungsholm ar playing up excursions entertainment.

VAUDEVILLE IN EUROPE

IN LONDON

London, Dec. 22.

Another year, and vaudeville is still lingering. Something always seems to crop up to keep it afloat. Vaudeville's most recent shock over here is undoubtedly the Piccadilly theatre. Here is a house practically in the heart of the West End which has tried everything—films, legit, musical comedy, and even minstrel shows. And it flopped with them all. Then Charles Cloze and Alfred Esdalle started a vaude policy there and put it over to the extent the house has the major vaude execs plenty worried.

Americans coming over, and getting over, can now line up more than a full year's work in England without touching the big circuits.

Following is a list of playing time using medium priced acts:

Paramount Astorias—12 weeks. Any importations up to $500. Higher on percentage.

H. & G. Circuit (Hyams Bros.)—2 weeks. Up to $1,000. If higher will consider percentage.

A. B. C. (John Maxwell)—4 weeks. Circuit numbers nearly 250 houses, but several more may play vaude this year. Top is $400.

Stoll Circuit—4 weeks. Pays up to $500. Above that figure percentage is solicited.

Fred Collins—4 weeks. Up to $500, or percentage. Collins has just returned from America and has lined up several acts.

Buxton Bros.—2 weeks. Top is $400.

Gerrard Heath (Booker)—5 weeks. Up to $500. Above that percentage.

Syndicate Halls—2 weeks. Up to $500. Above that percentage.

Union Cinemas—4 weeks. Top is $300, but company building more houses and will eventually play big acts.

Will Sley (Midlands)—4 weeks. Top is $400.

Montague Lyons—3 weeks. Top is $500.

Bernstein Circuit—4 weeks; Bert Montague (2 houses), 2 weeks; Mile End Empire, 1 week; Theatre Royal, Dublin, 1 week; Blackpool Tower Co., 1 week; Hippodrome, 1 week.

Few New Names

New talent, or names, are negligible. Practically every English drawing card has migrated from the ether. Some of the big names for vaudeville the past year were Elsie Carlisle and Sam Browne, made by their weekly broadcast with the Ambrose Band. Act finished only playing on percentage. Team has split, as a business move, figuring they can draw individually.

Elsie and Doris Waters, another team shunned by vaudeville magnates till they became air favorites. Now cleaning up with their own combinations, playing on percentage.

Stanley Holloway, former 'Co-Optimist,' and now attaining quite a film following, helped by his radio reputation

Brian Lawrence, former Jack Hylton crooner. A definite attraction on his own. Has built up a film reputation and has just turned down 26 weeks from Moss Empires, due to film work.

Sandy Powell was a favorite in the sticks for years, but never really connected until broadcasting came along.

Charles Kunz, band leader at Casani's Club, has succeeded in a short time and can be placed in the front rank.

Les Allen, one of the first crooners with Henry Hall's BBC orchestra, now headlining in vaudeville and doing picture work.

Two who made the vaude grade, but were shunned by BBC, are Nat Goncila and Teddy Joyce. Gonella was formerly Stone's 'scat' singer. Has built up a fine vaude reputation. Same with Joyce.

The following also migrated from the air, but are not strong enough to headline as yet: Phyllis Robins, Kitty Masters (with Henry Hall band), Eve Becke, Troise and his Mandoli , Mantovani and Tipica band, Claude Dampi Carlyle Cousins and Stanelli.

Then there are those who have been established for years and are still top due to their radio work—Jack Hylton, Ambrose, Henry Hall, Geraldo's Gaucho Band, Jack Payne, Lew Stone, Roy Fox, Alfredo's band, and Harry Roy.

Ishes Come Back

Flesh revues, which a few years ago were an integral part of vaudeville, are again coming into favor. They are fewer but of better standard. Biggest producers are Prince of Wales Productions, Ltd., Tom Arnold, Jack Taylor, William Henshall and Bert Montague.

The trouble over here, and always will be, lack of novelty acts.

Bernhard's Intent

Undoubtedly the most important vaudeville move in England next year will come from Fred Bernhard, head of Union Cinemas. Bernhard controlling close to 150 picture houses, is favorably disposed toward a vaudfilm policy although at present only about six of his houses are playing acts.

Montague Lyons, indie agent, has been appointed Bernhard's exclusive booker with a definite vaudeville policy to become a reality around March. This will include the importing of American talent.

IN PARIS

By Robert Stern

Paris, Dec. 22.

Paris in 1935 went conscious.

While variety in America slumped, a fluke movement put the two-a-day back on the map in France, and today vaudeville is the most successful form of entertainment in this capital.

Reason is probably to be found in the appearance of a group of vaudeville showmen on the local scene just when conditions were getting ready for them. Those conditions were a slump in French legit, decline of the traditional revues such as the Casino de Paris and the Folles Bergere, and confusion of the French film business, which reduced drastically the quality of pictures. All this left a hole in the places to which people could go and have a good time, and the vaudeville impresari stepped in and filled it at prices in accord with hard times.

Heroes of this little piece are two teams of showmen: Rottembourg & Goldin and Robitchek & Bizos. Last season they were all just one team, but the Robitchek outfit broke away during the summer, and this season it is giving the mother firm some strenuous competition.

In 1933 Paris vaudeville was in a complete decline. The Alhambra, owned by Gaumont-British, had tried to get back into a vaudefilm policy and failed, changing policy repeatedly and never finding one that would work. There was a little variety, mostly of the French straight singing kind, in some small neighborhood houses, but international acts could get bookings only in the two big Gaumont houses, the Rex and the Gaumont-Palace, which used (and still uses) acts in connection with films, and also once in a while at the Paramount in a Jacques Charles stage show. Plus the circuses, which weren't doing so well at that period either.

Then Rottembourg and Goldin got hold of a small boulevard theatre known as the Pavilion, changed its name to the A. B. C., put on a good vaudeville program (still with emphasis on French acts) and made good in a hurry. With it they had a couple of neighborhood theatres, Bobino in Montparnasse and Europeen in Montmartre, which, like the A. B. C., they subleased on a percentage basis from Pathe-Natan. This gave them a little chain to book, and put them in a very favorable position.

At the end of 1934 (opening of last season) Pathe Natan, banking on the success of the A. B. C., reopened on a vaudefilm basis the Empire, old vaudeville house. Rottembourg and Goldin were installed as bookers and managers. Here they did things on an international scale, booking big acts. At reasonable prices, 66c. anywhere in the afternoon and most seats for $1 at night, they kept the house pretty full most of the season.

They tried the same thing at the Moulin Rouge, also a Pathe-Natan house, but here it didn't work, and the Moulin went back to dual films early in 1935.

This, while a reawakening of vaudeville, was really only preliminary. Big splash came when Robitchek and Bizos, who had been working for Rottembourg and Goldin, decided to go in for themselves. Over the summer they made a deal with the Hakim Brothers and Gaumont-British for the Alhambra, getting it on a percentage basis instead of rent, just as the old firm has the A. B. C. and the rest of its chain. Then, this past fall, in a roar of advertising, they opened up the place, which will hold close to 3,000, as a real big time vaudeville house.

So far they have got away with it. Changing bills every two weeks, as is the custom here, they have almost always been able to get a top-notch local or foreign act to head their bill and form a basis for heavy publicity. They pay big money for their topliners, but most of the other acts on the bill, although they have uniformly been of high quality, get only average pay, so the bill does not cost as much over the normal allotted sum as the amount of noise they make might indicate.

By the use of this system they have been able, in 1935, to keep the house working pretty steadily, playing to approximate capacity on Saturdays and Sundays both afternoons and evenings, and getting fair crowds during the week. Profits have been there, despite the warnings of the sceptics at the beginning of the season, who said it couldn't be done.

But, say the sceptics, this is just a start. Wait until the acts get harder to get and the public gets tired of the novelty. Robitchek and Bizos are waiting, with confidence. They don't expect that slump.

American acts have been the backbone of their show from the start.

Headliners, however, have usually been French, because better known here and of more pulling power on the bills; Lorenne Boyer, Lys Gauty, Cecile Sorel, etc. Outstanding exception is Borrah Minevitch and his gang.

Success of the Alhambra has naturally meant a pickup all around in local vaudeville. Rottembourg and Goldin have splashed at the A.B.C. to keep pace with the rebels and they have done very well too. They kept up the same policy which had been successful for them last season, emphasizing French acts but using a bit of international leaven. only they advertise a little harder and, therefore, are still filling their little house.

And the vaudefilm spots, Gaumont Palace and Rex, each of which uses three acts on most bills, and all those acts international, have had new impetus. They have been joined by the Olympia, taken back by Jacques Haik, who called in Francis A. Mangan to put on his stage shows. Mangan, as always, puts on productions, but he often uses an act or two in them.

Neighborhood houses, likewise, have benefited from the new attention which the Alhambra and A.B.C. called to vaude. Spot in the Avenue de Clichy neighborhood called the Moncey went back to vaude from films, and put on some pretty good programs at the beginning of the season.

Rottembourg and Goldin's outlying spots also are in the swim but, as formerly, they are getting a revue or an operetta from time to time, to vary the monotony. You have to change in this town more often than in most places.

Circuses, too, are making a comeback. The fixed circus in Paris is in many respects like a vaudeville show. It has just one ring, and is intimate enough to permit patter and a little singing, although the latter is frowned on. Dancing is oke, especially if it has an acro angle.

When vaude was in a slump, the local circuses were down, too. The old Cirque de Paris passed out some years ago, and with the decline of the Fratellini brothers the Cirque d'Hiver, until then a leader, virtually did the same, and was dark for a while. Medrano remained the steadiest.

Then the Bouglione Brothers, who previously had just a traveling tent, camped on the outskirts of Paris and did good business. This prompted them to take over the languishing Cirque d'Hiver, which they are exploiting this season. And the Medrano, in Montmartre, feeling the threat of vaudeville competition and the revival of its old competitor, put on extra steam in 1935, both in the composition of its programs and promotion. Result is that circus habitues have plenty of entertainment to go to, and the acts have plenty market.

Medrano, particularly, is after American acts, and has used a lot of them in 1935. Pay is not like that the Alhambra gives to topliners, but spot is nevertheless considered a good engagement for all but the most expensive attractions.

With all this, Paris is not the mecca for vaudeville acts that it might be. Reason is this: the length of time a number can expect to play Paris is limited. In London an act can go from theatre to theatre, chain to chain, doubling in night clubs and ringing the changes indefinitely for a year or more, whereas in Paris a month at a time is about maximum. For the most part, when an act has played one house it can't go to the others for a while. Maybe once, getting two fortnight's work, but not much more.

This prevents numbers from making Paris a first objective in coming to Europe. They all go to London, and from there try to get Paris bookings. While on the continent, there are other places to go to—maybe a month in Italy, a little time in Switzerland, maybe Spain—but it's not long-time stuff. Continental tourin is tough.

That's why artists coming over to cash in on that much-advertised continental boom—which really exists—should see to it that the backbone of their business remain in Britain.

Numbers with the best chance for long stays on the continent are those which can play either circus or vaudeville. Albert Powell, the trapezist, for instance, is an example of a player who can go most anywhere and stay a long while, and his continental travels are extensive.

One big limitation is that for France only sight acts and instrumentalists are good. This il its the field to dancers—especially the knockabout kind—acrobats, skaters, animal numbers and others whose effects do not depend on getting anything across in the English language.

A field which is beginning to open up, with the vaudeville boom, is the French provinces. Circuits for personal appearances are being formed, and the film houses in some towns are even alternating weeks of music hall with pictures—much to the disgust of picture distributors. It is a trend by which local talent, for the most part, has profited up to now, but some Americans are horning in—Joan Warner, for instance. And towns such as Nice are giving a certain amount of business to Americans, as follow up to Paris appearances. Belgium and Switzerland, also.

IN BERLIN

By Claire Trask

Berlin, Dec. 22.

It's still straight vaude in the Fatherland, and as such plenty popular and successful, thanks to the complete absence of circuits and tours, such as govern show biz in England and in the States.

With every house independent, and what is more, in competish to the other guy across the street, vaude in Germany stands a good chance to outlive all other variety-minded countries.

The late H. B. Marinelli tried very hard to effect what he termed a 'booking combine' on lines of American vaude, but he could not convince the German managers of the wisdom of such a move. They listened to his arguments, which culminated in the catch that by forming such a German U.B.O. and appointing him booking head they would save 25 to 50% in salaries.

Marinelli, although of German descent and never naturalized, had spent most of his years in Paris, London and New York. He did not grasp the mentality of the average 'Herr Director,' whose first and foremost thought was distrust of his opponent in general and the whole crowd of his fellow-directors in particular. Too numerous were cases of big star bookings having gone completely floppo through indiscreet disclosure of terms and nature of act by the opposition house putting on a similar attraction a month ahead.

How then could Marinelli expect to bring this round table conference to any tangible result?

Nothing ever came of it—so German vaudeville was saved.

Today, it's not in danger of a wash-up, in spite of picture opposition and extreme low salaries, explainable only by a multitude of celebrity good acts and consequent large choice for bookers. Recent stipulation of minimum salary $3.20 per day by the Reichs Theatrekammer (Chamber of Theatre) speaks volumes. This in face of good biz done by the theatres.

Typical example of vaude popularity in Berlin, aside from the Scala and Wintergarten, both doing practically capacity all the year round, is Carow's Lachbuchne, a family house in the northern section of town, which has opposition in the shape of two film houses adjoining and one legit theatre on top, it being situated in the basement of the Wallalla theatre.

Lachbuehne outlived the latter's multitude of lessees and policies, ranging from grand opera to melodrama, by popularity of the vaude presented by Eric Carow, owner of the place and slapstick comedian. He puts on eight vaude acts, plus appearing in a hokum sketch, which admittedly is the highlight of show. Lachbuehne opens its doors at 7 p.m. and is completely sold out one hour later. Only one show per day, lasting from nine till after midnight, and all sticking it out. Top admission is 30c, but the profit from the beer and sausage consumption is not to be sneezed at.

Si ilar resort in Berlin is Bendow's Bunte Buehne, another comedian depending on his drawing power for vaude offerings, but of a different nature. Carow and Bendow know quite well that without the vaude section their sketches alone wouldn't be enough.

Plaza, a 3,000-seater in the eastern part of the city, was a similar gold mine as long as it stuck to vaude. Now, with operctta, it is n.s.g.

American acts are now scattered all over the Reich, taking advantage of the vaude boom and the Yanks seemingly are getting a kick out of it. It's mostly a full month, or at least 15 days in one spot, with sometimes only one show per day.

German managers display a great liking for American acts and in some cases go out of their way in spending money that is considered reckless by natives. Four Franks, Americans, were offered $2,000 for a 15-day engagement at Leipzig, Cristall Palast, when they played the Scala. An outrageous figure to a home-defender's mind. They nixed it too; more outrageous.

Enormous number of cabarets reveals the fact that German cabarets are really vaude spots in most instances. They play all sorts of specialty acts, from jugglers to animal turns. A lion act is current at the Eden-Arcadia, Leipzig's best-known cabaret, although a tame lion, fully grown and shown without a cage on the stage, where he has his dinner with his trainer. Never experienced any trouble with police and never any complaints. Berlin has dozens of such cabarets employing vaude acts up to 90% of the bill.

Curious fact about German vaude is that bills are not studded with names that spell box office. It's the show in full that draws them; they come to be entertained and in good mood.

Houses like the Scala can tell a tale about depending on names. A Spanish singer with a rep from gramophone records was booked at $20,000 for a month and did the worst flop ever. A w.k. English orch, whose leader is now in the States, was terrific the first time and terribly disappointing on a return date.

Vaude in Germany is straight vaude and will remain so if they leave it alone.

Quickie Vaudeville Dates Prove a Pull For Chi Radio Acts

Chicago, Dec. 29.

Radio in the Midwest are starting a trail of week-end stage dates, shooting out into the surrounding territory for Friday-Saturday-Sunday bookings and flipping right back to the loop to continue their regular broadcasts. Most of the acts are offered full week stands in the key cities in the district, but rejecting these offers because they would necessitate the payment of line charges which would eat up the bulk of their salaries.

Among the acts playing dates are 'Uncle Ezra' (Pat ett), 'Lum ' ' er,' Merri Gus Van.

All the acts have worked out elaborate train, plane and auto schedules in order to meet both vaude and other obligations. Barrett, for one, has purchased a new Laird plane with a special Wright Whirlwind engine for quick transportation.

The Vanishing Headliner

By Joe Schoenfeld

Vaudeville's backbone, the headliner, is almost extinct. The headliner of today, and that's practically without reservation, is from pictures and radio, or was built into the name class in those branches. The headliner of yesterday was strictly vaudeville, each having in proportion its large layman followers the same as a film star or radio artist enjoys today.

Vaudeville wasn't built on headliners, true, but the b.o. appeal of the variety favorites unquestionably kept it going for the three or four years just before the dialog-screen and up-and-coming radio finally strangled it. The debut of talkers quickened vaudeville's demise, but vaudeville was on its last legs even before.

The flow of headliners had stopped three years before talkers, for it was around 1924 that showmen were turned from vaudeville to the lucrative bids from mammoth circuit-builders, leaving vaude to shift for itself for the time being. That was fatal. The development ground of variety, the family time and burlesque, was still there, but the high-powered exploitation, the costly buildups by the operators, had suspended. The mental energy of the showmen versed in vaudeville h.i. turned to theatre mergers and picture buying, and, just as they were about to return their efforts to vaudeville, sound came in and clamped an icy hand on the popular stage.

But still it kept going, on the impetus of entertainment and the headliner. Radio was still quite crude, not yet holding enough in 1927 in the way of variety to keep the public at home. Sound was still a debatable factor among theatre men. Vaude held them in a weakening grip, just as it had from 1924 to '27, only because there was nothing else to turn to. When sound did become nationwide, and radio came out of its cocoon in brilliant form, vaudeville had no brakes and the toboggan was on in full motion.

First to feel it was the family time, the small-time towns which afforded acts their break-in ground and provided the fodder to feed the big-time maw. These low-budgeted spots couldn't afford sound and vaude, so vaude went.

Burlesque's Decline

Burlesque, which had been invaluable in producing comedy acts for vaudeville consumption, also began to slip into its present state of strippers first and comedy last. The Fannie Brices, Jack Pearls, Bert Lahrs, James Bartons, et al., had already graduated from its ranks, and the studes who took their place in burlesque seemed satisfied to stay there, or else did not hold enough for promotion.

Popular stage entertainment received its last impetus in 1925, when the presentation vogue in picture houses started to boom. This lasted two years and then came sound, and presentations slid down to the level of vaudeville and they went to the bottom together. Once the public fancy had turned to something else there was nothing to stop the debacle.

Vaudeville may have continued on a big-time scale for a few years past talkers' advent had not the family books been closed. When the Poli, Junior Orpheum, Pantages and Delmar time, plus the many independents booked on Keith's Fifth Floor, passed out, the first notes of vaudeville's requiem were sounded. It marked the end of the development of new acts, it placed the brunt on the headliners already in the biz to keep it going. But the majority of them were already on the downgrade.

Fact that many of the vaude names had already become passe did not quicken vude's demise so much as the exhorbitant salary demands growing out of the competition for name acts that arose between the deluxers.

Acts, which in 1924 and '25 considered $500-$750 salaries proportionate to their headlining reputations, were paid $1,500 to $2,500 and up. The picture houses could afford that kind of money because of their large seating capacities, but vaudeville theatres couldn't.

Another thing the vaudeville headliner couldn't compete with beginning around 1928 was the growing importation of outside names for vaude dates. Film personalities, then radio and legit started to come in. This was in itself a sure sign that vaudeville wasn't developing anything, and that the vaudeville headliner, with few exceptions, had lost the public fancy.

2,000 in '26

A year before the sound era was ushered in, there were 2,000 vaudefilm houses in the U. S., besides 28 straight vaudeville theatres. Eighteen of the latter were on the Keith Circuit in the east, the other 10 on the Orpheum time. Around 6,500 acts found more work than they could use in the 2,000 vaudefilmers, while the strictly vaudeville spots played an average of 220 acts weekly.

When it's considered from where vaudeville started to slide, it's hard to imagine that it could have fallen so far so quickly. In less than seven years vaudeville has been reduced from 2,000 vaudfilmers and 28 strictly variety houses to less than 50 weeks in all over the entire country. There hasn't been a continuous straight vaude theatre in the U. S. for almost four years, and even the most rabid vaude optimist has given up all hope of there ever being one again.

Another sign of the times: Hardly half the strictly vaudeville headliners who were around seven years ago, and no further back than 10 years ago, are remembered today. And most of them are recalled only when their names and acts are fully detailed.

Where the headliner of seven and 10 years ago is today is also unknown in most instances. Some are still in show business, still headliners, but the majority seem to have passed out of the picture entirely.

It is claimed by some dyed in the wool vaudevillians that if the headliner of 10 years ago was around today, vaudeville could come back. That's doubted by those more versed in what happened to vaudeville and what's happening today. Sound, though aided somewhat by the headliners' salary demands, licked vaudeville practically by itself. Today vaudeville would have radio to fight as well. The names of yesteryear's vaudeville, with extremely few exceptions, could not hope to drag the public from their homes and the type of entertainment now broadcast. It's the vaudeville of the air, the modern idea of popular entertainment, with headliners who count their followers in the millions. That's something vaudeville of the past never dreamed of competing with.

HEADLINERS OF THE PAST

Single Women

Ruth Roye
Mary Haynes
Frances Kennedy
Elsie Janis
Edna W. Hopper
Trixie Friganza
Lilly Morris
Ree Samuels
Belle Baker
Miss Juliet
Yvette Rugel
Nora Bayes
Julia Sanderson
Josie Collins
Edna Davenport
Vera Gordon
Valeska Suratt
Lora Sonderson
Irene Franklin
Frankie Heath
Florence Mills
Nan Halperin
Mae West
Florence Moore
Bobby Folsom
Grace La Rue
Marie Dressler
Marie Cahill
Adele Rowland
Jerrie Vanderbilt
Ethel Levay
Kitty Doner
Rita Gould
Tess Gardell
Lulu McConnell
Eva Tenguay
Cissy Loftus
Anna Chandler
Sophie Tucker
Miss Patricola
Yvette
Blossom Seeley
Sybil Vane
Elizabeth Hines
Fannie Brice
Lillian Shaw
Eva Shirley
Ann Suter
Eva Clark
Ruby Norton
Bessie Barriscale
Primrose Lennon
Bessie Clayton
Grace Hayes
Vivienne Siegel
Rose Perfect
Fritzi Scheff
Ethel Davis
Frances Arms

Single Men

Lou Holtz
Joe Cawell
Will Fyfe
Jack Donahue
John B. Hymer
Tom Patricola
Leo Carrillo
Snub Pollard
Jimmy Hussey
Sylvester Schaefer
Bert Fitzgibbon
John Steele
George Price
Harry Delf
Harry Lauder
W. C. Fields
Frank Fay
Hamilton
Joe Marks
Jack Rose
Jed Dooley
Owen McGiveney
Herb Williams
Cliff Edwards
D.D.H. (Dave Hall)
James Barton
Willie Solar
Harry Holman
Charles Wilbers
George Jessel
Will Mahoney
Will Rogers
Joe Cook
Chic Sales
Roger Imhof
Eddie Cantor
Al Herman
Joe Jackson
Harry Green
Julius Tannen
Jack Wilson
Solly Ward
James Thornton
Bill Robinson
Eddie Leonard
Jack Sidney
Senator Murphy
Joe Browning
Jack Norworth
Karyl Norman
Jack Benny
Charles King
Phil Baker
Frank Tinney
Julian Eltinge
Jack Osterman
Raymond Hitchcock
Leo Frisco

Acts and Teams

Moore and Littlefield
Puck and Willis
Dooley and Sales
Ted and Betty Henly
Morgan Dancers
Whiting and Burt
Four Cameros
Moran and Mack
Thurston
Duffy and Sweency
Will Morrisey and Brice
Sissle and Blake
Moss and Frye
Kramer and Boyle
Hyams and McIntyre
Vernon and Ireno Castle
Bard and Pearl
Watson Sisters
Healy and Cross
Tempest and Sunshine
Gallagher and Shean
Hackett and Delmar
Bert and Betty Wheeler
Four Mortons
Rooney and Bent
The Doolys
Weber and Fiel
Mercedes
Harry Houdini
Olsen and Johnson
Miller and Lyles
Van and Schenck
Montgomery and Moore
Whipple and Clinton
Fred and Adele Astaire
Smith and Dale (Avon Comedy Four)
Williams and Wolfus
Foy Family
Four Mills Brothers
Corbett and Van
Dickinson and Deegan
Klein Brothers
Harry and Tom McNaughton
Roger Imhof and Sorene
Jane and Katherine Lee
Billy House
Dena and Rochelle
Conrad and Eddy
Walter C. Kelly (sketch)
Yorke and King
Dave Apollon and Company
Weaver Brothers
Bert Lahr and Mercedes
Clark and McCullough
Rock and White
Hilton Sister (Siamese)
Willard Mack (sketch)
Singer's Midgets
Rosa and Carmela Ponselle
Eugene and Willie Howard
Crafts and Haley
Gertrude Hoffman
Mason and Keeler
Clark and Bergman
Mosconi
Barnes and Crawford
Kaufman Bros.
Scott and Keon (sketch)
Herman Timberg and Co.
Val and Ernie Stanton
Morton and Glass
Mack and Walker
Arthur and Morton Havel
Toto
Frank and Margie
Newells and Most
Hugh Herbert and Co.
Long Tack Sam
Harry Carroll Revue
Willie, West and McGinity
Meyers and Hanford
Gus Edwards
Frank Orth and Ann Codee
McLaughlin and Evans
Shaw and Lee
Laura Pierpont (sketch)
Duncan Sisters
Stone and Kallz
Tom Brown and Bros.
Ryan and Tierney
Gygi and Vadie
Ryan and Lee
Ball and Lambert
Stamper and Seldom
Savoy and Brennan
Albertina Rasch Ballet
Frank Libuse (sketch)
Al K. Hall and Co.
Miller and Mack
Davis and Darnell
Harland Dixon and Co.

Bands

Henry Santrey
Paul Whiteman
Ted Lewis
Mound City Blue Blowers
Vincent Lopez
Ben Bernie
Benny Meroff
Irving Aaronson

New Acts

DANCE PORTRAITS (5)
Flash Act
14 Mins.; Three
G. O. H., N. Y.

Someone concerned in this act must have a flair for the palette. Lighting, togs and scenery attest to this.

Opening shot is a studious recreation of an artist's habitat. Three girls and a male terp team comprise it. Can't detect the boss because everyone works hard and all succeed in their endeavors. Titian haired nifty dances on her toes. Male team dustify their inclusion, as do a statuesque femme tapper and a soprano, who also tickles the ivories when not singing.

HERBERT, LYNN and MITZI
Trapezists
6 Mins.; Full
Jefferson, N. Y.

Excellent dumb act of novel membership and routines. Zips through a speedy six minutes and is sure-fire for applause. Man is discovered in inverted posture hanging from trapeze just under the overhead drape line. Arrangement of ropes and special gadgetry enables the trio (two of them girls) to reveal dexterity, strength and daring while staying away from the familiar.

Top stunt has the man doing a fast spin hanging by his teeth while carrying one of the girls, neck and legs, with his feet only. *Land.*

SHEPPARD, CARLTONS HERMANN
Dance Revue
10 Mins.; One and Full (Spec)
Jefferson, N. Y.

This is fast. And on its fastness plus a special set act probably has an obvious utility by present booking standards. A certain slap-dash crudeness mars the advantage of the speed somewhat. Less frenzy and more finesse would get smarter results.

Composed entirely of hoofing specialties and pretty much of a single pattern. *Land.*

Waring at N. Y. Par, Lyman Deal Falls Through

Fred Waring's band, already set for five weeks by Paramount opening Jan. 24 in Minneapolis, goes into the circuit's Broadway Par in March for a two weeks' stay. Opening date has not been set.

Deal for Abe Lyman to follow the Casa Loma band's current two weeks' run fell through. Negotiations are on for another name band.

The Two-Man Act

By JOE LAURIE, Jr.

The 'two-man' act has gone the way of the monologist, the sketch artist and the single woman.

But from the beginning of the old variety days up to the peak of vaudeville, two-man act was the standby of all programs.

Most of the two-man acts had 'belly-laugh' material. Their comedy was broad, physical and rowdy. They could use stuff that the mixed teams couldn't use. They could get bigger laughs than the single man because they could 'feed' each other and help build up the laughs; and so, having a two-man act on a vaudeville bill usually insured the next-to-closing spot against a flop.

The first variety programs consisted of many two-man acts, most of them blackface teams. The minstrel show was really the beginning of the variety show. After the first part they would have an olio where specialties were presented and when variety bill replaced the old minstrel shows it was these same specialty artists that stepped in and laid the amusement foundation for a business that entertained a nation under the name of vaudeville.

The two man acts of the early 80's were mostly knockabout comedians. They worked in blackface, some of them did Irish, and many of them made up eccentric. Their acts consisted of almost everything—song and dance, crossfire talk, musical instruments and acrobatics. Their talk would run to a series of disconnected 'gags' and they would depend on their song and dance and tumbling for a finish.

Harry and John Kernell, Lester and Allen, Schoolcraft and Coss, Scanlon and Cronin, Sandford and Wilson, Lamont and DuCrow, Johnson and Bruno, Harrigan and Hart, Wild and Bradley, Bryant and Hoey, Niles and Evans, Fields and Hanson, Emerson and Clark, Daly Brothers, Harris and Carroll, Fox and Ward and McIntyre and Heath are just a few of the top notchers of those days. People who remember them say that they have never been equalled.

Changing Styles

In the late '90's the style of two-man acts changed. Instead of both members of team dressing 'funny' the members started to draw a distinct line between the 'comic' and the 'straight man'. The comedian would wear a funny makeup and the straight man would dress in flashy street clothes. Instead of just a series of unrelated gags they now had regular 'routines' and some of them even had 'skits'. They began to depend more on 'talk' than on the song and dance and knockabout comedy. In 1900 many of the teams would use a song or a dance only for a finish and some of them would even 'walk-off' on a gag.

The 'straight man' was just as important to the success of a two-man act as the comedian. He had to make a fine appearance, have sex appeal, a good speaking and singing voice. A good straight man usually was an educated and well read man, and in the majority of cases also had to handle the business for the act.

The average two-man act was temperamental and seldom remained intact for over 10 years. Of course, there were teams like McIntyre and Heath, Fox and Ward, Kenny and Hollis, Howard and North, Smith and Campbell, Conroy and LeMaire, Hussey and Boyle, Clark and McCullough, Weber and Fields, Hoey and Lee, Kenny and Platt, Klien brothers, Roger brothers, Eugene and Willie Howard, Gallagher and Shean, Aveling and Lloyd, Lewis and Dody, Mathews and Ashley, Miller and Lyles, Cole and Johnson, Williams and Walker, Avery and Hart, Miller and Mack, Moss and Fry, Mack and Orth, Bill and Gordon Dooley, Needham and Kelly, Cooper and Robinson, Barnes and Barron, Cook and Lorenze, Hawthorne and Cook, Savoy and Brennan, Carson and Willard, Raymond and Caverly, Otto brothers, Wilson brothers, Tom and Fred McNaughton, McKay and Cantwell, Quinlan and Mack, Russell brothers, Morton and Moore, Smith and Austin, Swor brothers, Shaw and Lee, Jans and Whalen, Mercer and James Templeton, Jack Wilson and Franklyn Battle, Val and Ernie Stanton, Buck and Bubbles, Snyder and Buckley, Clark and Verdi, Dillon brothers, DeHaven and Nicee, Fenton and Fields, Fiddler and Shelton, Havel brothers, and others that stuck to each other for up to 20 years. But most of them would split and try other partners and many would re-team with their original partners after being separated for a few seasons.

There were many things that contributed to the splitting of successful two-man acts. 'Woman trouble' and 'the bottle' were two of the main reasons. If one of the partners were married or keeping company, the other would feel that it would be only a matter of time when he would leave him and do an act with 'the wife' so the money could go in one pocket. There were a number of two-man acts that never spoke to each other 'off stage'. McIntyre and Heath, the Russell brothers and Montgomery and Stone didn't speak to each other except on business for many years. Many of the really great teams were made up of one 'mixer' and the other member a 'lone wolf'. They would live in different hotels, eat at different restaurants and travel with different companions. These teams seemed to get along better and for a longer period than the ones that became 'pally' with each other.

Inseparables

Of course there were many two-man acts that were inseparable on and off the stage: Aveling and Lloyd, Lewis and Dody, Havel Boys, Wilson brothers, Olsen and Johnson, Raymond and Caverly, Savoy and Brennan, Shaw and Lee, and others too numerous to mention. There were a lot of two-man acts where the straight man or comic would receive an offer for a show as a single and would refuse it to keep the act together. Others left their partners and became stars in musical comedy and the legitimate field, and some of them broke up their partnerships to enter the business world. Eddie Cantor (Cantor and Lee), Doc Rockwell (Rockwell and Woods), Tom McNaughton (McNaughtons), Bill Robinson (Cooper and Robinson), Henry Lewis (Browning and Lewis), Solly Ward (Leonard and Ward), Ed Wynn (Wynn and Lewis), Rex Weber (Wilton and Weber), Bert Wheeler (Wheeler and Moran), Ford Sterling (McAvoy and Sterling), Frank Tinney (Tinney brothers), Bill Mahoney (Mahoney brothers), Charlie Murray (Murray and Mack), Willie Howard (Howard and Mack), Harry Kelly (Kelly and Harrison), Don Barclay (Barclay and Chain), Jack Pearl (Bard and Pearl), Cliff Edwards (Clayton and Edwards), Harry Green (Fisher and Green), Bernard Granville (Granville and Rogers), Jack Benny (Benny and Woods), Charlie Allen (Morris and Allen) were a few.

The two-man act was usually great company, spending money freely and mostly out for laughs. They had many adventures that the 'man and wife' act didn't have. They would make many friends, standing up against bars and meeting gamblers, jockeys, baseball players, bartenders and big business men. They usually belonged to many lodges and clubs and built up followings all over the country, which reflected at the box office and raised their salaries.

To mention all of the two man acts would read like the 'Who's Who of comedy. Names like Merrill and Otto, Burk and McDonald, Shean and Warren, Gallagher and Carlin, Hawthorne and Inglis, Bickle and Watson, Harry Cooper and Charles Henderson, Webb and Burns, Comfort and King, Ed and Lou Miller, Dyer and Fay, Glenn and Jenkins, Gordon brothers, Hibbitt and Malle, Hines and Fox, Hufford and Chain, Hurst and Voight, Handis and Millis, Hanlon and Morrisey, Harris and Manion, Jerome and Herbert, Kane and Herman, Kaufman brothers, Kay and Sayre, King and Beatty, Kramer and Morton, Kramer and Boyle, Kranz and White, Kelly and Galvin, Kelso brothers, Lane and O'Donnell, LeMaire and Phillips, LeMair and Hayes, Lloyd and Britt, McAvoy and Powers, Lloyd and Wells, Lydell and Higgins, Moran and Mack, Montgomery and Perry, Mathews and Shayne, Mayo and Tally, Mitchell and Durante, Morton and Moore, Mullen and Coogan, Murray and Allen, Allen and Howard, Alexander and Scott, Armstrong and Ford, Ashley and Lee, Bobby and Nelson, Bennett and Richards, Burns and Fabrito, Freda and Palace, Cook and Ste-

(Continued on page 204)

THE INTERNATIONAL WOW !

Slightly Paraphrased from Recent Article in COLLIERS

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. . . Just a thought

IN every field of human endeavor, he that is first must perpetually live in the white light of publicity. Whether the leadership be vested in a person or in a product, emulation and envy are ever at work. In , in literature, in music, in industry, in politics, the reward and the punishment are always the same. The reward is widespread recognition, the punishment, fierce denial and detraction. When a person's work becomes a standard for the whole world, it also becomes a target for the shafts of the envious few. If their work be merely mediocre, they will be left severely alone—if they achieve a masterpiece, it will set a million tongues a-wagging. Jealousy does not protude its forked tongue at the artist who produces a commonplace effort. Whatsoever you write, or paint, or play, or sing, or build, no one will strive to surpass or to slander you, unless your work be stamped ith the seal of greatness. Failing to equal or to excel, the follower seeks to depreciate and to destroy—but only confirms once more the superiority of that which he strives to supplant. There is nothing new in this. It is as old as the world and as old as the human passions. And it all avails nothing. If the leader truly leads, he remains—the leader. Master-poet, master-painter, master-workman, each in his turn is assailed, and each holds his laurels. That which is good or great makes itself known, no matter how loud the clamor of denial. That which deserves to live—lives.

Season's Greetings

Sally Rand

SEASON'S GREETINGS

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NOW WITH "HIT PARADE OF 1936"

SEASON'S GREETINGS

ELENORE WOOD

"THE SPIDER"

Two-Man Act

(Continued from page 200)

vens, Joe and Lou Cooper, Cole and Snyder, Chic and Archer, Carson and Willard, Billy Van and James Corbett, Cameron and Edwards, Duffy and Sweeney, Donovan and McDonald, DeVoe and Steiger, Freeman and Dunham, Fenton and Green, Orth and Fern, Mayo and Tally, Abel and Irwin, McInnes brothers, Smith and Dale, Leighton brothers,

And today we still have the two-man act with us, but only a handful. Think of it, from a list of over a thousand. Of course, we have the act that's billed as a two-man act, but it now has stooges, and girls. Girls come on and do a bit and then go into a rhumba—or a series of bumps—or a song and dance—and that isn't new, either.

Years ago when one of the partners of a two-act had a sweetheart or wife traveling with him, he would stick her in the act for a 'flirtation bit', to put 'class' in the act, and the partner would pay half the railroad fares—and maybe pay half of the costume. But it was just a bit, and that little bit has now grown into a part where the women should be billed as assisted by the two-man act.

And so the two-man act is gone ...gone with the tandem bicycle... the crystal set...gone with vaudeville...they have rejuvenated them over 'the air'...Pearl and Sharlie Hall...Wynn and Graham McNamee...Benny and Beator...but somehow they don't sound the same ...We can't see the straight man fixing his tie and pulling down his cuff...mulling and shaking the comic...looking out front between lines dating up a 'town-gal'...and glancing off stage to see how the single woman is 'taking it'...we miss hearing the partners 'pan' each other and telling us how 'my partner is holding me back'.

Amen.

Jones, Linick & Schaefer

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STRIP GALS ON BIKES FOR B&K'S EVE DATES

Chicago, Dec. 28.

All vaude houses on the Balaban & Katz circuit and the Great States time are having special New Year's Eve and New Year's Day shows.

Booking Manager Lou Lipstone is setting a fan of strip dancer for appearances in all of the outlying theatres, among those set being Faith Bacon, Sondra, Corinne and Countess Alabassa. Not enough of the s.a. gals to go around for the hotcha New Year's Eve shows, which will necessitate plenty of bicycling of the gals to cover the B. & K. outlying spots.

Henry Back to Morris

Dick Henry, who was let out by Curtis & Allen, will join the foreign department of the William Morris agency in New York. Complete arrangements have not been set.

He will either work with Lou Wolfson, now in charge of foreign bookings, or Wolfson may step into another department in the office. Henry originally left the Morris agency to go with C. & A.

Kreutzberg Feb. 2 in N. Y.

Harald Kreutzberg returns early in the year from an extensive European tour, and will appear in New York at the Guild on Feb. 2 and 7.

He's been soloing on the continent for several months.

SEASON'S GREETINGS

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"The No. 1 box office attraction of her business."—*Variety.*

SEASON'S GREETINGS TO ALL

UNIT REVIEWS

International Follies

(ORPHEUM, LINCOLN)

Lincoln, Dec. 26.

Out since October, 'International Follies' is one of the large units of its type to still have a future, although others went to the barn after touring the few spots in this territory. Routing from here after Sioux City, Ia., is to points south via St. Joseph, Kaycee, etc. It's carrying b. o. potency for the cornfed circuits, since it has the girl talking point, a dozen in line, as many more in the band, besides an additional sprinkling in the acts. Costumes are good and the three full stage scenes oke.

Free of superfluous smut and with its nude number handled in unobjectionable manner, it's no poke at family trade. In the billing it's mostly Jackie Heller. None of the other acts is especially well known, although Gresham and Blake deliver outstanding comedy.

Orph's house band in the pit takes care of two-thirds of the show, before the girl musical organization with the unit takes up the score. The girls in line, looking trim in long lace gowns, move in when the curtain is taken away. Stepping is good and fast. Additional terp flash is the Kings, Dorothy, Johnny and Frank, and later some singing from Sylvia Tucker, who's introduced as the 'niece of Sophie Tucker.' Would be better if they'd lay off that, since the audience expects better than it gets.

King Bros. in some more dance and then the Three Waltons, who clown over inebriety, work before the traveler while the set changes. Waltons are oke pantomimers, but the audience here was quiet, not generally fast enough to know what was going on. Interest is revived again by the dolls in a hoop number, their best routine. Jean Gregory and Eleo, dancers, are featured. The femme's purple hair is the only standout in the turn, the stepping just fair. Gresham and Blake, fast with the wisecracks, to which the girl, a cute number, is of yeoman service, are the followup. Ideal for the spot.

The girl band, backing up a full-stage set, takes up the accompaniment from this point on. They first back Gregory and Eleo and a comic takeoff by Gresham and Blake, latter the best; then Heller. Latter sells his stuff expertly. A fine-looking, diminutive boy, Heller has a very good stage personality, radiating charm all over the place.

Dorothy King in a bit of Russian kicking and then the 'Parade of Nations' for the finale. Girls are all undressed alike for the stunt, but the Irish girl has a green brassiere; the Spanish girl some red beads, etc. It's the nude number, and not bad. Feature is Mlle. De Leys, iron jaw spinner, who works in the finale.

Owners are Jack Kalcheim and Al Weston of Chi; Elmer Jerome is company manager, and H. Sistaire ahead. Business here was good enough, considering tariff at b. o. hopped to 40c, 15c above usual.

Barney.

WBBM AIR THEATRE

(PALACE, CHICAGO)

Chicago, Dec. 27.

Band show unit, primarily, using five acts in front of the Dell Coon aggregation of musicians, and basing its box office assumption on the power of the CBS ether outlet in Chicago. Which means an audience of 100 or so miles from the loop and therefore likely to be a box office show in that radius. Question is whether WBBM and its 'Air Theatre' tag will mean anything at all beyond the radius of the transmitter's activity.

Fairly good show this, with its five turns, 12 girls and 12 musicians. Tommy Mack and his stooges headline on sock appeal generally, though this week the RKO booking office has spotted in Frank Gaby on top of the show and it's Gaby this week for the majority of laughs. Mack is up rather early in the show, but pounds out a surefire turn on his lowdown comedy.

Additional strength are the Three Byrons on their knockabout acrobatics. Hard-working fellows who prattfall themselves silly. Dancers and harmonica players are Horne, Day and Franks, who work diligently but without particular inspiration. Warbling duties are held down by Alice Dawn as a hotcha torcher and the Three Kittens for the wah-wah stuff. The line is in for a number of good hoofing routines and doubles to a glee club sequence that gets over on excellent handling on production. They do particularly well on their tap dance exposition of 'Poet and Peasant,' a difficult routine but worth the trouble.

Unit brings in a regular CBS-WBBM announcer, Franklyn McCormick, for this week's engagement with McCormick spieling in front of each number in the manner of straight radio style. It's a good effect, adding strength and meaning to the numbers and to the unit as a whole.

Gold.

Prod. Stuff Out for Straight Vaude in Cleve

RKO contemplates dropping the production type of stage show currently at the Palace, Cleveland, and reverting to regulation vaude layouts.

Present policy entails an m.c., changed weekly, for every show.

Montrose-Evelyn Merger

Chicago, Dec. 29.

Belle Montrose and Ivy Evelyn hitched for a two-girl act.

Doing a talking comedy turn.

Convict Leo Hall as Killer of Vode Team

Seattle, Dec. 29.

With sentence of Leo Hall to hang within next 90 days, following jury's verdict of guilty of murder in the first degree, officers have marked the Erlands Point massacre of six people as solved. Hall, however, still protests innocence and is moving for a new trial.

Two of the six victims, robbed and brutally beaten to death at Erlands Point 18 months ago, were Bert and Peggy Vincent, standard vaudeville team.

Waring's 2 Chi Weeks

Chicago, Dec. 29.

Fred Waring's band comes into the Balaban & Katz Chicago for a return engagement late this month.

Will play it as a two-week stand the weeks of Jan. 31 and Feb. 7.

SIMON AGENCY, Inc.

NEW YORK
RKO Building—Radio City

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Pictures—Legitimate—Radio—Vaudeville—Night Clubs

RKO THEATRES
1270 SIXTH AVENUE
RADIO CITY NEW YORK

The THEATRE of the STARS

Marcus Loew BOOKING AGENCY
GENERAL EXECUTIVE OFFICES
LOEW BLDG. ANNEX
160 WEST 46TH ST. NEW YORK
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Operated LARGEST CIRCUIT OF STAGE UNITS

THE WILBUR CUSHMAN CIRCUIT

MELBA THEATRE BLDG.

BRANCH OF CHICAGO RKO BOOKING OFFICE

HOLIDAY GREETINGS

ADA LEONARD

AND HER OWN SHOW

"COCKTAILS OF 1936"

Dec. 27—Minneapoli
Jan. 3—St. Paul—Des Moines
Jan. 10—Kansas City
Jan. 17—Sioux City—Cedar Rapids
Jan. 24—Davenport
Jan. 31—St. Louis
Feb. 7—Cincinnati
Feb. 14—Dayton
Feb. 21—Cleveland
Feb. 28—Detroit

Variety Bills

NEXT WEEK (JAN. 3)
THIS WEEK (DEC. 27)

RKO

BROOKLYN
Jefferson
1st half (3-6)
Mells Kirk & H
(Four to fill)
2d half (31-2)
Jana & Lynton Rev
Mae Usher
Roy Sedley
Washboard Co
Mangean Tr
Tilyou
1st half (3-6)
Everything Goes
2d half (31-2)
Frim Sis
Arthur Boran
Frank Little Rev
ALBANY
Keith's
1st half (3-6)
Ted Adair Co
Clifford & Marion
Tito Guizar
Bud Harris & H
4 Ortons
2d half (7-9)
Allen & Kent
Gypsy Nina
Cass Mack O & T
Schictl's Wonderets
(One to fill)
2d half (31-2)
Kay Hamilton
Paul Sydell & S
Charles Melson
Nonchalants
16 Dancing Rockets
BOSTON
Memorial (28)
Gospel Singer
CHICAGO
Palace (25)
Alice Dawn
WBBM Rsv
Frank Gaby
CINCINNATI
Palace (3)
Bring on the Dames
Shubert (27)
Hollywood Rev
CLEVELAND
Palace (3)
Wayne King Orc
DaCardoe
Arren & Broderick
(One to fill)
(27)
5 Reillys
Bobby May
Sylvia Manon Co
Leota Lane
Carl Freed Orc
Cass Mack O & T
4 Ortons
DAYTON
Colonial (27)
Major Bowes Co
KANSAS CITY
Mainstreet (31)
Benny Meroff Bd
Jackie Heller
MINNEAPOLIS
Orpheum (27)
Ada Leonard Rev
ROCHESTER
Keith's (25)
Ted Adair Co
Fred Sanborne Co
Tito Guizar
Joe Morris Co
Colleano Fam
TROY
Keith's
1st half (3-6)
Kay Hamilton
Paul Sydell & S
Charles Melson
Nonchalante
16 Dancing Rockets
2d half (31-2)
Klutings Animals
Clifford & Marion
Bud Harris & H
Irene Vermillion Co

Jack Anthony
Bond Rowell
GLASGOW
Pavilion
'Humpty Dumpty'
Harry Gordon
Jack Holden
Bertha Ricardo
Doris Ashton
Betty Jumel
Wee Alec Campbell
Paramount
'Man in the Moon'
LEEDS
Paramount
Jack Hart Bd
Peggy Inglis
LIVERPOOL
Shakespeare
'Aladdin'
George Doonan
Laila Dodd
Donald Stuart
Doris Hirste
Su Yee Tr
Jan & Marlee
NEWCASTLE
Paramount
3 Jades

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
This Week: Louis Shurr; Harry Beatry

Loew

NEW YORK CITY
State (3)
Mickey King
M & L Robbins
3 Slate Bros
Harry Richman
Grace DuFaye Co
AKRON
Loew's
1st half (2-5)
Making Talkies
BALTIMORE
Century (3)
Larimer & Hudson
Sylvia Froos
3 Fonzalle
12 Aristocrats
Nira Nash
CANTON
Loew's
2d half (6-9)
Making Talkies
DETROIT
Fox (3)
Weaver Bros
PITTSBURGH
Fox (3)
Major Bowes Co
WASHINGTON
Fox (3)
Lynn Burno Rev
Frank Conville Co
Al Schact
Leon Navara Orc

Paramount

NEW YORK CITY
Paramount (3)
Casa Loma Orc
Deanne Janis
BOSTON
Metropolitan (3)
Phil Spitalny Bd
CHICAGO
Chicago (3)
Burne & Allen Co
Marbro (3)
Olsen & Johnson U
Walkmirs
Oriental (3)
Bowes Unit No 3
Regal (3)
Duke Ellington Bd
Uptown
1st Unit (3-6)
Toby Wing Co
DETROIT
Michigan (3)
Gretonas
Pete Peaches & D
Keller Sis & L
Fred Sanborne Co
Paul Lukas Co

Warner

PHILADELPHIA
Earle (3)
Hit Parade
(27)
N T G Rev
Slate Bros
Beehee & R Tr
PITTSBURGH
Stanley (3)
Major Bowes U
(27)
Ed Lowry
Stepin Fetchit
12 Aristocrats
Fifi D'Orsay
Rio Bros
READING
Astor
1st half (3-6)
King & Sinclair 2
Vox & Walters
Floyd Christie Co
6 Decardos
2d half (7-9)
Lou Duthers J & J
Joe Phillips Co
Liazeed Arabs
Mitzi Green
WASHINGTON
Earle (3)
Thelma Leede
Lime 3
Stepin Fetchet
(27)
Hit Parade
YORK
Strand
2d half (31-3)
3 Emerald Sis
Fred Lightner Co
Lee & Louise Rev
Grace Johnson

London

Week of Dec. 30

Plaza
Anton Bd
BRIXTON
Astoria
Jack Hylton's Bd
FINSBURY PARK
Astoria
Anton Bd
OLD KENT ROAD
Astoria
Harry Fryer Bd
Les Omanis
Bolgaroff Tr
Val Rosing
STREATHAM
Astoria
Jack Hylton's Bd

Provincial

Week of Dec. 30

ABERDEEN
Tivoli
Horace Goldin
Cliff Harley
J Powers
EDINBURGH
Theatre Royal
'Puss in Boots'
Dave Willis
Cliff Harley
Florence Hunter
Lindy Juae
Lucy Loupe

Cabarets

NEW YORK CITY

Bal Musette
Marie Charvet
Jean Muare
Yvonne Parquet
Mitzi LaMarr
Jeanne Mellar
Capalla & Yvette
Maurice Bouche
Parisian Serenad'rs
Barrel of Fun
3 Sachs
Haneon, H'w'rd & B
Percy Stoner
Bert & Leo's
Percy Stoner
Chic Goldman
Bijou
Geo Schsrban'e Of
Ill's Gay 90's
Jos E Howard
John Steele
Eddie Furman
Billy Lorraine
Jack Cat
Amanda Randolph
Russell Smith
Cafe Bene
Carlton & Juliette
Richardson & Boys
Vincent Sorey Orc
Cafe Trouville
Rita Bell
Burt Stevens Orc
Casino Venezia
F Bracciante Ens.
Central Pk. Casino
Mario Braggiotti O
Jane Cooper
Grace Herbert
Charles Herbert
Chateau Moderne
George Paderewski
Kay Whitney
Sid Franklin Orc
Club Gaucho
Dimitri
Bianca Volland
Olga Acosta
Munoz & Balan
D & Helen Virgil
Club New Yorker
Alice H Burrage
Jack Meyers Orc
Jimmie Rogers
Arthur Brown
Club Richman
Lee Carr
James Sherry
Harry Bernie
George Oliver
Freddie Monroe
Jack Mayo Orc
Coconnut Grove
Geo Libby Girls
Varsity Co Eds
Adair & Richards
Zac Freedmon
Henry Halstead Or
Connie's Inn
Evelyn Dove
Mear & Mears
Billie Holliday
Snakeships Tucker
Bobbie Caston
3 Palmer Bros
Reed Bros
4 Bahama Dames
Kaluha
Tod Hale
3 Dukes
Princess Orella
Ada Ward
Chuck & Chuckles
Lillian Fitzgerald
L Armstrong Orc
Congress
Frank Haynes Orc
Coq Rouge
Roberta Alaire
Irwin Gilbert Orc
Tisdale Trio
Cotton Club
Nina Mae McKinney
Cora La Redd
Babe Wallace
Juano Hermandez
Lena Horne
5 Rhythm Queens
Cook & Brown
Jessie Cryar Co
Orlando Robeson
Nicholas Bros
Butter Beans & S
John Henry
Babe Mathews
Miller & Mantan
Claude Hopkins Orc
Deauville
Eugene Dorel
Bobbette Christine
Lucien La Riviere
Kathleen Howard
3 Aristocrats
Jean Prague Orc
Delmonico's
Jerry Baker
Hello Jimmy
Perry 2
Ruth King
Rosalie Roy
Roy Sedley
Pd'dore & Dencsh
Mike Landau Orc
Jack Dempsey's
Dorothy Williams

Hubert Hilton
Cliff Daly
Carlos & Marchan
M Schuster's Orc
Jan Bruneeco Orc
Clemente Bd
Dickens
Johnny Macklin
George MacLean
El Chico
Emile de Torre Orc
El Toreador
Cortes & Maida
Fermin & Gloria
Leon Villamarin
Medardo
Aura del Bar
Don Gilberto Orc
D J Escarpinter Or
El Morocco
Ernie Holet's Orc
Famous Door
Roy Eldridge 4
Wingy Mannone Bd
French Casino
Emil Boreo
Felicity Andreae
Arabelle Rich & A
Christian Arnault
Enrico Bertolaeo
Aesla De Buzny
George Campo
Elsi Roy
Craddocks
Juliana Enakleva
Polly Frank
Georgie Hayes
Renita Kramer
Lalaga
Eleanora Mara
Marietta & Rudi
Manito
Rodolfo
Komarova Ballet
Mohamed & Jaarra
Jack Carlton
Kazanova Bd
Jean Shaw
Carl Hoff Orc
Jack Denny Orc
Barney Gallant's
Barney Gallant
Gino's Cedar Gard'n
Don Martin Orc
Gr'nwich Vill. Inn
Albert Fryme
Elena McCoy
Pat Clayton
Lillian Cairnes
Antony Tosca Or
Gypsy Tavern
Bert Linden
Bianca Volland
Barbara La Marre
Norman Astwood
Jules Keaton Orc
Jim Healey's
Joe Frisco
Jack White
Kay Hamilton
Joe Frisco
Vincent Padula Orc
Anna Held's
Alda Ward
Paul Bane Orc
Chauncey Lee
George Rickson
Lindy Lou
Toots
Hickory House
Francetta Malloy
Ted Lane
Arthur Gansfried E
Red Norvo Bd
H'lyw'd Restaurant
Abe Lyman Orc
Jack Waldron
3 Biltmorettes
Rose Blaine
Varsity Eight
Jack Waldron
V'rnelle & D'n'lds'n
Marion Martin
Eugene Jelesnick O
Frazee Sis
Patau Sis
Hotel Ambassador
Jack Holland
June Knight
Mnx Bergere Orc
Vincent Lopez Orc
Hotel Astor
Jack Berger Orc
Hotel Barbizon-P'za
Joe Moon
Melvin Fahl
Hotel Biltmore
Howard Lally Orc
Mario & Floria
Roy Fox
Joseph Zatour Orc
Marti Michel Orc
Hotel Buckingham
Bob Frame
Patricia Leeds
Hotel Commodore
Johnny Johnson
Gypsy Markoff
Bergere Sis
Terry Green
Hotel Edison
Vicki Joyce
Sammy Wilson Orc
Mac Coogan

Frank Cornwell 3
Hotel Elysee
Vivian Johnson
Barney Winton Orc
Hotel Fifth Ave
Harold Stern Orc
Hotel Gotham
Raoul Lipoff Orc
Hotel Gov Clinton
Eddie Lane Orc
Hotel Lexington
Billie Trask
Ozzie Nelson Orc
Hotel Lincoln
Woody Herman
Earl & Josephine
Barker 3
Isham Jones Orc
Hotel Madison
Val Olman Orc
Hotel McAlpin
Enoch Light Orc
Mary Danis
Hotel Montclair
Jaysnoff Sis
Townsends
Peggy Laweon
Mei Ling
Carlos & Marahau
Coral Islanders
Rhythmaids
Art Kahn Orc
Hotel New Yorker
Maurine & Norva
Muzzy Marcellino
Stanley Hickman
3 Debutantes
Frank Bessinger
Will Hollander Orc
Ted Rio Rito Orc
Hotel Paramount
Phil Traverai Orc
Hotel Park Lane
Jan Rubini Orc
Hotel Pennsylvania
Hal Kemp Orc
Knott & Towne
Hotel Pierre
Capert'n & Col'mb's
Joe Moss Orch.
Gregori Franzell r
Marion Cooley
Hotel Plaza
De Marco's
Eddy Duchin Orc
George Sterney Orc
Jay & Lucille
Paul Levo
Dunn Bros
Hotel Ritz-Carlton
Armaa Vecsey Orc
Hotel Roosevelt
Guy Lombardo Orc
Hotel Savoy-Plaza
Francis Maddux
Dick Gasparre Orc
Medrano & Donna
Basil Fomeen Orc
Habaneras Orc
Hotel Shelton
Ben Cutler Orc
Hotel Sherry-Netherland
Allan Gray Orc
Colony Boys
Hotel St Moritz
Nikita Balieff
'Chauve Souris Rev'
Dorothy Fox
Ron Perry Orc
Sunny Rice
Irene Antarova
Leo Resnick
Hotel St. Regis
Eve Symington
Hartmanns
Jules Lande Orc
Emil Coleman Orc
Hotel Taft
Geo Hall Orc
Dolly Dawn
Hotel Vanderbilt
Murray Dancers
Alex Drasein Orc
Hotel Waldorf-Astoria
Mitzi Mayfair
Georges & Jalna
Manya & Drigo
Russell Swan
Lawrence White
Henry King Orc
Xavier Cugat Bd
Freddy Martin Orc
Xav'er Cugat Bd
Freddy Martin Orc
Hotel Warwick
Joe La Porte Orc
Hotel Weylin
Dario & Diane
Diana Denise
Charlie Wright
Alex Fogarty
Louis Breese Orc
House of Morgan
Sophie Tucker
Phil Tiltman
Jimmy Lee
Edgar Bergen
L Bringe' Orc
Howard's Showboat
Joe Howard
Joe Ricardel
Walter Lopez Ens
Jimmy Kelly's
Yorke & Lewis
Alma Halsey
Janice Andra
Chiquita Venezia
Danny Higgens
Warren & Bodie
Carter & Schaub
Jean McCauley
Midgie Perks
Billy Mack
Joe Capella Orc
Mary Barton
3 Jays
Gladye Faye
Santos & Elvira
Kit Kat
Buck & Bubbles
6 Spirits of Rh'thm
La Rue
Royces
Les Desiya
Keno Clark
Harry Rosenthal O
Rodriguez Orc
Le Bus
Dick Plano
Leon & Eddie's
Eddie Davis
Terry Lawlor
Della Carroll
Haywood & Allen
MacDonalds
Wm Farmer Orc
Madeleine's
Lucille Jarrett
Roxanne
Noblemen Orc
Joe Gray Trio
Man-About-Town
Barbara Beeron
Betty Bowker
Jerry Williams
Elise Eckhert
Dorothy Blessing
Al Mandll Orc
Marden's Riviera
Harry Spear
K'thana & Malcolm
Jonis Williams

Mi i Rollins
Cerrol Sis
Jimmie Carr Orc
Maisonette Russe
Codolban Orc
Maisonette 4
Maxim's
3 Rivera Boys
Jane & J Farrar
Rita Renaud
Irving Fields
Val Ernie Orc
Mon Paris
Endor & Farrell
Peggy Eunice
Gene Fosdicks Orc
Oscar Calvet's Orc
Monte Rosa
Herrera Orc
No. 1 Fifth Ave
Paul Weston Orc
Jules & Joe
Hazel Webster
Rosalean & Seville
Clair Willis
New Montmartre
Beatrice Lillie
Reginald Gardiner
Gomez & Winona
Jacques Fray's Orc
Normandie
Jerry Blanchard
Teddy White
Clifford Newdahl
Hal Hope Orc
Old Roumanian
Thale
Sadie Banks
Jack Hirsch
Russian Gypsy 3
Mickey Mallory
Sol Schneider
Roumania Gypsies
Onyx Club
Frank Froeba
Joe Helback
Red McKenzie
Farley-Riley Orc
Paradise
Ben Bernie Orc
Georgie Tappe
James Evans
Violet Love
Pritchard & Lord
Jigsaw Jackson
Place Elegante
Tommy Mills
Bill Farrell
Benn Kauff
Irve Harris
K'fman'e M'd'rnists
Leo Lazaro Orc
Rainbow G
Louise Lawrence
Dolores & Gardido
Louis Griffen
Ruby Newmen Orc
Rainbow Room
Lydia & Joresca
Ray Noble Orc
Sheila Barrett
Nevills Fleeson
Ramon Ramos Orc
Russian Troyka
Amstel's Bd
San Souci
Jerry Blaine Orc
Sidewalks of N. Y.
Roscoe Ails
Mommy Jinny
Helen Stone
Clark & Verdi
Anthony Trini Orc
Betty Lewis
Small's Paradise
Charlie Johnson Orc
Palmire & Valez
Chunk Robinsun
Olile Potters
Alfreda
Arnette
3 Blink Boys
Amos Bonds
Marion Hulrston
Stork Club
Marjorie Logan
Gus Martel
Anatol's Cubans
Sally's Showboat
Alberta Pryme
Betty Rowland
Dorothy Buckley
Doris Scott
Fracklin Scott
Francis Smith
Jimmy Wats'n R'y
Thru the Looking Glass
Frances Faye
Geo Paderewski
Dora Maughan
Sybil Kaye
Ted White
Bert Mann
Aristocrats
Duke Ensten Orc
Allan Cole Orc
Town Bar
Gypsy Erma
Brook 2
Ann Kennedy
Barbara LaPorte
Gordon Davis
Chubby Smith
Town Casino Club
Carolyn Nolte
Pierre Doray
Barbara La Mar
Owens Hunt Parco
Thomashefsky's
Harry Littman Orc
Chee Doherty Rev
Trocadero
Morton Downey
Peppy De Albrew
D'Ivons
Pancho Orc
Hal Hoffer
Ubangi
Gladys Bentley Rev
Mae Johnson
Lee Simmons
Bobby Evans
Edna Mae Holly
Billie Daniels
Bunny Briggs
3 Speed Demons
Brown & Brown
Dusty Fletcher
Velma Middleton
Pearl Baines
Teddy Hill Orc
Versailles
Harry Richman
Brito's Rumba Bd
Joe Smith Orc
Village Barn
Sammy Walsh
Bronco Busters
Val & F Vestoff
Barbara Bellmont
Rosalyn Kenny
Mickey Brantz
Milton Mann Orc
Village Nut Club
Murray & Alan
Al Symonds
Rosita Royce
Sonia Meroff
Chiquita Garc'a
Helen O'Shea
Dickie Wells'
Kenny Watts Orc
Billy Gei n
Joe Smothers
Hannah Sylvester

Wivel
La Nena
Sylvia Fina
Lilyan Lorraine
Baron Gyldenkorn

Naina Kinova
Frank LaSalle Orc
Bob Lee
Wynne Rolph
Roberta & White

LOS ANGELES

Beverly Wilshire
Viola Von
Larry Lee Orc
Biltmore Bowl
Fred Scott
Wayne & Teske
Betty Roth
Tom & B Wonder
Ross Wise Jr
June Marietta
Larry Cotton
Mildred Marnell
Jimmy Grier Orc
Cafe Clement
Charlie Hoffman
Nita Mitchell
Judy Lane
Ray Bradford Orc
Cafe de Paree
Al Greck
B. B. B.
Ardis May
Armand & Diane
Ted Dawson Orc
Cafe La Maze
Park Ave Boys
Stan Clair Orc
Club Century
Irene Taylor
Thelma Conner
Gray & Bergen
Lester Lee
Hal Chanslor Orc
Cleo Brown
Clover Club
Aniwa Boys
Coconut Grove
Bob Rogers
Ed Le Baron Orc
Wanda Allen
Al Lyons Orc
Galante & Leon'rda
Cotton Club
Cliff Ritchie
Bobby Johnson
Loyce Bright
Vaialda Snow
Flora Washington
Dudley Dickerson
Nyas Berry
Mae Diggs
Rythm Pale
Lee Hite Orc
Famous Door
Louis Prima Orc
Sylvester Scott
Hollywood Stables
Dorothy Gilbert
Jean Foster
Hazel Fitzgerald
Deena DeTolley
Bobby Brown
Bonnie Lind
Jack Browne Orc
King's Club
Corliss & Palmer
Tiny Hogan
Charlie Bourne
6 String Orc
Marcell Inn
Tommy Lyman
Warner Sis
Donald Cook Orc
New Yorker
Ray Bourbon

Bobby Joyce
Gertrude Lee
Cutter Maurice Orc
Mary Lane
Chet Hartlett
Omar's Dome
Dorothy Rae
Arlee Accordion
Hawaiian Dancers
South Sea Islanders
Jim Biddick Orc
Audrey & Arden
Radforn Sis
Mayshell Sis
Henry Robles

Gloria Amador
Avanda
Edith Davis
Gabriel Cansino
The Tepiquenos
Buenos Aires
Ramon & Dolores
Aaron Gonzalez
Palomar
Laurel & Ted
Belle Thazer
Ruth Lee
Slim Fortier
Hudson-Metzger Gls
Jos Venuti Orc
Jack & Virginia
Georgens & Virg'ia
Paris Inn
Singing Waiters
Hardy & D Werner
Paul McLain
Hugo Marchetti
The Modernettes
Gillette & 'G' Girls
Pete Contrelli Orc
Pirrone's
George Hall
Orc. by Davis
Deo Sis
Sally Coy
Don Powell
John Lindhart Orc
Rual Lynch
Helen Lewis
Sherry's
Bert Douglass
Wanda Cantlon
Louise Hansen
Loice Whitman
Bob Millar Orc
Three Little Pigs
Doris Baker
Leslie Shreckner
Maude Taylor
Burnetts & Allen
Nina
Faith Carlton
Chilito & Gabreal
Guspa Castamsgns
Lou Singer Orc
Syd Smith
Topsy's
Mini & M DeVal
Leon Rice
Agnes Johnson
Lois Saunders
Virginia Dix
George Redmen Orc
Mabs Saunders

PHILADELPHIA

Adelphia Hotel
Bob Roltner
Rex Weber
Vincent Rizzo Orc
Carl Rosini
Enters & Borja
Simpson Marionets
Bob DuPont
Pierce & Harris
Freda Sullivan
Evan B Fontaine
Agnes Tolle
Anchorage
Manny La Porte Or
Coates & Sheppard
Arcadia
Billy Lossez Orc
Mario Villani
Vira Niva
Rita Rio
Santechi & Buckley
Edna Sedgwick
Paul Gordon
D & A LaMair
Marilyn Maynard
Barclay Hotel
Sylvan Hermann Orc
Bellevue-Stratford
Meyer Davis Orc
Ben Franklin
Leo Zollo Orc
1523 Locust
Florence Hallman
Wanda Dawson
Mary Lea Dannis
Bubbles Shelby
Warwick Sis
Stewart Sis
Music Weavers Orc
Frank Palambo's
Chief Caupolican
George Reed
Alice Lucey
Eddie McNamee
LaMarr & Veola
Charlie Wilson
Lorraine Chevalier
Lew Hoffman
LaMarrs
Pluto the Horse
Arno
Bobby Morro Orc
Frankie Conway's (Camden)
Whitey Russ Orc
Cando & Allen
Memphis Club
Aimee Spencer
Sally Gooding
Florence Hill
Dorothy Rose
Old Madrid
William Hubert
DeMayos
Martin & Dixon
Mildred King
Gladys Grant
Mildred Craig
Harold Knight Orc
Onyx Club
Donne Lyons
Stump & Stumpy
Edwards Orc
Pennsylvania Hotel
Brooks Adams
Jas Frasetto Orc
Jean Hamill

Dorothy Bach
A & J DiGatano
James & Peltz
Milly & Letty
Lee & Bordis
Lillian King
Mirror Room Girls
Rufiers
Henry Walsh
Earl Denny Orc
Murray Yon
Dot Landi
Victor & Valerie
Bubbles Lawlor
Rendezvous
Joe Singer
Edna Lande
Eleanor Miles
Peggy O'Neal
Dolores Giardoni
Lola Paine
Allen Kearney
Joe Ritchie Orc
Ritz-Carlton Hotel
Al Davies Orc
Roof Pierre
Red Gresh Orc
Frank Milton
Sansom House
Ludy Van Love Orc
Silver Lake Inn (Camden)
Mick Fumilant Orc
Vaughan Sis
Bobby Del Rio
Jeanette Vallon
Beth Challis
St. Petersburg
Fedor Maybohn
Russian Gypsy Orc
Town Casino
Roy Tracy
Marino & Mona
Howard Lanin
Virginia Gibson
Katherine May
Harriett Lee
3 Clubmen
Howard Lanin Orc
20th Century Tavern
A & M Selby
Bill Steele
Muriel Thomas
Peggy Alexander
Adelaide Joy
Harry Adar Orc
Barney Zeeman Orc
Walton Roof
Mickey Alpert
Kathryn Rand
Myra Lott
McClelland & P'k'r
Jackie Young
Frances McCoy
Sheimerdene
Doris & Juanita
Laberta Atkins
Milton Kellem Orc
Weber's Hofbrau (Camden)
Donnie Daniels
Buddy & Selma
Gregory Quinn
Dee Hart
Joe Kilcoyne
Pat Sullivan
Johnny Rothang
Beaunice
Bill Hilger

CHICAGO

Bismarck Hotel
Leonard Keller Orc
Blackhawk
Joe Sanders Orc
Chez Paree
Cross & Dunn
Harris Claire & Jean Travers
A & L Carr
Bobby Day
Leon Belasco Orc
Blackstone Hotel

(Mayfair Room)
Chrysis & DeLaG
Minor & Root
Anna Fulton
Kavelin Orc
Continental Room (Stevens Hotel)
Seymour Simons Or
College Inn
George Olsen
Ethel Shutta
Colosimo's
Grisha
Dolores
Beck Bros & D
Gambrelli
Don Enrico
Bob Tinsleys Orc
Club Alabam
Florinne Manners
Morgan Sis
Effie Burton
Marion Parker
Virla Vaughan
Club Minuet
Julia Gerity
Billy Meagher
Adeline Dossena
Ryder Sis
Joane Clark
Emily Fisk
Lew Sales Orc
Hi-Hat
Billy Snyder
Corrine
3 Cameos
Maxine Lee
Nancy Kelly
Palmer House (Empire Room)
Volos & Yolanda
Paul Gerrits
Gali-Gali
Embassy 4
Shep Fields Orc
Royale Frolics
Joe Lewis
Dolly Kay
Reed & Mele
Henri Lishon
Jimmy Meo
Barbara McDonal
Anita Sanchez
Birdie Dean
Terrace Gardens (Hotel Morrison)
Rosalean & Sevull
Kings Jesters
Lyda Sue
Tito Coral
Rudy Bale
E Madr'guera's Or
885 Club
Eddie Rickard
The Dictators
Gretchen Lee

Independent Burlesque

Week of Jan.

'Big Rev'—Republic, New York.
'China Dolls'—Lyric, Allentown (6-7); New Fam. Mahoney City (8); Majestic, Williamsport (9); Orpheum, Reading (10-11).
'Dainty Dolls'—Werba's, Brooklyn.
'Dimpled Darlings'—Variety, Pittsburgh.
'Flash & Daah'—Hudson, Union City.
'Garden O' Girls'—Gayety, Baltimore.
'Merry Maidens'—Howard, Boston.
'Modes & Models'—Gayety, Washington, D. C.
'Record Breakers'—Troc, Philadelphi
'Youth Frolics'—Empire, Newark.

15 YEARS AGO

(From Variety and Clipper)

Vaudeville actors and agents were turning brokers to cash in on the stock craze. Nice while it lasted.

Jane and Katherine Lee were using 'vaudeville's smallest and biggest headliner'. Just kids then.

Legit shows still cutting prices. The Shuberts had just established a $2.50 top for Boston. Broadway still used the $3 level, but shaky.

Estate of the late Alfred T. Ringling set at $1,056,543.

'Sally' was tops on B'way with $34,000 on seven shows. In the pre-Christmas week, too. Most shows slumped.

Joe Leblang bought half of the Cohan theatre and the Fitzgerald building for $300,000. Eventually got it all.

Germany sought to ban American pictures. Getting too popular and hurting local product.

Arbitrators awarded an up of from $2.50 to $5 to music printers. Added to rising paper costs it made the 10c sheet music impossible.

Chicago moving for men ushers in theatres on grounds they would be more reliable in an emergency.

50 YEARS AGO

(From Clipper)

Pittsburgh dime museum was selling 7,000 tickets a day.

Lillian Russell, playing Chicago, had her salary plastered for a $35 hairdressing bill from N. Y.

In Richmond, Wis., J. K. Emmett was a quarter hour late ringing up. Ushers unable to seat the heavy crowd in it.

Henry Ward Beecher, the famous Brooklyn preacher, lost his watch. New York Elks gave him a better one.

Scandal at the opera. Boxholder found his best friend making ardent love to his wife in the adjoining box to their loge and punched him up.

came into New York and found a welcome denied her on the road.

Conrad Freberhyser, head of the original troupe of Swiss Bellringers, sponsored by Barnum in 1847, was dead. J. E mett had bee member of the original troupe.

Paul making it tough for circuses. After a $1,000 license fee and the railroads put a 60% up on all cars over 33 feet in length.

ust 50 years ago McKee Rankin was doing 'Midsummer Night's Dream' in San Francisco Not a picture then.

The Day Before Yesterday

By John C. Fli

Walking up Broadway of a spring night you started from down below 27th street, in the Madison Square section, presided over by the Flat-iron building and St. Gauden's Diana atop the old Garden. Proctor's Fifth Avenue, playing big time, is popular, and the billing out front leads off with Truly Shattuck, Jack Norworth and Nora Bayes are billed for next week. There is a one-sheet in the lobby which announces, 'Coming—Eva Tanguay—Cyclonic.'

On the opposite side of the street at Wallack's, George Arliss is finishing an all season engagement in 'Disraeli.' Charlie Burnham is in that little office off the lobby talking about the good old A. M. Palmer days, when Broadway was roadway. The Weber & Fields Music Hall is struggling with uncertain motion pictures, mostly foreign made one-reelers. The Bijou is dark, but the sign still carries the name, 'Nazimova,' although the pale incandescents have been taken down. At Daly's is a summer musical, Helen Lowell in 'The Red Petticoat.'

A short block west on Sixth avenue the Haymarket is open, and college boys in timid groups are watching the girls, in big picture hats and dragging skirts, dancing on the floor. Beer is a dime at the Haymarket; hard drinks a quarter.

It was Herald Square in those days and every out-of-town rube whistled the melodies from 'Little Johnny Jones.' The Herald was still a great paper, housed in a Stanford White structure. John G. Logan was dramatic editor, and the best in town. Hourly the gaunt bronze figures on top of the building and facing the Square moved awkardly and struck the bell on the Herald clock, while the eyes of the gargoyle owls, spaced around the facade, blinked off the quarter hours. People lined the Broadway side and watched the whirling presses through large plate glass windows.

Plenty of night action around the West 30th street police station (named the Tenderloin by Captain Williams because the district was the choicest in town), and Bill Reitmeyer, of the World; Dan Markel and Manny Levine, of the Hearst papers; Wally Hamm, of the Sun, and all the top notch police reporters made their headquarters there.

John J. McGraw was operating a billiard room in the Marbridge building. Tom Gallagher, one of New York's most widely known sporting figures who never drank, smoked or wore an overcoat and lived to a ripe old age, was usually there. A new sensational caromist from Chicago, named Calvin Demarest, had lately arrived. Members of the Giants and visiting ball players were frequently present. Rube Marquard had just run his string of consecutive victories to 19, still the record. Mike Donlin played a good game of Kelly-pool. The Yankees were then known as the Highlanders and played 'way up town at Broadway and 168th street.

The Herald Square theatre had lately turned to films after a long and honorable legitimate career. Recently there had appeared Bessie McCoy in 'Three Twins' with her Yama-Yama girls, the Henry W. Savage production of 'Everywoman,' and Eddie Foy in 'Mr. Hamlet of Broadway.' Billy Rock and Maude Fulton had closed in a show. They danced to the tune of 'Glow-worm.'

Out-of-towners, standing in front of the Herald Square theatre and looking sky-ward, watched the great chariot-race sign, 'Rice Leaders of the World,' atop the Normandie, at 41st street.

Fritzi Scheff had finished at the Knickerbocker in Victor Herbert's 'Mlle. Modiste,' and Montgomery and Stone were playing in 'The Red Mill.' Everyone was whistling 'In Old New York.' Harry Somers was in charge at the Knickerbocker, which had a long serics of successes. Otis Skinner played there in 'Kismet,' with Rita Jolivet, produced by arrison Grey Fiske. Later came the Julia Sanderson-Donald Brian-Joseph Cawthorn musicals.

The Casino was never dark in those days. Louise Gunning and Robert Warwick in 'Balkan Princess,' the Winthrop Ames importation of the newly discovered Max Reinhardt's 'Sumurun'—one after another they came, played to profit, and left for the road.

In front of the Empire you usually could find, just before curtain ti , Alf Hayman, John D. Williams and William Seymour, key men in the Charles Frohman organization, engaged in conference which usually moved by unanimous consent int Browne's Chop House, next door. The Empire was the outstanding legitimate theatre of New York and small wonder, considering the Frohman management and stars. John Drew opened each theatrical season on Labor Day. After he left for the road, just before Christmas, he was followed by Ethel Barrymore, or Billie Burke, or William Gillette, or Maude Adams. Sometimes the Frohman stars played at the Lyceum or the Criterion and other syndicate theatres.

Charles Frohman, whose name was known to thousands, was never seen in public. He lived at the Hotel Knickerbocker, seldom gave newspaper interviews, was only occasionally photographed upon his return from frequent European trips.

When the Lusitania went down Frohman was aboard, and Broadway lost something it has never regained. Broadway lost illusion.

The Maxine Elliott theatre in 39th street has recently opened, and A. Toxen Worm's press story about the plasterer who was discharged for bathing in the star's porcelain tub, is still being reprinted in the press.

Elisabeth Marbury had her o ces in 40th street, and she has just launched in the theatre, and upon society, two sensational ballroom dancers, Vernon and Irene Castle, who made their stage debut with Julia Sanderson in 'The Sunshine Girl.' Vernon previously had appeared as an eccentric comedian with Lew Fields at the Broadway. Mrs. Castle came from New Rochelle. They have opened a high price night club called the Sans Souci, downstairs on 42nd street, opposite the Times building.

Miss Marbury was a dominant figure then, and for many years afterwards, in New York. Her versatility was amazing; her friendship lasting.

The etropolitan Opera House is in its hey-dey. Peace has been made with Oscar Hammerstein and his Manhattan competition. Gatti-Casazza is in charge and Toscanini is conducting. A summer three-sheet carries the names of the principal singers—Caruso, Scotti, Farrar, Destinn, Gadski and Fremstad. Bill Guard presides for the press. Nightly in the critics' room, off the grand t.r, you meet Henry Krehbiel, of the Tribune; W. B. Henderson, of the Sun; Ed Ziegler, of the Herald; Algernon St. John Brenon, of the Morning Telegraph; Pitts Sanborn of the Globe, and Pierre S. Key, of the World. The brothers Meyer, who publish Theatre magazine and print the house program, are nightly visitors in the press room. John Brown and Earl Lewis are in charge of the front of the house. John Bull, who knew by name more prominent society, business and professional people in New York than anyone except Frank Baker, takes the tickets. Charlie Foley handles libretos.

Around the corner in 40th street, near Seventh Avenue, was the German Village. And the women who walked at night in the shadows.

You pass Kid McCoy's place and the Metropole. Jack Johnson was heavyweight champ then. At the Hermitage bar Sandy Dingwall, Joseph M. Brooks, Theodore Mitchell, Jack Murray and the K & E agents and managers always are found in that golden hour between 6 and 7 p.m. Jim Shesgren, from the Savage office, and Walter Kingsley drop in frequently.

Regan's Hotel Knickerbocker reigns supreme. The Maxfield Parrish painting of Old King Cole stretches the length of the bar, and the central figure of the monarch himself smiles delightfully on the customers. Only the insiders know the legend about his mirth. Irvin Cobb and Martin Green drop in via the subway from Park Row. Sam Bernard, Louis Mann, Arthur Voegtlin and Wells Hawks there too. Also Harry Reichenback and Sam Freedman. In the white dining room at the Knickerbocker most managers meet for lunch. Sam Harris is usually there with Walter Moore and A. H. Woods. It is also a meeting place for the motion picture pioneers—Adolph Zukor, Sam Goldfish; Jesse L. Lasky and Arthur S. Friend, of the soon to be organized Paramount company; Carl Laemmle, P. A. Powers and R. H. Cochrane.

42nd Street is clean and attractive. 'Ziegfeld Follies,' lately moved from the New York theatre roof garden, played the New Amsterdam year after year. The casts included all the best musical comedy stars and comedians of the period. Leon Errol, Bert Williams, Frank Tinney, the Dolly Sisters, Lillian Lorraine, Ina Claire, Fanny Brice appeared in a succession of revues, several of them written by Channing Pollock and Rennold Wolf. Everyone went to the 'Follies.' Diamond Jim was a constant repeater. So was William R. Hearst. Sam Harrison and Malcolm Douglas were always in the lobby until counting up time. Jack Francis and Gene Buck were there too.

The Ziegfeld Roof, above the New Amsterdam, had just opened with Bernard Granville and Will Rogers who told jokes about President Taft. A new black-face comic named Eddie Cantor makes a hit. The customers, sitting at small square tables, have little wooden hammers (revolutionary innovation) for applauding, and the big girl number is on a glass floor with changing lights from underneath. Julian Mitchell staged the show.

At the Liberty where Christine MacDonald has finished in 'The Spring Maid,' is a $2 motion picture called 'Birth of a Nation,' produced by D. W. Griffith, who used to direct for Biograph. J. J. McCarthy and Theodore Mitchell handle the management. The wiseacres say the public never will pay $2 for a film. The 'Nation' runs 39 weeks, and few who see it realize that from this showing is to spring a new amusement industry which in time is to take over Broadway, rip it wide open and erect giant theatres. Broadway's metamorphosis starts with this memorable engagement at the Liberty. Old theatres have given place to new ones on favored sites. The Liberty, a monument to a former era, still stands.

Rose Stahl is playing a return engagement in James Forbes' 'The Chorus Lady" at the Harris, and David Belasco's production of William DeMille's, 'The Woman,' with Mary Nash, is at the Republic. A new playhouse, the Eltinge, has opened on 42nd street and Al Woods, Martin Herman and Jack Welsh have moved their offices from the Putnam building. The opening is a smash hit, 'Within the Law,' by Bayard Veiller, the most popular melodrama since Eugene Walters' 'The Easiest Way.' Jane Cowl and Florence Nash have the big parts. It's on a new theatrical theme, police persecution, and an actor for the first time uses a Maxim silencer. There is timeliness to the story because earlier in the summer a gambler named Rosenthal, who boasted he intended to go 'down town' and tell all he knew, was shot down one morning in front of the Metropole, and the newspapers are full of stories about 'Gyp the Blood,' Jack Rose, 'Whitey' Lewis, Sam Schepps and his white hose, and a police lieutenant named Becker. Charles S. Whitman is district attorney and the Becker case commands almost as much local newspaper space as the Thaw case which preceded it by 10 years.

The George M. Cohan theatre has another hit in 'Get Rich Quick Wallingford,' based on the George Randolph Chester Saturday Evening Post stories. Hale Hamilton has the title role, and the cast includes the excellent Edward Ellis and Frances Ring, wife of Tommy Meighan. Cohan & Harris occupy offices on the fifth floor of the Fitzgerald building, adjoining the theatre. Eddie Dunn is in charge of the press department. Bert Feibleman and Dan McCarthy are busy handling the booking of the dozen companies which are on tour.

The New York Times is published in the flat-iron building on the triangle. Alexander Woollcott and Brock Pemberton are cub reporters on the staff. Adolph Klauber is dramatic critic and editor. Other critics on the dailies are Louis Defoe, of the World; Lawrence Reamer, Acton Davies, of the Evening Sun; Charles Darnton, of the Evening World; Alan Dale of the American; Louis Sherwin, of the Globe; John G. Logan, of the Her-

(Continued on page 224)

WhereDoCriticsComeFrom?

By Wolfe Kaufman

The managers have been pretty quiet about the New York critics of late. When business is bad there are always a lot of squawks, and th critics are one of the easiest phases of show business to squawk about. But business just now, on Broadway, is pretty good. So the critics, for the time being, have not got their noggins through the canvas with the managers trying to locate the pate.

Which makes it as good a time as any to route 'em out. What makes critics, anyway? Where do they come from? And how do they get that way?

Taking them alphabetically, the facts are these:

John Anderson. Born in 1896 in Pensacola, Fla. A private school education, ending with a spell at the University of Virginia. When he got through with that, came to New York, hit the New York Post for a job and connected. Reporter, rewrites, feature writer and columnist. In 1929 the Post's drama critic spot was open and Anderson was nothing loath. Four years later Hearst offered him the same spot on the Journal. He moved over and is still there. In between reporting on the new shows, he translated three foreign plays ('The Inspector General' was the most prominent, though a flop) and knocked off two books—which were published.

J. Brooks Atkinson (maybe he doesn't spell out the front name because it's Justine). Comes from Melrose, Mass., where he was born, he says, 'about 40 years ago.' Went to college in another Boston suburb, Cambridge, getting a B.A. without a Harvard accent. That was '17. The next years still sticking close to home, set himself as assistant to the dramatic critic on the Boston Transcript. That dramatic critic was H. T. (Hell-to-Pay) Parker, who died about a year ago, and was one of the ablest legit connoisseurs in the country. He taught Atkinson plenty. In 1922 Atkinson figured he had had enough of Boston, so New York got him. No drama job around but he talked himself into the post of literary editor of the New York Times. A good paper, he thought, and figured he'd done enough wandering anyway. He's still there, but in '26 the Times drama spot was open. It hasn't since even been ajar.

John Mason Brown is the youngest of the Manhattan critics. Born in Louisville, Ky., class of '00, he was educated there and in Morristown, N. J. Then to Harvard (that makes two of 'em) class of '23. Home to Louisville for a while, where he did some cubbing for the Courier-Journal, but wanted to see Europe. There for a year, sending in pieces to his Louisville paper and the Boston Transcript. In 1926 he became assistant editor of Theatre Arts Monthly. Two years later, when Kenneth Macgowan got ambitious, Brown succeeded him as assistant editor of the mag. Two more years and Anderson listened to Hearst, and Brown replaced him on the Post. The same year, his first as a dramatic critic anywhere, he won VARIETY's box-score for drama criticism. To date he has written four books, all about the theatre, and he also lectures at six or 20 paces, standing or sitting.

Gilbert Gabriel is the only New Yorker among the New York drama men. He was born in Brooklyn and is 46. Educated at Williams College, Poly Prep and Peekskill Military Academy. In '12 he started as a reporter on the New York Sun. Three years later he became that paper's literary editor. Two years after that he switched to music criticism. In 1924 the New York Telegram needed a drama critic and Gabriel figuring he might as well try everything, took over. One year and the Sun asked him to come home. There was nothing to forgive, either. He did, and remained with the Sun until 1929 when Hearst sent him a letter. Lo, an invitation and a check. Gabriel is on the American and is the most prolific book writer of all the boys. Most of his books are fiction, but some are about music and musicians they say.

Robert Garland is from Baltimore, where he was born in 1896. He was raised, educated and got his first job there—the Baltimore News—as a reporter. He also chased fire engines for the Baltimore Sun. Then he moved over to the Baltimore Post, completing the round trip, which let him try his hand at columning and dramatic criticism. In '27 he came to the New York Telegram as columnist. When Gabriel left that paper, Garland grabbed the drama reporting job and kept it when the paper merged with the World into the World-Telegram. He hasn't written any books but he's tossed off some one-act plays, and almost anyone interested can have them for production.

Percy Hammond. Some question as to whether Hammond or Burns Mantle is the Dean of the New York critics. They both started about the same time. Hammond was born in Cadiz, Ohio, in 1873 and was graduated from Franklin College. When 25 he took an excursion train to Chicago, and by the time the train returned he was a reporter on the Chicago Post. That lasted 10 years, during which time he moved up the line to dramatic criticism via editorial writing. In 1908 he moved to the Chicago Tribune and was the dramatic critic there for 13 years. In 1921, the New York Herald sent for him and he answered. He's been there, through the switch to the Herald Tribune, for 14 years. A restless soul.

Richard Lockridge is another mid-westerner. St. Joseph, Mo., claims him as of 1898. An edusation in Kansas City schools and K. C. Junior College left him with a desire to see the world. So he took the easiest way—the navy. He took a look at the world, figured to hell with it, and went back to school—the University of Missouri this time. That was in '19. When '20 came around he moved over to George Washington University for a year. A hot man for his schoolin'. Eligibility rules against 'tramp' students forced hi to New York and newspaper work. The Scrap Metal Reporter was his debut, but the Kansas flats were in his heart and he returned there for a personal debate on whether to haunt any more professors. This switched to two years as reporter between the K. C. Journal and the K. C. Star. Then New York again. After trying for a year landed with the New York Sun. Having once gotten his name on that payroll, Lockridge finally dropped anchor. For five years he was a rewrite man, joining the drama savants in 1928.

Burns Mantle can almost remember back to Born at Watertown, N. Y. (his first stage wait), he attended school in both Denver and San Diego. He would have commuted, but the Watertown trolley couldn't make it. A slight pause and then a job with the Denver Times, starting right off as dramatic editor. The actors must have loved him. In 1901 he moved over to the Denver Republican, but that lasted only a few months, and off to join the Chicago Inter-Ocean for six years. In 1906 the Chicago Tribune found a spot for him and in 1907 he became Sunday editor of that paper. He held that job until 1910, the two last years of which coincided with Hammond's tenancy on the same paper. In 1910, the New York Evening Mail sent for Mantle and he hopped the first train. There he remained for 12 years and in 1922 moved over to the News.

So that's the lot of 'em. The oldest is 62, the youngest 35. One got a job as drama prognosticator right off the bat, although most had to work up to it through devious channels. Only two did any studying abroad to speak of. Almost all went to college somewhere, sometime. Two are Harvard, but there's not a Yale or Princeton man on the team. It all ought to make it very easy as to how to become a dramatic critic.

SHOW BIZ FROM 1905-1935

By Epes W. Sargent

No similar period in the history of the American theatre is fraught with such great significance as the past three decades. It witnessed the rise to the heights of the lesque show, the vaudeville performance and the legiti stage. It witnessed the rise, and the passing, of the de luxe theatres. It has seen a complete change in the amusements.

With the closing of the period the legitimate theatre pauses hesitant on the threshold, not yet certain whether it is still on its way out or is about to be recalled. There seems to be little question about vaudeville. It would take a mighty hand to lift burlesque out of the slough of filth into which it has fallen.

It is unthinkable that the theatre should die out. Some form of appeal will be found. Trouble is that most of the guesses do not appear to be the right answer. The one definite fact is that within the 30 years' period a complete and far-flung change has been accomplished.

It might be possible to go back of the 1905 deadline—to include the previous 15 formative years. Selection is made of 1905 as the real start of the present developments.

It was shortly before 1890 that Marc Klaw and Abraham Lincoln Erlanger opened their theatre booking agency. That in itself was a vital stride forward. Up until the middle 80's each manager had to come to New York in the summer to book attractions for his theatre, running from this office to that and digging out the smaller fry in their cubbyholes in the lithograph printers. They went back home with their books fairly well dated up. If a company closed it meant digging up another attraction somehow, somewhere. John J. Coleman had an office where he represented a few southern houses. Will A. McConnell also had a representation, but not until Klaw and Erlanger was it possible to book a season's attractions in one spot. It completely altered the business methods of the dramatic theatres.

Then in 1892 B. F. Keith brought to New York the clean continuous performance idea he had inaugurated in Boston. Tony Pastor beat him to the clean show, and F. F. Proctor had anticipated the continuous angle. Keith always used the word 'stole' when speaking of the Proctor setup. But it was the Keith entry which gave a spurt to the idea because J. Austin Fynes, his resident manager, and Sam K. Hodgdon, who booked the Boston house, managed to control the bookings and make the Keith house a better bargain than the Proctor shows. He set the pace for the country, with Percy G. Williams coming along and setting up a different style of two-a-day in his New York and Brooklyn houses.

It was somewhere around this time that the talk began of a burlesque wheel, and in the 90's that Oscar Hammerstein skidded across 42nd street and took the business with him.

It was in 1895 that motion pictures were announced to become a permanent attraction in vaudeville houses. Lyman B. Howe toured the country with a few reels and a carload of sound effects. Vitagraph gave Sunday shows in several spots and William A. Brady headed the Hale's Tours idea of a store show. But it was only around 1905 that the store shows came along and in the course of time completely redrew the theatrical map. That's why 1905 is marked as the commencement of an era.

In 1905

Here, then, was the situation in that year.

Klaw & Erlanger were beginning to feel their power. They were autocrats instead of agents. They could save a poor show by forcing dates. They could kill the best shows with poor routes. The drama houses had traded King Log for King Stork.

B. F. Keith had forced through the booking office, originally, the idea of Pat Shea, of Springfield, Mass., and Jo Paige Smith, of Wilson & Smith, booking agents. Everyone of importance was in except Williams who later had to go in.

The burlesque wheels were in the making, and were cleaning up their shows. They were building their appeal with smarter shows, better production and were making the comedians be funny rather than dirty. The once despised burlesque had its face washed and in many spots was on its way to a $1.50 top. Sam Scribner, L. Lawrence Webber, Harry Morris and others of their class realized that better shows meant bigger money.

Florenz Ziegfeld had worked into the business following the Columbian Exposition in Chicago in 1893, and had gotten the idea of his 'Follies' which was nothing more than a burlesque show on a productional scale almost beyond the comprehension of the old timers.

The drama was doing nicely with the plays of Clyde Fitch, James M. Barrie, Arthur Wing Pinero, David Belasco and the elder William de Mille, W. H. Gillette, with Owen Davis and his ilk supplying the flash melodramas that kept the smaller combination houses alive. Every town of appreciable size had its permanent stock company, with the entire troupe stars so far as the villagers were concer

It was the heyday of the stage.

Then Came Pix

Then came the picture theatre, offering three one-reel subjects for a nickel, shortly going to a dime. In their 50 and 100 foot lengths it was not a simple matter to hold patronage or to adv rtise successfully, but with the accidental success of 'The Great Train Robbery' the answer to that problem was found.

But it was not in the rapid growth of these houses that the menace was greatest. The strongest influence of the picture was to educate the rural patrons to a better grade of acting than could be had from the one-night stand troupes which then afforded the tanks their only dramatic diversion. In the face of increasingly good casting and better direction, the yokels became dissatisfied with the brand of acting supplied them. They turned from the 'East Lynne' and 'Uncle Tom' troupes. Even 'St. Elmo' when it finally escaped the shackles of copyright was not a draw for more than the first time around. It was impossible for the tankers, with their small casts costing between $200 and $300 a week to compete with Mary Pickford (then known only as 'Little Mary'), Florence Lawrence, Jim Kirkwood and Maurice Costello. The turkeys had their wings clipped. Presently they ceased to fly. The former constituency knew them for the hams most of them were.

The road show of the better type fared better, though there were mutterings about No. 2 casts and one or two state legislatures considered bills making it a felony to advertise 'with the original New York cast' without producing the original actors. The bills never passed, but they showed the temper of the times.

Then came the war. Munitions trains sidetracked the theatrical troupes. There was a lack of rolling stock, and presently the Government took over the railroads and not only raised the rates but turned a deaf ear to the appeals of the companies for the old 'rates.' No longer could a car be moved 25 tickets, bought at reduced fare, and if the troupe carried more than the 150 pounds of baggage per person, the rest was excess, for no longer was a 60-foot express car tossed in. Sometimes it was impossible obtain a car even by paying the current high prices.

When peace came it did not bring peace to the theatrical companies. Rates were still up. Cars were still scarce, and the railroads, still under Government management, were not competing for business. No concessions were given, and things were tough.

Not only that, but the unions were getting exacting. The war had given labor a new idea of its importance. Not only those unions concerned with manufacture, but all federations. Living costs were going up, and this was the lever used to boost wages for musicians and stage-hands. Moreover the managers and owners no longer had the say. If a house manager wanted an orchestra of six men and the union said 10, he hired 10. The same applied to stage crews. The business manager of the grips told the employer what he had to do, and the employer had to like it.

How the Road Died

It was a discouraging state of affairs. Many houses were converted into picture houses, partly because of labor troubles but also because it was becoming increasingly difficult to keep the house constantly lighted through the season. The overheads were larger than receipts.

When it became increasingly difficult to obtain shows, it drove more houses over to pictures and that, in its turn, made it more difficult for shows to book routes. The road was dead.

Today there is an attempt being made to revive it. The drive has been on for several years. This year is the first real indication there may be a chance. Last year Katharine Cornell made a successful Coast trip. Eva LeGallienne did very well, but most of the others hit only the high spots. This year several shows have done well, but the road is a long way from being back. It will not come back until there is some assurance that the supply of productions will at least approximate the number of open dates. Playing auditoriums and dark picture theatres is not going to be the answer. There must be theatres regularly devoted to stage shows and as regularly open.

That's the position of the road, today. It's a matter of 'if' and 'maybe.'

The success of the New York season is in some degree dependent on the re-establishment of the road. Comparatively few shows can break the nut on a New York run alone. There must be a supplemental season on the road to wipe the slate clean and then chalk up a profit.

Vaudeville, out of town, long since became an adjunct to the picture showings. The old-style two-a-day show is absolutely out. There is not a single theatre in the country playing eight or nine acts with only a newsreel or a short for the picture representation. The Palace was the last to go—and how it went!

Vaude's Passing

The decline of vaudeville has, of course, been blamed on the pictures, but really there are two other reasons. These are smut and economy. The smut era virtually began with the production of 'Salome' as an opera at the Metropolitan opera house. More attention was centered on the Dance of the Seven Veils than on the Strauss score. This was not the fault of the opera house which had staged the production in all good faith. It was merely that just as Little Egypt and Ayesha brought the danse du ventre into vaudeville and burlesque in 1893, the title of the Salome dance appealed in a later year. Eva Tanguay electrified the vaudeville patrons by discarding all the veils. Maude Odell (an English actress, not the current American player), did a strip act for Bill Morris the year he had the American theatre. On occasion he posed absolutely in the nude, though usually she sported some drapes.

Every burlesque show had the Salome dance that season. All vaudeville bills strove for a nude act. And they were not difficult to find. The revues had gone strip before this, but vaudeville was more of a family affair. Lots of families stayed away.

The other handicap was economy. Keith and Albee had their booking office, but so long as Percy Williams would pay an act what it was worth to him, the booking office had to follow suit. Albee bought Williams out for a sum around $6,000,000 and is reputed to have taken it out of the acts inside of five years. More than that, he could set his own standards, and they were not set as the Williams shows. Now and then an act would be hired at a formidable sum, but as a rule the lists were small. Albee was getting square—as he had promised.

Keith & Proctor had gone mildly crazy about pictures in an earlier day. Most of their theatres had been converted into straight picture shows, and it proved difficult to bring the old patrons back. In fact, they never did. Martin Beck was doing much the same thing in the west. Pictures replaced acts, but not of their own weight. They were drafted into vaudeville, and killed it off like a parasitical vine around a tree trunk.

And so, today, there isn't any vaudeville, and no outlook for vaudeville since the old sources of supply, burlesque and the family houses are all gone.

—And Burlesque

Burlesque started on the downgrade when it got too self-important and instead of sticking to its genre aspired to be musical comedy. As burlesque it had a certain native tang. As a diluted edition of the musicals and revues it merely advertised its own mediocrity. Like vaudeville it sought to turn to flesh. The comedians were regarded as less important than the strippers, and the strippers became less important as they reached the limit of stripping. They have arrived at a point where they can go no further, so they no longer carry the same appeal. The days of Mortimer Thiess' 'Wine, Women and Song' and Harry Morris' 'A Night on Broadway' have gone. Perhaps never to return.

The split between Klaw & Erlanger was not as important as it appeared to be at the time. There was less need for them as the number of roadhouses decreased. The Shuberts had bored in, but were never quite as important, either as bookers or productionally. Presently there were no places to book.

Today it seems to be the pictures that are at the top of the slippery day stairs, with the League of Decency ready and too willing to spring the trap. The addition of talk made it tough for the producers. That has always been the handicap of stage drama. Many good ideas were swamped by poor dialog. The same thing is happening in Hollywood. In an effort to prove to the clergy that the pictures have been cleaned up, they have been made too clean to suit the average taste. Moreover the addition of dialog stresses the fact that a picture is merely a bobtailed drama. With color it is not unlikely that the last sense of illusion will be lost. That may help the return of the more animate spoken drama. Maybe not. No one knows.

One only knows that in the past 30 years the theatrical map has been completely remade. With a no-man's-land still to be charted. One only knows that in no similar term of years has the history of the stage been so sweepingly rewritten.

One only knows that the theatre never has been completely expunged. There is no reason to suppose it will be now. The big question is merely what the next 30 years will bring back. And there's money for anyone who can anticipate the answer.

Du Roy Loses Judgment In Appellate Decision For Equity; Reversal

The Appellate Division of the Supreme Court of New York reversed the lower courts in a four to one ruling in the matter of Robert Du Roy, who won a judgment of $40,000 against Equity last spring for the closing of his play 'Right of Happiness,' a 10-day flop in 1931. Complaint was dismissed, but the fact that the decision favoring Equity was not unanimous permits appealing the case to the Court of Appeals.

Award had been reduced to $13,000 by mutual agreement shortly after the suit was tried. It was contended that Equity by calling out the play's lead (Anne Sutherland), who had not received salary, and refusing to permit an understudy to go in, had forced the show off the boards. Others in the cast had waived the salary guarantee, no longer permitted. Du Roy and his partner, LeMaistre, said to be a college professor also claimed the closing had crimped the chances to sell the picture rights.

Appellate decision included the ruling: 'We believe that the evidence fails far short of indicating that the Actors Equity Association maliciously, willfully, intentionally and wrongfully, and without just cause or excuse induced, enticed and persuaded the actors and actresses to break their contracts, and to refuse to continue to perform.'

Chi City Hall Mulls 'Children's Hour' Okay

Chicago, Dec. 29.

City Hall has ordered the American Theatre Society to send over a full script of 'Children's Hour' and it is now being sniffed over by Barnet Hodes, who has just written an exposition of the taxation system and therefore considered proper supervisor of a dramatic composition.

Hodes is Mayor elly's right hand man in matters of this kind.

Erlanger theatre and American Theatre Society are waiting the word to stop or go in the booking of the show into Chicago.

B'WAY LEGIT'S 38 TUNGSTEN NAMES

Despite the abundance of hits on Broadway at present, there are today only nine stars on the street. Three of the nine are in limited engagement revivals.

Added to that are 29 names of featured players which, considering the musicals and the number of shows in town, still is an extra low figure. In all, 38 players' names are in lights on 35 legits.

Several of the outstanders have no names. 'Winterset' doesn't feature or star any players; neither do 'Children's Hour', 'Remember the Day', 'Porgy and Bess', 'Joy Meets Girl', 'Dead End' or 'Night of January 16'.

Only actors really starred on Broadway at the moment are Beatrice Lillie and Ethel Waters ('At Home Abroad'), Jane Cowl ('First Lady'), Mary Boland ('Jubilee'), Helen Hayes ('Victoria Regina') and James Barton ('Tobacco Road'). In revivals, Nazimova ('Ghosts'), Katharine Cornell ('Romeo and Juliet') and Lucienne Boyer ('Continental Varieties').

Featured players are Rudy Vallee, Bert Lahr, Willie and Eugene Howard ('Scandals'); Jimmy Durante, Paul Whiteman ('Jumbo'); Herb Williams, Eleanor Powell ('At Home Abroad'); Roy Hargrave, George Coulouris ('Blind Alley'); Louis Calhern, John Litel, Myron McCormick ('Hell Freezes Over'); June Knight, Melville Cooper ('Jubilee'); Colin Clive ('Libel'); Walter Woolf King, Nancy McCord, Walter Slezak ('May Wine'); Leon Janney ('Mulatto'); Alfred Lunt, Lynn Fontanne ('Taming of the Shrew'); Elissa Landi, Melvyn Douglas ('Tapestry in Gray'); George Curzon, Margaret Rawlings, Effie Shannon ('Parnell'); Adrienne Allen, Lucille Watson, Colin Keith-Johnston, Helen Chandler ('Pride and Prejudice').

London Madrigal Group, singers, to give a Yule program at Town Hall, Jan. 7. Their first American appearance.

NO BUY YET FOR 'SCANDALS'

Proposed buy on which opened at the New Amsterdam, N. Y., Wednesday (25) was not arranged for up to Saturday (28). George White demanded a deal covering 16 weeks, but the larger brokers refused to sign up and are slated to talk it over further with the manager.

'Scandals' tickets were alloted to the major agencies in the meantime with full returns to the box office.

Management of the Cort, where 'Boy Meets Girl' is housed, has called all matinee tickets back from the agencies. Too many ducats were dumped back to the box office at the last minute and it was decided to sell tickets for all matinees at the b. o. direct. New arrangement with the agencies will be made on 'Dead End,' Belasco, effective Jan. 6.

THE YEAR IN LEGIT

By Jack Pulaski

Highlights of the calendar year in the legitimate theatre include legalizing of Sunday performances, followed by Equity's voiding procedure; internal wrangling within Equity, the most turbulent since the strik times of 1919; pay for rehearsals; expansion of federal relief to actors; dropping of the legit code, accompanied by disappearance of its ticket control plan; much better business on Broadway accompanied by road improvement; Hollywood's interest in Broadway production expressed by increased financing of shows with film money.

Campaign for Sunday legit shows was thought to have been ended successfully when the New York State Legislature adopted measures legalizing them. But Equity jammed the works and the managers are still trying to make Manhattan a seven-day town. Even before the city authorities okayed the state measure, which is a local option law, it was known that Broadway would not see plays regularly presented on Sunday.

Sunday matter was neatly put on the shelf when Equity ruled that players must receive double pay on that day or night. Stage hands followed suit as a protective measure. Law called for at least one day's rest weekly for actors. Managers readily conceded that the double salary requirement defeats the law and apparently there is nothing to do about it. Added cost is prohibitive. Equity leaders are allegedly in favor of Sunday, some saying it will eventually come but not just when. Attitude of some players is in favor of giving Sundays a trial on the grounds that a fresh audience which doesn't get a change to visit the metopolis on other days is attracted and because such added trade might prolong engagements of in-between shows. There may yet be a split in Equity over the issue. Vote by referendum on the matter was evenly divided, half being against such performances entirely, others agreeing to try Sundays for a year but with double pay. Very few are said to have okayed Sundays without strings.

Equity's anti-Sunday stand in this was something of a surprise because it proved the only labor union in the state that opposed the legislation. Stage hands' leader went on the air appealing to the public to ask its assemblymen to vote for the bills. Hearings in Albany saw the State's federation union leaders present to urge passage of the laws.

Result is that all other types of stage presentations, not to say sports, are on the New York Sunday amusement calendar except legit—as illogical a situation as anything in show business. Out of town the Sunday towns continue, with Equity's assent, but Equity doesn't explain why Broadway is made an exception.

Equity leaders were much more concerned with affairs within its ranks, internal strife stirred up by the younger group calling itself the Actors Forum. One crisis was reached at the quarterly meeting last March, which was the first test of strength between the administration and the Forumites. The militant group was sharply defeated, the council nominees (officers had been elected for three year terms last year) on the regular ticket being named by a two to one vote over the slate presented by the Forum. Latter failed to place a single candidate on the ticket and its supposed plan to control Equity by dominating the council failed. Group also failed to disturb the $40-$25 minimum wage regulations.

Equity hadn't witnessed so hot a meeting in a decade. Leaders sent letters to members urging attendance, with the warning that radical elements might bring about the disintegration of the association. The annual meeting resulted in the regular slate being elected.

Early in the fall Frank Gillmore, president of the association, and Paul Dulzell, its executive secretary, again steamed up the membership by threatening to resign. They demanded a showdown, seeking a vote of confidence at a special meeting late in November. Either the members wished the leaders to stick or preferred turning over the affairs of the association to the Forum.

The session was even wilder and at times riotous, but again the Forum was beaten, this time by a vote of two and one-half to one.

Squabble started mildly enough, Forum people on the council asking further consideration of plans for Equity's end of the Works Progress Administration relief shows, which the leaders figured could be handled properly by themselves. Late December quarterly meeting also concerning WPA broke up in a row and almost became a free for all.

Just what status the Forum will have is indefinite. Indications are that it will quiet down. Its leaders deny any communistic trend but declare the group to be a minority faction striving for the good of the actor.

While the Forum was repudiated, one of its proposals, at least, was adopted—rehearsal pay. Determined opposition meant nothing and the fear that the added expense might reduce the number of shows produced has not yet materialized. It was known that rehearsal pay would be ruled in by Equity as early as April but it was thought that such payments would apply to moderate salaried players getting $100 or less weekly.

Equity sprang a surprise by establishing $20 weekly for all senior members and $15 weekly for juniors and choristers. It was realized that straight plays might not have been much affected but that musical production costs would mount. When pay for rehearsals started in September the managers took the situation more calmly. They admitted that the actor would really pay the money himself because the $100 a week actor would be dropped to $80, while the chorus pay would be lowered towards the minimum. That apparently is just what is happening, for there is little squawking from the managers.

Showmen, however, are seeking a term basic agreement to stop further policy changes on Equity's part. They will probably get such a contract since the Forum, which objected, has been squelched.

Relief shows continued throughout the year, presented in school, church and institution auditoriums, also in 200 Civilian Conservation Camps, funds coming from the federal and state emergency funds until the entire project was taken over by the WPA under an allotment of $27,215,000. Understood that about $10,000,000 will be expended on wages to actors, writers and other wage-earners in or around the theatre.

There had been attempts to secure loans, managers applying to the Reconstruction Finance Corporation. Washington's reply to all such applications and the various plans to revive show business on the road was that the government would not go into show business. It was stated that funds for relief were for that purpose only. Yet it was proposed to form a circuit of theatres with relief shows charging small admission, and another plan which got the nod from the WPA Theatre Project's administrators was to tour musical comedies and vaudeville units playing showless towns at similar admission scales. Under such a plan it was hoped that shows might be self supporting. At least one WPA show project is slated for Broadway although opposed by managers and stage hands.

Something like 2,000 actors and 1,000 others were announced as on the relief payrolls in the city and state of New York early in December. A varied program of such activities was started under Elmer Rice, regional director. One division calls for the managers to try out new plays, using theatres in Brooklyn, Queens and the Bronx, New York's neighborhood localities. Admissions are to be charged, but such ventures are not expected to be opposition to other houses.

Legit code and its accompanying ticket plans and troubles occupied the managers during the winter. As previously, tickets occupied most of the time of the Code Authority. Before the NRA was nixed by the Supreme Court the ticket thing had become such a nuisance that those on the CA started wondering whether ticket control was rightfully in the hands of the committee, since it was not inter-state and certainly not national.

Ticket control scheme which was finally drawn up in Washington immediately was fired on by so-called independent brokers, who refused to be licensed, as required by the code. It was charged that there was a secret alliance by the three leading agencies whereby the lesser agencies would be forced out of business or placed at a disadvantage. The CA was ready to drop tickets after a decision which apparently did not give the best of it to the control system. Court ruling was instituted by the indie ticket men. While it was never clarified and Washington was about to insist on enforcement the whole code passed out.

Tickets immediately ceased to be a matter of importance. Reports of high prices simmered down and the way was open to ticket buys. Rule against buys was about the only one in the code's ticket set-up that was adhered to. This fall managers have been seeking buys, but not with the same insistence of boom years. Brokers are wary about entering such deals, what with short bankrolls.

There has developed a distinctly better business tone in the legit field during the year. Summer found more shows surviving than during the previous heated period. Autumn saw shows of the kind which formerly would have passed out quickly getting patronage. Indications that the public is again more show-minded than during the depression have been clear. While legit does not approximate the business of 1929 it seems definitely up. Even a theatre shortage was in the offing but the flops corrected that. There are 16 houses available for legit on Broadway this season.

Two major musicals remained on the road most of the time and the tours included the coast. This season started later, October seeing flocks of arrivals, when in previous seasons the premieres were a month earlier. Same partly applies to the road.

Experiment that converted the Center, Radio City, into a legit house with 'The Great Waltz' last season is matched by the return of the Hippodrome, N. Y., with a circus play 'Jumbo' this season. Both called for vast expenditures. 'Waltz' is drawing heavy coin on the road now and the indications are that 'Jumbo' will average $65,000 or better at the Hipp regularly. Talk of the novelty at the Hipp started last January. Show actually opened Nov. 16, after many problems and rehearsals.

Hollywood's increasing interest in Broadway productions again ties up both coasts as inseparable. It is predicted that picture money will figure in about 25% of the season's new shows and that may prove to be so. Most active in that direction are Warners, Paramount and Metro. There has been little activity in the purchase of picture rights this fall, but last season Hollywood paid approximately $1,000,000 for the film rights of plays on Broadway. Towards the close of the theatrical year three shows brought around $500,000 alone.

VARIETY's critics' box score was won by John Mason Brown of the Evening Post, N. Y., for the fourth time, his percentage being .855. It was really a toss-up for first place, Gilbert Gabriel of the American being only one point behind at .854. John Anderson of the Journal was in the 'show' spot with .836. VARIETY's combined score was .925. Season's count was 13 hits, 12 moderate successes and 95 flops, 120 new productions in all.

KATHARINE CORNELL and GUTHRIE McCLINTIC
IN THEIR BEEKMAN PLACE STUDY, NEW YORK CITY

A Review of Reviewers

By George Burns and Gracie Allen

Scene: Gracie Allen's home. Time: What's time to an inmate of Gracie's home?

(George Burns enters and finds Gracie trying to dip a typewriter in an inkwell. Outside of that ever thing seems pretty normal.)

George: 'Well, Gracie, what are you doing with the typewriter? Don't tell me you're going to knit your grandfather wristlets to keep his handcuffs war .'

Gracie: 'No George. But you were pretty hot for a minute. As soon as I get this inked I'm going to write something.'

'A Christmas poem?'

Gracie: 'Of course it won't be a poem! This is going to be about something. It's a sort of a kind of a review.'

George: 'A review? an intimate review?'

racie: 'No, just review of reviewers.'

George: 'An intimate review of reviewers? What reviewers?

Gracie: 'The ones who write for VARIETY. They write reviews about plays, acts and actors, so I'm going to write a review about them.'

George: 'Well, that's nice work if you can get it. But Gracie, you're too idiotic to write anything.'

Gracie:
George.'

George: 'Look, racie, in the first place, do you even know why they write reviews about plays, moving pictures, radio programs, and so on?'

Gracie: 'No, but then I don't know why it's as broad as it's long.'

George: 'What's as broad as it's long?'

Gracie: 'An oyster.'

George: 'An oyster? racie, an oyster isn't broad or it isn't long.'

Gracie: 'All right, then we'll leave it out of my review. It was your idea anyway. Now, George, how does this sound?'

George: 'It sounds terrible. What is it?'

Gracie: 'It's the way I'm starting off my review. Start: A reviewer is a person whose parents wanted a boy.'

George: 'Wait a minute. You mean the parents were disappointed?'

Gracie: 'No, the reviewer was. A reviewer would be disappointed in his own father and mother. He wouldn't even like Heaven if he could get there.'

George: 'That's very good. I didn't know you ever did any real thinking.'

Gracie: 'I don't. I really should be a reviewer; know what I mean?'

George: 'Yeah, I know what you mean. What else are you going to say?'

Gracie: 'Second paragraph. reviewer is a person who think plays always sound just alike.'

George: 'How do know he thinks that?'

Gracie: 'He must think that. All the things all reviewers say about all plays always sound exactly alike. Am I right?'

George: 'You're right, Gracie. What else have you got in mind besides vacuum.'

Gracie: 'Third paragraph. A reviewer is smart though. He knows enough to keep people away from the theatres.'

George: 'Do you call that smart?'

Gracie: 'Certainly. With the theatres nearly empty it's lots easier to get passes to see the shows.'

George: 'Why should the reviewers want to see shows over over?'

Gracie: 'It's their business. Don't tell me they could get so confused and muddled up seeing a play only once.'

George: 'Well, Gracie, I'm going I can see you're going to make a lot of friends among the reviewers.'

Gracie: 'Wait, George. Fourth paragraph. A reviewer always says if all actors and actresses didn't steal each other's stuff, they wouldn't have anything.'

George: 'Well, is that right or wrong.'

Gracie: 'It's right. But it leaves the poor reviewers in a bad spot.'

George: 'How does it leave them in a tough spot?'

Gracie: 'It sets the reviewers a bad example. And even if the reviewers stole each other's stuff, they still wouldn't have anything.'

(Curtain)

Economics of Buys

By Jack Pulaski

Ticket buys on Broadway have existed almost as long as show business, but there was a hiatus during the depression, especially when a legit code was conceived as part of the NRA scheme. Now that the blue Eagle is back in the forest the managers and ticket brokers are again entering into ticket deals whereby each one wants protection.

There is, however, a distinct difference in present-day transactions between managers and agencies in the so-called 'buy-outs.' This, the first season in several in which buys have been made, finds the broker cautious and the manager not so insistent as in the 'good old days.' Deals such as were entered into in the past are simply not being made at this time.

Time was when managers would call in the agency people and tell 'em just about how many tickets they had to guarantee to handle. Brokers sometimes grumbled but there was big money in tickets along Broadway and there was a goodly profit seasonally. When the code ruled out buys on the ground that such practices made for high prices, the time had come when premiums —the excess over the box office price—had dropped down to reasonable levels.

There is little question that high prices for tickets and the ups and downs of the stock market had a direct relation. When Wall Street quotations dived, the demand for theatre tickets acted similarly. Ticket men are fully aware of that and the few deals made with the managers since Labor Day have been of a temperate nature.

Demand

Buys are possible only if there are hits. Demands that the agencies make buys for as long as 16 weeks have been nimbly ducked by the agencies on the simple grounds that they haven't got the coin to gamble ith over such a period. It is likely that most brokers are broke—certainly they haven't the kind of surplus that was on hand formerly, for they were nipped in the market in flush days and were caught in the depresh that followed.

Several years back one reaction to high prices asked by the agencies was a federal investigation, the excuse being that the brokers were copping the government's share of the profits. Admissions tax law then stipulated that 10% of the premiums up to 75c. should be paid and all money in excess was to be split with the collector on a 50-50 basis. Agencies didn't think the government could check up on them, but the hearings brought out much inside stuff and the brokers had to put it on the line. Several who were broke took the pauper's oath and spent three months in the federal pen.

Box-office men were involved in the investigation because of gratuities and the law then stated that if the theatre received any excess over box-office price, half was payable to the government. Law was later changed and 10% applies to all ticket prices over 40c. now, whether sold by the box office or the agency. Government did not hold the treasurers but made the theatre responsible, with the managers putting it up to the box office men. Some made substantial payments, but later most of the coin was refunded when it was ruled that gratuities are not taxable under the intent of the law.

One-ti vil

That ticket buys were at one time an evil certainly is a fact. That was during seasons when the same producers had a flock of shows running on Broadway. If the manager had one outstanding success he sometimes made it a rule that brokers must buy tickets for several intermediate attractions in order to secure allotments for the hit. Result was that agencies forced the sale of tickets for so-so shows while other managers squawked they were being discriminated against.

But those seasons when Broadway had more than 60 shows running are over, probably forever, and the old scheme of forcing agencies to buy more ducats than they can sell is a. k., too.

Provisions on buys include the privilege of returning about 10% to the box office by seven o'clock on the evening of performance. Formerly the real sugar in agency sales was gotten around that time. Exclusive clubs would call up, ordering the best tickets for the hits. But the monied people of boom years went broke, and most late sales are way off. Declared by brokers during this fall that if the tickets are not sold by six o'clock they aren't sold at all now, so that problem doesn't exist.

The economics of buys is elementary, regardless of complaints from managers or brokers. Agencies have preferred customers who may be regarded as the bulwark of the theatre, a class of patronage which wants choice seats and is willing to pay for them. There is a personal contact between the brokers' clerks and the customers, most of the sales being made by telephone. Managers know that they will get the widest possible class distribution by allotting tickets to the dozen or more leading agencies. The-first-come-first-saved idea at the theatre b.o. never has really worked on Broadway. Any showman who refused to do business with brokers quickly found out that the little speculators got possession of their tickets, and the public was gyped more than ordinarily.

Protecti

ut another important item is that when the agencies have a liberal amount of tickets the theatre is protected against bad weather and the resultant attendance drop. When making a buy the broker takes that chance, and if he is caught with unsold tickets of an amount greater than the returnable percentage, he takes it on the chin. That is one reason why the brokers are careful of the number of tickets they contract for these days. In other years, when the specs held tickets too long and could not get rid of them, they either dumped the pasteboards into cut-rates for sale at any price, sent runners to the sidewalks in front of the theatres or just 'ate 'em.' Tickets which they could not sell were sometimes on view in agency windows. It was the prize excuse given by brokers when taxed with gypping.

Formerly by brokers were able, if not willing, to back producers in a sense by contracting for tickets in advance of opening or during rehearsal. That was true of some of the Ziegfeld 'Follies.' No similar deal has been reported since the agency bankrolls were shrunk.

Longest buy on record was a deal covering 32 weeks for one of the 'Vanities' editions. Brokers were required to pay for the last four weeks in advance, and made a weekly settlement in addition. Show moved at the end of six months, and the agencies were stuck, not having secured a refund. Still another show which they backed in a peculiar manner was not a buy at all. Specs advanced about $60,000, in exchange for which they were given the privilege of getting fixed allotments of tickets, which they settled for weekly. Manager paid back gradually, but the coin was not fully refunded until late the next season, when the producer had another hit to supply the wherewithal.

Tendency

There was a tendency early this season to drop the buys system, although the bars were down with the ousting of Repeal. It was shown that a hit could get along just as well without a buy, instance being 'At Home Abroad' (Winter Garden). Other managers, however, sought buys along limited lines, with the result that 'Abroad' got in on the same basis.

Formerly the specs were keen judges of show values and traveled to the layouts to look over new productions. They made buys on their own judgment and that was an index to the producer as to the show's chances. Noticed, too, this season that the agency people were not in accord on some of the good things when tried out. Either they are out of practice or the merit of the productions was questionable. Specs couldn't make up their minds until the shows came to Broadway, and even then some were puzzled. Critics were not in accord, either, making it unanimous.

Indications are that buys are not as pertinent to the theatre as formerly. Allotments of tickets, as during the seasons when buys were out, seems just as good a method of distribution. There isn't as much competition as in boom seasons, nor are there as many ticket buyers.

As for prices secured for good tickets, brokers appear content to do business enough to get by. There are reports that good tickets for some shows are being sold for $8.80 or $9.90, but the indications are that such sales are in the minority, broker sales in the bulk being for 75c over the box office price, plus federal tax.

—And Piano Tuner

Salt Lake City, Dec. 29.

Definite plans are being mapped out for the employment of professional musicians from the family relief rolls of the Utah WPA, Reginald Beales, state director of the project, announced. A survey of the field in Utah was recently completed by Dr. Bruno David Usher, regional director for 11 western states.

There are about 100 free musicians, and these will be put on the government pay-rolls as members of the following projects: symphony orchestra, trios, several piano music librarian and a piano tuner.

Project will get under way by the first of the year.

WPA SHOWS MAY NOT GET GOING TILL MARCH 1

It is hoped that some of the federal theatre project relief shows in New York under the Works Progress Administration will have opened by the end of January, but because of the cumbersome administrative bureaus, doubt is expressed whether the 15 shows now rehearsing will be operating before the first of March.

At the project's headquarters it was stated late last week that 3,175 persons were on the payroll. In addition to okayed requisitions the National Re-employment Service, which investigates applications, turned back 250 requisitions, giving three different reasons—wrong information as to qualifications, incorrect address as indicated by returned postcards, and because the applicant was not getting home relief by Nov. 1.

Elmer Rice, regional director of the project, protested to NRS over the latter disqualification reason. Rules say that persons not on home relief by the deadline date can secure work relief jobs, but because registered applicants had not actually been paid the dole by that time and therefore could not qualify was charged as an over-cautious interpretation by NRS. It is permitted to take on 10% of such persons and others not registered on home relief, but the quota has been taken up. Continued efforts are being made to raise the exemptions to Nov. 1 rule up to 25% but Washington has made no concession as yet.

Henry Moskowitz of the Theatre League (managers) and James Brennan of the stage hands' union, Local No. 1, conferred with Rice on using the Manhattan theatre for relief shows, to which admission is to be charged. Union head said his people would go along with the managers, who protested the intrusion of relief shows onto Broadway after it was specified that the managerial try-outs under WPA financing must be made outside the borough of Manhattan. Just how complaints against the Manhattan idea will be adjusted has not been indicated. Lease on the house has been signed. Rice is expectant the situation will be clarified. It was claimed that Equity is not opposed to the Broadway relief show idea, but the council had not considered the matter.

A concession from the WPA heads in New York permits the theatre project to purchase used props and other stage accessories and that is expected to speed the 'productions.' As yet there are no settings designed, but that is not figured to hold up the shows when casts are fully rehearsed.

Of the total number of persons on the project's payroll in New York there are about 1,800 actors, including vaudevillians. Others are office workers and theatre employees of all types. Equity figures that only 2,000 legit actors are employed by the project throughout the country. Yet to come on the New York payroll are 2,000 more people, half of them actors.

Ruth Page, director of the Chicago City Opera ballet, is negotiating for a New York date, either in early January or February bringing her entire troupe of 30 dancers on from the Windy City for the engagement.

Filling the Scrapbook

By Charles Washburn

(Press Agent, '20-'35)

After 15 years on Broadway I have learned one thing:

If you can't live it away, you can't sell it.

All the phony buildups, all the importance of author, actor and announcer, won't get 25c if the theatre-goer walks out with a dead pan and a pan on his lips. This, followed by a deadly set of notices, ought to be the signal for all concerned to go home and try to get a ni ht's rest. Yet nothing will ever be done about it. There's always the gent with a $700 payroll for a gimerack who'll argue he can lick adverse comment.

Trick advertising, smart items in the paper, delightful picture displays and stars won't help if the public doesn't want it. Of course, there are exceptions. 'Ted Squall,' 10 years ago, was joshed through Nubi, Bad Girl, into success, but in most cases wherein a play has grown to solvency despite a slow start, it had some emotional quality to save it.

They'll tell you on the street that 'Able's Irish Rose' couldn't be given away, but they finally bought it. But don't forget that 'Able' exhibited for a long run in Los Angeles before it ever came to New York, and Anne Nichols' reasoning that if a show is good in one place it is good in another established an all-time five year record. She put up a little and won. And because she did, hundreds of producers have gone to the cleaners.

A Couple of Rules

The old rule of Wagenhals and Kemper, first leaseholders of the Astor theatre and producers of 'Paid in Full' and 'The Bat' among many hits, still holds good: 'Spend nothing for bally-ho until you're sure they want it.' And to the p.a.: 'Keep away from rehearsals because you may lose your enthusiasm for the play.'

George M. Cohan finances his own enterprises and he sits tight until after the opening. If business isn't good he doesn't distress everybody in sight. He says simply: 'They don't like us.' Then pays off and starts again. There is no hint that he ever stalled a creditor.

The Broadway play is sold in a single store. That is something too few have learned. Expensive campaigns cannot be launched, national radio hookups and the like, because even if the play then sold out it couldn't pay off. The late Flo Ziegfeld never believed in this thought. Some of his smashes played a year or more on Broadway and came out in the red. Unlike soap or sour grapes the stage shouldn't forget it has a lone market place.

There have been advance agents who spent $1,500 for heralding a one-nighter that could only gross $1,400. To be sure, it's crazy business. And being crazy it needs a crazy press agent. He should count the pennies and he should pick his spots. If, for instance, the upper tiers aren't selling he should concentrate on the tabloids. And if he isn't getting the Jewish trade it is okay to snare an indorsement from Rabbi Wise.

I may be entirely wrong, but I firmly believe in advertising prices. Also, I believe in sticking to as near the truth as possible. Certain theatregoers want a comedy, so say the play is a comedy in the ads, or a musical comedy, or revue, or whatever it is. Caviar and hamburger both sell handsomely.

Digging Answers

It isn't only writing pieces for the paper, dashing off the ads, dodging free-listers, humoring the impresario, jollying authors, hanging out with newspapermen, writing copy for house signs, softening the blow of bad reviews, fixing scales of prices, arranging cuff radio boosts, fibbing about the gross, writing radio dialog for the company, seeing strange people with strange ideas, reading manuscripts, laying out copy for printing and taking the raps for errors that often slip into the public prints that weigh down the p.a. It's the constant demand from everyone around a theatre—'Why don't they buy tickets? Why can't we clean out the balcony? What's the matter with the lower floor?'

You cannot dismiss these pleas with the right answer: 'What's the matter with the play?' Instead, you go around to Mike's place.

A good play makes a good p.a., although the best agents have been catapulted into fame by lifting a doubtful show into the money. Once a p.a. has saved (which he really hasn't) a show he becomes Clarence Darrow. Every manager in trouble summons him. Life imprisonment is better than a death sentence. That's what Mr. Darrow once told me. I'm afraid he told some producers the same thing.

All a fellow can do is try. If I like a play that's in trouble, and I'm offered the job to attempt to give it a lift, I do so. But if it's a play, which, in my opinion, hasn't a chance, I just won't step in. Regarding this, I have my own formula. I send my grocer, my Queens neighbors and a few scattered non-Broadwayites to the show. If these strangers to the white lights report favorably I feel the enterprise has a chance. Yet this rule is far from secure. I sent my milkman to see a play I liked and asked for his opinion. 'I didn't care for it,' said. When pressed for a reason, he replied: 'No music between the acts.'

Most important of all, regardless of a hit or a staggering sweetheart, is to keep harmony in the troupe. Nothing will kill off a boxoffice sale so quickly as discordant note backstage.

A good actor, it must be remembered, is like anybody else who is good—he is different and cannot be treated as a regular human being. His slant on his dressing room or his complaints about the billing are the licks of a king. Truthfully, I love 'em for it. And if I devote two-thirds of my time trying to please actors and to make them happy (after all, they're the meal ticket and let's not fool ourselves) it is because I want a grand performance every performance. No bi blasts in the paper, no posting campaign and no glorious set of reviews will save the day if the players are bickering. You first have to give a show.

When in Doubt

If a fellow has a doubtful play, instead of inquiring about his second act he should ask: "How's the free list?" Whenever the phone stops ringing for ducats it's time to close up. In other words, if a person takes the trouble to beg a pair of seats he's interested, and in most cases he'll buy if turned down. Of course, he may not buy then and there and the stage needs quick action. But it gives the producer the tip that his show isn't entirely cold.

Under present conditions it isn't smart, unless the star is an exceptional draw on his own, to make too much fuss in advance. New Yorkers catches on quickly, too quickly in fact. The town likes to make discoveries, breaking doors down for what it likes. Advertising spreads, after the stamp of success is indelibly printed on the show, should be wide and heavy, merely to protect the advance sale and to guarantee a run.

As an editor remarked: 'The play is safe. The newspaper is only water on the wheel.'

The press agent, therefore, needs but remember to stick to water.

Last spring Mr. Washburn was employed by the Theatre Guild to herald the tryout of Alfred Lunt and Lynn Fontanne in 'Taming of the Shrew.'

Flustered by the job, Washburn inquired of Mr. Lunt the reason he was engaged, 'Was it because you had heard I was good?' asked the p.a.

'No,' replied Lunt, 'My mother's name is Washburn.'

Albany Stock Surprise Click, Now in 15th Wk.

Albany, Dec. 29.

The year's big surprise in local theatricals is the success of stage plays. The Capitol completely reversed past records of flop after flop with stock.

Guy Palmerton's Manhattan Players will begin its 15th week Monday (30). Excited stay upset all advance dope of the crepe-hangers, who gave the outfit a couple of weeks at the most.

Troupe, headed by Frank Lyon and Nancy Duncan, sticks closely to comedy rather than drama.

DAVE FLEISCHER'S AMBISH

Dave Fleischer, brother of Max, creator of 'Popeye' and 'Betty Boop' cartoons, wants to become a legit producer. He has commissioned Hugh Wellock and Howard Snyder to write a play for him.

Pair of column contributors are already at work on their assignment.

Plays on Broadway

SCANDALS

(12th Edition)

Revue in two acts, 28 scenes (12th edition); Produced, George White. Features Rudy Vallee, Bert Lahr, William and Eugene Howard, Gracie Barrie, Cliff Edwards, Jane Cooper; principals, Hal Forde, Estelle Jayne, Sam, Kaye and Henry, Richard Lane, Stanley Twins, Shea and Raymond Harold Willard, Apollo Quartet, Alice Carleton, Edna Leedom.

Lyrics, Jack Yellen; music, Ray Henderson; dialog and sketches, William K. Wells, Howard A. Sheibler, George White; dances, Russell Markert; settings, Russell Patterson, Walter Jagemann; costumes, Charles LeMaire; conductor, Tom Jones. At New Amsterdam, N. Y., commencing Dec. 25. '35; $4.40 top.

Girls: Peggy Moseley, Lois Eckhart, Claire McQuillen, Jean Gale, Jean Porter, Helene Miller, Bert Foth, Alma Saunders, Eleanor LoVetto, Florence Hyse, Rosalyn Shaw, Louise Clement, Flo Ward, Myrna Waverly, Dorothea Jackson, Rusty Anderson, Marjorie Dorman, Renee Johnson, Dolores Devito, Dorothy Reed, Eleanor Witt, Louise Arthur, Marjorie Conrad, Jean Mills, Peggy Eady, Laura Shevlin, Paula Manners, Charlotte Mount, Helen Darnell, Helen Satz, Polly Sturgis, Eleanor Low, Jessie Reed, Ann Collins, Grace Gillern, Audrey Hayes, June Tempest, Fay Long, Charlotte Dudley, Mary Ann Nash, Lewis, Ann Budick, Vera Deville, Ernette Muesler, Ann Laxton, Verna Long.

Like other recent productions in a show field which has lost its best writing talent to Hollywood and radio, this 12th George White 'Scandals,' the first in a couple of years, mainly lacks humor. The other necessary revue ingredients are there. On merit it's moderate and will probably do that kind of business.

The comedy department isn't lacking entirely in laughs, thanks —and how—to the presence of Willie Howard and Bert Lahr in the cast. Two such comedians in one show in this day of extreme comedy talent drought is a break for the audience. Besides which the production numbers are okay.

Cliff Edwards is another comic, but his reasons for being unfrowned won't be able to understand he's held down to a few brief bits. Show's other name, and top-billed, is Rudy Vallee. According to what he's doing in the show Vallee is in chiefly for box office purposes.

In its femme lineup the show has no names, but a pair of talented youngsters in Gracie Barrie and Jane Cooper both rate individual mention. The latter is the former Betty Jane Cooper, whose dancing act with the Lathrop Bros. has been standard for several years. Miss Barrie handles most of the singing and very nicely. Miss Cooper, who has changed her hair as well as her name and is now a blonde, rings the bell in each of her two dancing numbers.

Productionally, the show may be heavy, but it doesn't look it. The settings are neat, but not lavish, and most of the color is in the costumes. An effort to tie the show together with a 'theme' is made. To introduce his numbers White uses a running 'television' gag, with two show girls walking on before each opening and dialing a mock electrical gadgets located where the announciators used to be on the proscenium arches. It's a corny idea, used extensively before in pictures and vaudeville revues.

Music averages up well, being the most consistent phase of the production, and contains at least two and possibly three hits. 'Life Begins at Seven 10,' 'Anything Can Happen' and 'I'm the Fellow Who Loves You' are the most likely numbers.

Routined to make his first appearance after nine o'clock so as not to interfere with his 8-9 Thursday night broadcasts, Vallee gets off to an unfortunate start in essaying to compete with Howard and Lahr in a comedy song number. To the tune of 'Fellow Who Loves You,' the three men alternate in singing a comedy parody, each to a girl. Opening night it was every man for himself, with Howard and Lahr managing to get their share of laughs personally and despite weak tag lines. Vallee was lost. A spot between those two boys is a tough assignment for anybody. Later in the show, as the number leader in 'Pied Piper of Harlem,' a swell production bit, Vallee is on again and at 11 o'clock he appears only five minutes or so of a Fred Allen imitation, with the impersonation no good reason for the ancient gags used to illustrate it. The item itself has no place in the show.

The best of a not very generous supply of laugh numbers arrive in one-two order just under the finale. One is 'Soup,' a radio demonstration on making canned soup, played by Lahr and perfect for his 'scallion' style. It's similar to a standard burlesque bartender bit, but the radio and soup departures make it different and Lahr builds it into a howl. The other is the Howard Bros.' 'Rigoletto' quartet, a classic among time-honored pieces of American comedy business and as good in the replaying as ever. That this is by far the best that Howard has to offer indicates how poorly he's been equipped. His 'French Lesson' depends entirely on an understanding of Yiddish, and even though the wordage is as simple as possible, the non-members won't get it. Should go out, among other things, if not clipped already. Show can stand a loss of 15 minutes or so anyway.

Other sketches run mostly on the blue, from navy to baby, and none is a sustained laugh provoker.

Smash specialty turn of the show is the colored dancing trio, Sam, Ted and Ray. A Halle Selassie introduction gets them off to a novel start, and from then on the hoofery, the threesome, and the personality of the tall boy turns the trick. His work is mostly the old-fashioned slide, but old enough to look new again, and rhythm sliding has always been among the toughest kinds of dancing.

Stanley Twins, from the nite clubs, in their 'shadow dance' are another one-number hit. Jane Cooper, on her individual showing in this show, rates two bows. She looks splendid and dances beautifully, with the best pair of femme tap dancing feet in vaudeville her forte. As a technician many pros think Miss Cooper outshines Eleanor Powell, although her style is not so showy. Miss Barrie, who does most of the vocal number leading otherwise, gets her solo chance with 'I've Got a Heart,' which makes the grade with it, although the highly sophisticated lyrical number isn't suited to her girlish appearance and manner. Harold Willard shows a good voice in opportunities he never gets another. Hal Forde and Estelle Jayne are the support players in the sketches, both capable and doing excellent work throughout the show.

Best of several good girl numbers is a top hat idea, which is the only really original item in the show. The girls are tucked down to the neck by huge silk toppers, with their torsos dressed to resemble faces; blue brassiere decorations for the eyes, large bow ties at the hips, etc. Bumps and a slight case of grinding combine to bring about some novel effects. 'Boondoggling,' novelty lyric, provides for another well-staged girl number. Dancing girls are okay on the hoof and charmingly costumed, with the usual share of White lookers among the showgirls.

Among the latter is Jean Gale who, as one of the Gale Quadruplets, was a principal in another 'Scandals' not so long ago. Dressing of the line is sometimes sparse, but there is no cut and cut stripping.

That the 'Scandals' stands up better on its Broadway debut than it did on the road means that White's lengthy fixing experiments on the show were worthwhile. But it's not a sock show, because the script material isn't there. *Bige.*

VICTORIA REGINA

Drama in three acts presented at the Broadhurst, N. Y., Dec. 23, '35, by Gilbert Miller; Helen Hayes starred; written by Laurence Housman; staged by Reginald Footman.

Queen Victoria	Alfred Helton
Lord Conyngham	H. Hellenden-Clarke
Archbishop of Canterbury	Harry Plimmer
A Maidservant	Mary Austin
Duchess of Kent	Babette Feist
Victoria	Helen Hayes
Lord Melbourne	Lewis Casson
Prince Albert	Vincent Price
Prince Ernest	George Macready
Mr. Richards	Albert Proom
Mr. Anson	Arnold Marshall
1st Queen's Gentleman	Arthur Gould-Porter
A Court Usher	Edward Martin
Lady Muriel	Mary Hinton
Lady Grace	Renee Macready
Lady-in-Waiting	Mary Newnham-Davis
2nd Queen's Gentleman	Fothringham
Mr. Oakley	James Bedford
Duchess of Sutherland	Cherry Hardy
Lehzen	Helen Tremaine
General Grey	Tom Woods
Queen's Gentleman	Edward Jones
John Brown	James Woodburn
Benjamin Disraeli	George Zucco
A Footman	Robert von Rieh
Sir Arthur Bigge	Herschel Martin
An Imperial Highness	Felix Brown
Princess	Nancy Hayes
Princess	Shirley Gale
Princess	Elizabeth Munn

'Victoria Regina' further enriches Broadway, both productively and as worth while theatre. It should have an extensive feminine draw.

It is a long play and at time seems to lag in detailing the story of the long-reigning Queen Victoria, spanning her life from girlhood to old age. But with Helen Hayes on the stage it is engrossing and the fineness of her acting makes 'Regina' a standout.

Much has been written about Queen Victoria but this version has her all-woman. It opens when she is awakened early in the morning to be told she is the queen. Next scene has her advised to wed and given a list of eligibles. Before she sees any of them she decides to ask her German cousin, Albert, to bring fallen in love with his photograph.

Their marriage in 1839 proves a love match and, while there are little spats, her royal highness becomes jealous quite often during their wedded life of 22 years, the couple maintain tender regard for each other. Though Albert is devoted, he exhibits a mind of his own and it is his counsel that she seeks, rather than the prime minister's. It is just after he rewrites the minister's note of protest to America at the start of the Civil War that he collapses, it being a fatal attack.

Third act, which is the shortest, is the most diverting. There, under a tent in the garden at Balmoral (Scotland) Victoria sits. So well does Miss Hayes impersonate the elderly Queen that the first-nighters burst into immediate applause. Her appearance is a triumph of make-up, which, too, applies to her aged woman (1897) portrayal, confined to a wheel chair.

Third act rings some laughs when the Scotch gardener chats with her royal highness as though she was just an old friend. Scene then turns quietly dramatic when Disraeli, start of Beaconsfield, arrives at her bidding. His devotion to her is marked when he drinks her health and breaks the glass.

Miss Hayes has some sterling support and not the least is that of Georgs Zucco as Disraeli. It has no resemblance to George Arliss' impression of that statesman, but is effective.

Most interesting, however, is the appearance of Vincent Price, whose faithful adherance to a slight German dialect helps make his Albert a splendid characterization. Price is from London and is claimed that this is his first professional and American appearance. He played in amateur casts over there. James Woodburn's John Brown is an outstanding part.

There are not so many important feminine parts, but Cherry Hardy as the Duchess of Sutherland and Helen Trenholm as Lady Jane do very well.

Mountings aroused admiration, scenes mostly being in Windsor Castle, Kensington Palace and Buckingham Castle. Gilbert Miller, in presenting the play, announced the cost as exceeding that of most straight plays and that is obvious. *Ibee.*

TAPESTRY IN GRAY

Drama in three acts (37 scenes) by Martin Flavin; presented by B. F. Schuberg; features Elissa Landi, Melvyn Douglas; staged by Marion Gering; at Donald Gallagher; at Shubert, N. Y., Dec. 27, '35; $3.30 top.

Dr. Marius	Arnold Korff
Erik	elvyn Douglas
Iris	Elissa Landi
Stephen	Minor Watson
A Servant	Henry Vincent
Ballet Master	Anderson Lawlor
MacManus	Jack Lescoulie
A Medical Corps Major	Franklyn Fox
Stretcher Bearer	Edgar Murdock
Young Doctor	George Lamar
Old Doctor	John M. Kline
Waiter	Auguste Aramini
Editor	Frederick Forrester
Steward	Georgia Blondell
Maid	Audrey Barlow
Waiter	Joseph Olney
Newsboy	Billy Daniels
Street Walker	Miriam Battista
Hotel Porter	Alan Morrill
Patient	Paul Gallo
Nurse	Muriel Brassler
Child	Ichabod Paiten
Governess	Cornelia Bell
Policeman	Jack Harwood
Hospital Nurse	Anna Dorney
Surgical Nurse	Helene Bunn
Anaesthetist	Mudge Vincent
O'Neill	Starr West Jones
Patient	C. Russell Sage
Gunman	Jack Carey
Woman	June Leslie
Beggar	Samuel Roland
Man	Arling Alcine
Soldiers, Hospital Orderlies, Waiters, Stewards, Dancers, Nurses	Paul Howard Kent, Tippins Brown, Sylvia Altman, Victor Myers, Shirley Beckman, Hope Hall, Jullan Altman, Doris Bahr, Thelma Wunder, Alice Sherbon.

Lots of Hollywood talent involved in this production, which is obvious after a few scenes. It's not a Hollywood type story—anything but. It is told, however, in a sort of motion picture technique, with 37 scenes, a lot of flashbacks, some closeups and with no real warmth or heart. It is a sort of duplication of loads of ideas, tons of chatter, much emoting, but never anything more than puppets strutting the stage.

B. P. Schulberg, former production head of Paramount, presents this Martin Flavin opus, and has invested it with a splendid and costly production. Marion Gering, who is program credited as having conceived and staged the whole production, also probably rates a bow, although there is just a mite of hesitancy here. Probably the fault lies in the fact that he became so enamored of the whole thing as manager set and the lighting and decorative possibilities thereof that he forgot all about his actors. The set and staging badly overshadow the play.

Play is a very involved one, actually a tragedy, though it passes as a drama through the fact of the death being hidden for the most part and a sort of hopeful message tagged on for the final curtain.

Starts with a psychologist being called in by a famous surgeon's wife to treat her husband, who is suffering from aphasia. Patient doesn't want to see the prof, so the wife suggests that the wife and the friend of the family (male) tell him something about the past, history, etc. They do, the telling occupying a series of flashbacks, plus some switching to the central scene for thread pickup purposes. And the telling of the play is as involved.

Seems that Erik and Stephen were college students together, both studying to be doctors. Erik had a gift for surgery, Stephen for research. Comes the war, and Erik one night bumps into Stephen's body, wounded by shrapnel. Alone in the open field he operates on his friend, performing some miraculous plastic surgery. But it's against orders, and he's punished, losing sight of the future of his pal. In the hospital, Stephen is suffering.

(Continued on page 214)

Plays Out of Town

O EVENING STAR

Philadelphia, Dec. 26.

Play by Zoe Akins; produced by Harry Moses; staged by Leontine Sagan; production designed by Stewart Chaney. At the Chestnut Street Opera House, Dec. 25.

Auctioneer	Foster J. Williams
Ella Charles	Jane Seymour Fenton
Agnes Jessey	Merle Maddern
Adrienne's Assistant	Jacqueline Justin
A Woman	Grace Fox
Amy Bellaire	Jobyna Howland
Ronald Bland	Anderson Lawlor
Richard	lacouren Yoshiwara
Dr. Wolfram	Hans Hansen
Frau Wolfram	Edith Andree
Alice Whitridge	Whitney Bourne
Mr. Howard	Frank Conroy
Mrs. Hopper	Vera Hurst
Postman	Al Fields
Madame Mario	Genevieve Belasco
Lillian Bunn	Joan Engel
Hair-breadth	Alexander Mcone
Professor	Edward Jephson
Dr.	Edward Emerson
Waiter	Regis Joyce
Edward Sothern Paul	Edward Trevor

Zoe Akins' latest play, 'O Evening Star,' goes in for that ever-popular sports of baiting the cinema. At the same time it manages to include a goodly dose of this playwright's sentimentality and also her shrewd sense of theatrical values. Although by no means faultless, it looks to be for a moderate success, especially with the feminine clientele.

'O Evening Star' is quite obviously and without any question a story of Marie Dressler, although there are features in it that don't parallel in the late screen star's career but, instead, tally very closely with the character of a veteran stage star, still living.

Play opens with a prolog laid in Amy Bellaire's Riverside drive home in 1917. Hard times have struck this former toast of Broadway, and she has been forced to get rid of many of the best pieces of her belongings.

Scene jumps to Hollywood and time to 1931, with Agnes Jessey, a loyal friend of Amy's, entertaining the latter at an afternoon tea. Prominent directors, producers, etc., have been invited, idea being that some of them might be able to find a place for Amy in pix. Instead, they all high-hat the poor gal, none of them having ever heard of her stage work. She won't impose on Agnes Jessey any longer and leaves for destinations unknown.

Next scene shows Amy in a stuffy little Hollywood apartment five months later. She is eking out a precarious existence by teaching elocution to kids at 10 per hour at a dollar. To make matters worse a young doctor informs her she hasn't got many years to live.

Amy puts her pride in her pocket and goes around to some of the studios to get an extra's job, having heard that there has been a call for the pioneer women type. She is seen acting as an actress playing a bit collapses after rehearsing one scene 40 odd times, Amy gets her chance. Scene—a meller with Indians and such—was to have been played by Jessie Ralph but was ill and has the whole studio laughing. Director is inclined to get sore, but his boss, the producer, likes the laugh and hires her.

Next act, two and a half years later, shows Amy a very successful screen star, besieged with offers. Trouble is that she's worn out, but can't get time off for a vacation. Same doctor tells her that her end is near, but Amy is such a game trouper she passes up her vacation plans and is ready to work on any picture that comes along. Kids Akins goes typically sentimental at the end and reminds of her earlier 'Declassee' and 'The Varying Shore.' Amy's son by a man whom she had married and left before she got famous and with whom she had an affair, is the author of one of the star's most successful scripts. On the night of a big birthday party in her honor the lad flies in from New York, bringing with him a box of white violets to her from his father. Boy, of course, doesn't know the relationship, but Amy does. Alone in his departure and, at the end, is gazing soulfully at the flowers.

Jobyna Howland, who once scored a personal success in Miss Akins' 'Texas Nightingale,' does a grand job by Amy Bellaire and after a week or two she'll be doing even better. Part is one of the juiciest, with plenty of hoke comedy and lots of tearful sentiment. Actress is more or less new to Miss Howland. Frank Conroy as an eccentric and rude film director is capital and nice performances are contributed by Merle Maddern as the loyal friend, Vera Hurst as a film-mad scrub lady, and James Todd as the doctor.

Scenes are extraordinarily beautiful; also faithful to type. Leontine Sagan's staging could be improved in spots, especially in scenes where a number of extras are used, in which timing is sometimes faulty.

As in all Akins plays, dialog is sometimes given to floridness, but there's no denying she gets her characters across in great style. *Waters.*

I Want a Policeman

Philadelphia, Dec. 27.

A play by Sturus King and Milton Lazurus; produced by Francis Curtis and Richard Myers; staged by Anton Bundsmann; settings by Clinton Throckmorton. Presented at the Broad Street theatre, Dec. 26, '35.

Erlo Davidson	Norman Hammond
Karl	Con MacSunday
Fern Davidson	Judith Wood
Police Commissioner	Baldwin
	Clyde Franklin
Alfaro	Weldon Heyburn
John Davidson	Eric Wollencott
Jepson	Robert Barton
Dennis	Harold Moffet
Charles Talbot	Clinton Sundberg
Eleanore Breen	Wendy Atkin
Lady Breen	Estelle Winwood
Cotswold	Larry Bolton
Captain Lyons	Berry Sullivan
Arthur Semple	rederick Graham

Here's a mystery piece that deserves to get to first-base and ought to stretch as extra base or so. Play possesses intelligence and humor and, above all, the cast has been chosen with an amazing regard for type and personal aptitude.

On its opening here, 'I Want a Policeman' had one very big handicap to overcome but it was one that won't be difficult. Show is in two acts, with five scenes in the first and six in the second. A form of jack-knife stage is used and plenty of space is needed. According to the management the stage here isn't the required dimensions. Anyway the result is a series of waits between scenes out of all proportion to the length of the scenes themselves. Means an unnecessary choppy effect and also an impression of length that amounts sometimes almost to tedium.

'I Want a Policeman' is fortunate in that it possesses a bubbling, sometimes effectively 'nutty' sense of characterization and an easy and spontaneous ability to spurn the more annoying and most familiar aspects of the mystery drama. 'Policeman' hasn't got the most novel plot of its type that has been seen, but it does possess intelligence, a novel manner of working out old ideas and a very sensible sense of humor. Also it busts wide open a number of the usual so-called rules of its species.

Show opens with an effective scene (badly lighted here) showing a bedroom in the Long Island home of Eric Davidson, middle-aged married man with an obsession that his life is being threatened, presumably by his wife. Davidson has had a heart attack and the scene culminates with his verbal attack on his wife, declaring that he is sure she is going to murder him and adding that he has sent a document to his lawyer which, in case of his sudden demise, will definitely implicate her. There's a scuffle with a gun at the end of the scene, a light that goes out, a shot and that's that.

Second scene, two weeks later, is at Police Headquarters. What are apparently crank letters have been received declaring that Davidson's death was not by apoplexy as the doctor decreed. Commissioner of Police is a little suspicious of young Mrs. Davidson, a former chorus gal, despite the fact that crank letters have threatened her. Two dicks are detailed to guard her. In the meantime a stepson has been questioned, as well as a young friend of the family, both of whom are among the authors' crazier and more delightful characters.

From then on the two detectives, Alfaro and Dennis, play important roles in the authors' plot plunders. Watchfulness another murder is committed at the Davidson household just about the time it is discovered that Davidson himself was really murdered. Authors thereupon openly disclose to the audience the guilty party, but instead of being harmful their plan is most effective. Audience knows who the killer is and is in quivvy every time the villain gets a chance to commit his next crime. Authors also do not worry about secret passage ways and sliding panels; they kid them but use them very effectively just the same.

In the last act, recourse is made to plenty of hoke meller but it is still interpersed with a relieving sense of comedy, evil dialogue and corking characterizations.

Play's biggest asset, however, seems to be ideal casting. Some of the parts may have nothing much to do with the main action but all the characters are unusually interesting. For example there's a high-toned English dame with bibulous proclivities, played up to the hilt by Estelle Winwood. Part's a wow, although not even dimly connected to the story. Among other characters whose roles have the delightfully insane undertones are those played by Eric Wollencott and Clinton Sundberg.

An outstander from the comedy angle is Harold Moffet as the dumb flat-foot, Dennis. Judith Wood is a properly seductive and glamorous Mrs. Davidson. Weldon Heyburn is nicely typed as the younger and more polished dick and Norman Hammon, Con MacSunday, Clyde Franklin and Frederick Graham are most effective. *Waters.*

THE ROAD

By JACK PULASKI

First half of the calendar year witnessed the recording of new high grosses by touring attractions. Stars heading two dramas turned the trick. George M. Cohan with 'Ah, Wilderness' completed a six months' tour which grossed $400,000. Helen Hayes with 'Mary of Scotland' drew $34,000 in one week playing Ohio stands and scored a $38,000 gross within the same period on mid-western one-niters.

So far this season there are more attractions on tour than last season, but the expectation of materially increasing the number of road shows was given fresh impetus late this fall when the Interstate Commerce Commission ordered the eastern trunk lines to reduce fares to 2c. ile. Transportation costs has been but one of the handicaps, however, what with other diversions affecting legit attendance more out of town than on Broadway.

The decline of the road is dated from the rise of motion pictures, but it also started slipping when the railways boosted passenger rates and abolished the party rate. Some lines again offer party tickets as one way to compete with busses which have invaded the field of transportation offering travel at half the cost of the railways in many instances. It has, too, forced some rail lines to add busses to their systems.

Until the I.C.C. took action the rate of 3½c. per mile continued in effect on roads which tap the populous eastern stands. The midwest dropped to 2c. on special trips more than a year ago and that partly explains the frequency of road show bookings within the Mississippi valley. That the citizenry want to see shows is proven by the excellent money drawn to the box offices in that territory, same going for the middle south and Texas.

New Schedule

Under the reduced fares schedule ordered in by the government control body, the present rate will be kept for Pullman travel and extra fare train rates will not be disturbed, but the surcharges will be dropped. Latter levy is one of the cost increases which came in during the war. The importance of fare reductions and the reintroduction of party rates gave impetus to the touring of two major musical shows to the Coast last winter, for the first time in years.

There is little indication that the road will ever reach the proportions that it was before pictures, radio and motor car usage developed to the present state. At one time there were 1,200 one-nighters alone which were frequently supplied with traveling attractions. But the remnants of those small stands are filling the till now every time a Broadway favorite comes to town, and that indicates that there is still gold in those hills for at least a fair number of attractions.

Several seasons ago supposedly astute managers declared the road all washed up and said they would produce only for Broadway and possibly Boston, Philadelphia and Chicago with the other one-week stands thrown in. But the situation is far different at present for producers realize that the sticks are show hungry and Broadway's current hits are being fabricated. That is comparatively easy because most of the original dramatic and comedy standouts' casts have no stars.

Road Co.'

There will be No. 2 companies of 'Dead End,' 'Boy Meets Girl' and 'Night of January 16,' while several moderate gross shows are also to be duplicated for the road. During the fall there were three companies of 'Three Men On a Horse' on tour in addition to the original show which is nearing the year mark on Broadway. Two companies of 'Tobacco Road' are in the hinterland cleaning up, grosses being far higher than the original show ever got—it is in its third year in New York.

While it is true that road profits are there to be gotten by the good things, there is another angle in the roadshowing of 'End' and 'Boy.' That has to do with picture rights. Hollywood will make both plays into films and managers do not propose to take chances with having the picturizations crimp the tours of the hits.

Fact that picture money is backing a number of Broadway productions brings in another road angle. Producers have complained for years that it is difficult to get bookings because the legit theatres are tied up by picture people. It is logical for the situation to ease since pressure by Hollywood can open up the stands that have been tied up.

Films and Stock

Picture people are blamed for the decline in stock performances and it has been pointed out to them that such stage activities should be supported if Hollywood is to obtain the new talent that it needs. There are few stocks and while their absence makes it all the better for road shows, the latter are prospering in stands which never supported stocks.

So far this season the most consistent big road grosser has been 'The Great Waltz' with weekly takings frequently going to $30,000 and more. But Katharine Cornell played to amazing attendance in the midwest, getting more than $33,000 in seven performances of 'Juliet,' while Helen Hayes, trying out 'Regina Victoria' in Washington, broke the house record with a gross of $27,000 the week before Christmas.

4 SHOWS IN PHILLY; 'EVENING STAR' $7,000

Philadelphia, Dec. 29.

For the traditionally productive period between Christmas and New Year's Philly finds itself with four shows. Two of them opened Christmas night, one the night after and the fourth 'Personal Appearance' rode right through and starts its sixth week Dec. 30.

Business on the whole is fairly good, but not up to the standard of some of the earlier fall trade. 'Evening Star,' which bowed in at the Chestnut Dec. 25, got good notices on the whole. Figured for strong femme trade, but Thursday matinee was not big. In first four days (six performances) Harry Moses' productions figured around $8,000.

'I Want a Policeman' had a fine money house at its Thursday opening (incidentally the classiest first night audience Philly has seen in years) and also was well treated by the critics with one exception. In four performances intake hit $5,000. 'My Maryland,' opening at the Forrest Christmas night, gave three matinees and repeated $10,000 in seven performances at $1.50 top.

'Personal Appearance' cut out its Christmas Eve show and also gave an extra matinee (Friday) with $8,500 reported for its week at the Garrick.

Only newcomer for New Year's week is 'Black Pit,' presented by a local group at the Erlanger. Outfit is playing that Theatre.

Sometime during the week of Jan. 6, 'Ethan Frome' a Max Gordon tryout, arrives at the Garrick; only other booking is Williams (Gilette's) revival of 'Three Wise Fools' at the Chestnut on the 20th. Other shows are expected at all houses except the Erlanger, which will probably get films.

'Winterset,' 'Blind Alley,' 'Constant Wife' and several others have been mentioned.

Estimates for Last Week

'O Evening Star' (Chestnut, 1st week). In six performances (opened Christmas night) this tryout reported $7,000. Another week for it.

'I Want a Policeman' (Broad, 1st week). In four performances (opened Thursday night). This tryout hit $5,000, largely due to big first night house. Another week.

'My Maryland' (Forrest, 1st week). Arrival opened Christmas night; $10,000 in seven performances due to extra matinee.

'Personal Appearance' (Garrick, 5th week). On Christmas Eve show, but extra matinee; $8,500. Another week, then 'Ethan Frome.'

'Road' $10,000, Mpls.

Minneapolis, Dec. 29.

'Tobacco Road' pulled approximately $10,000 at the Metropolitan last week, very good considering below zero weather and the pre-Christmas handicap. Show holds over for a second week, taking the time originally spotted for St. Paul, where authorities have prohibited its appearance.

Attraction received splendid publicity here and the big-league exploitation undoubtedly stimulated trade.

'Road' for Youngstown

Youngstown, Dec. 29.

Second legit attraction of the current season is booked for the Park theatre, Jan. 8, when 'Tobacco Road,' starring Henry Hull, will be presented at matinee and night performances.

'The Old Maid' played the same house several weeks ago.

Current Road Shows

(Week Dec. 30)

'Anything Goes,' Grand, Chicago.
'Blossom Time,' Tulane, New Orleans, 30-1; Aude, Jackson, Miss., 2; Aude, Shreveport, La., 3; Aude, Galveston, Tex., 4.
'Constant Wife,' Aude, Baltimore.
'Cornelia Otis Skinner, Nixon, Pittsburgh.
'Dodsworth,' Kansas City.
'Follies,' Opera House, Boston.
'Great Waltz,' Aude, Chicago.
'Midwest,' Shubert, Boston.
'My Maryland,' Forrest, Philadelphia.
'Oh, Eveni Chestnut, Philadelphia.
'Old Maid,' Chicago.
'Personal ,' Harris, Chicago.
Ruth Draper, Selwyn, Chicago.
'Three Men on a Horse,' American, St. Louis.
'Three Men on a Horse,' Plymouth, Boston.
'Three on a Horse,' Academy, Selma, Ala., 30; Temple, Birmingham, 31-1; Albany, Albany, Ga., 2; Springer, Columbus, Ga., 3; Grand, Macon, Ga., 4.
'Tobacco Road,' Cox, Cincinnati.
'Tobacco Road,' Metropolitan, St. Paul.
'Vanities,' Cass, Detroit.

'Maid' $13,000, 'Goes' $22,000; 6 Plays in Chi

Chicago, Dec. 29.

All six Chicago legit houses are lighted and going. It's history in the making; something this town hasn't seen in many a year. Five standard legit attractions and Ruth Draper in her protean cycle, and all of them proving the old loop show biz axiom that the more shows there are in town the better it is for everybody.

All six are doing well this week, and only with the reaction after the holiday spree will the weaklegs begin to show their flabbiness and start to fall off.

Auditorium, under Fred Crowe, is back as a legit house for the Max Gordon 'Great Waltz' and, with its 3,700 seats, is giving the town an experience. Scaled at $2.75, the house can gross around $50,000 for the week, and early indications from its Thursday (26) opening make it certain that the first week will hit close to that.

'Anything Goes' is the other musical in town, and will do a snappy opening session, despite three days of pre-Xmas going. With its subscription backing, 'Old Maid' is a cinch for three good weeks. Going it alone are 'Personal Appearance,' which fought the toboggan of pre-Xmas also, and 'Squaring the Circle' at the Blackstone. Ruth Draner opened last night at the Selwyn for her first appearance in Chicago since 1929.

Estimates for Last Week

'Anything Goes,' Grand (1,200; $3.30) (2d week). Opened Dec. 22 and managed a bang-up $22,000 on its initial session, in spite of the pre-holiday hindrances. Cinch to hike to capacity now for the next few weeks.

'Great Waltz,' Auditorium (3,700; $2.75) (1st week). Opened Thursday (26). House can do about $5,500 on nights at capacity and around $5,000 for its matinees at scalc. Just slightly under capacity since opening, and will hit around $43,000 on first full week.

'Personal Appearance,' Harris (1,000; $2.75) (2d week). Opened Dec. 20 in the face of the pre-Christmas slump, but mirmed over $10,000 on the first week. Another cinch to build.

'Squaring the Circle,' lackstone (1,000; $2.20) (1st week). Started on Xmas night (25) at the smallest top in the loop, due to one-setter, smaller cast and generally easier overhead. Figured to get its share of the general legit take. Around $9,000 indicated for first session, after taking $5,000 on first five performances.

'The Old Maid,' Erlanger (1,200; $2.75) (2d week). Subscription show on the American Theatre Society list, took $13,000 on its first week following opening on Monday (23). Will make it three weeks.

Ruth Draper, Selwyn (1,000; $2.75) (1st week). Opens tonight (31) and looks an easy winner on past performances and reputation.

Kate Keith Field, New York soprano, was guest artist on concert series at Davidson college, North Carolina.

B'way Off on Holiday Biz, but 'Lady,' 'Jumbo' Hit New Highs, $21,000, $78,000

After unprecedented legit theatre attendance the two days before Christmas there was a sharp decline which had Broadway looking for alibis. However, with the holiday falling on Wednesday and the period up to New Year's being bisected, it was natural that business would drop until the populace got over good-timing.

Indications are that this week will be much better, what with ringing in of the New Year. Christmas matinees were off without exception and that night the standouts didn't go clean, either. It was somewhat better Thursday, while Friday saw business back to big figures again.

Despite the mid-week dip the leaders went to new high gross marks, with extra matinees counting on Thursday or Friday. 'The First Lady' around $21,000; 'Boy Meets Girl,' $19,000; 'Dead End' $18,000; 'Pride and Prejudice' over $18,500 (as much as it had grossed previously), and 'Taming of the Shrew' $17,000, virtual capacity.

'Jumbo' also went to its best mark yet, more than $78,000. It sagged on the holiday night also.

'Jubilee,' with one added performance, topped $36,000. 'Porgy and Bess' improved somewhat at an indicated $23,000.

Newest musical, 'Scandals,' was a mid-week premiere, getting a mixed press and there was some ticket confusion, indication of its chances not being clear. 'Victoria Regina' came in Thursday (26) and won a strong press, with indications it will stand. 'Tapestry in Gray' opened Friday night and 'Hell Freezes Over,' Saturday.

'The Season Changes' started the week, but drew thumbs down and closed Saturday (28). Katharine Cornell withdraws 'Juliet' this Saturday as scheduled (two weeks). 'Continental Varieties' stops Wednesday (1), being booked in for only one week.

Due next week: 'O Evening Star,' Empire ('Ghosts' probably moving); 'I Want a Policeman,' Lyceum ('Winterset' may move) and 'Truly Valiant,' 49th Street.

Estimates for Last Week

'At Home Abroad,' Winter Garden (16th week) (R-1,493-$4.40). Early arrival was front-runner for several months but slipped; last week came back somewhat; round $33,000 in nine times.

'Blind Alley,' Morosco (15th week) (CD-914-$2.75). Not certain after this week; rated fairly for bit more, but profitable; 'Ghosts' moves in from Empire next Monday.

'Boy Meets Girl,' Cort (6th week) (C-1,059-$3.30). Went to new high, with takings topping $19,000 in nine times; would have gotten more but for theatre party Monday, arranged before comedy smash opened.

'Children's Hour,' Belasco (59th week) (D-923-$3.30). Dropped Monday night show last week and gave three matinees for takings of around $8,000; holdover sock.

'Dead End,' Belasco (10th week) (D-1,000-$3.30). Capacity draw; dramatic leader also to new high last week in nine times, grossing $18,000 or more.

'First Lady,' Music Box (8th week) (C-1,000-$3.30). Some reaction on Christmas night and Thursday, but around $21,000 in nine times for another new high.

'Hell Freezes Over,' Ritz (1st week) (D-918-$3.30). Bowed in Saturday night.

'Jubilee,' Imperial (12th week) (M-1,468-$4.40). In the big money, with capacity most performances last week; in nine times over $35,000.

'Jumbo,' Hippodrome (7th week) (M-4,327-$4.40). Several performances weak, which was the rule along Broadway last week; quoted new high gross marked last week at more than $78,000.

'Libel,' Henry Miller (3rd week) (D-891-$3.30). Early reaction indicates show slated for class patronage; English melier around $9,000 and may do better.

'May Wine,' St. James (5th week) (M-1,520-$3.85). Operetta highly regarded by audiences and has shown improvement; last week estimated well over $15,000.

'Moon Over Mulberry Street,' 44th St. (18th week) (C-1,328-$3.30). Has been going along at quoted average of $4,000 weekly; claimed better takings last week.

'Mulatto,' Vanderbilt (11th week) (D-894-$3.30). Around $5,000 for mixed cast drama; will close or move after another week; house gets 'Granite' Jan. 13.

'Night of Jan. 16,' Ambassador (16th week) (D-1,156-$2.75). Held to eight performances last week; business improved, with estl ated takings over $11,000.

'One Good Year,' Fulton (6th week) (C-913-$3.30). Moved here from the Lyceum; show paced around $1,000 which betters even break.

'Parnell,' Barrymore (8th week) (D-1,096-$3.30). Dipped unexpectedly, but did well enough at weekend; estimated around $6,500.

'Paradise Lost,' Longacre (4th week) (D-1,019-$3.30). Not getting much outside of theatre parties up to now; held to eight performances last week with gross around $7,500.

'Porgy and Bess,' Alvin (13th week) (M-1,355-$3.30). No extra matinee here, either, but holiday sent takings upward, ith gross approximating $23,000.

'Pride and Prejudice,' Plymouth (9th week) (D-1,036-$3.30). Matinees especially strong, topping some of the other leaders; nine times last week with better than $18,500 indicated.

'Remember the Day,' National (15th week) (CD-1,164-$3.30). Dropped Monday night and played three matinees; takings around $8,000 should be topped this week.

'Scandals,' New Amsterdam (2nd week) (R-1,717-$4.40). Opened middle of last week, drawing mixed notices; not hot in agencies; better line this week.

'Squaring the Circle,' 48th St. (13th week) (D-969-$2.75). Another two weeks here according to bookings, which spots the Illustrators Show in; around $6,000 and may move again.

'Taming of the Shrew,' Guild (14th week) (CD-941-$3.30). Came back to virtual capacity last week, with takings around $17,000; no extra performance.

'Tapestry in Gray,' (1st week) (C-1,325-$3.30). last week (Friday, 27); notices.

'Tomorrow's a Holiday,' Golden (1st week) (C-1,156-$3.30). Presented by John Golden in association with Joseph Schildkraut; slated to open Monday (30).

'The Season Changes,' Booth. Yanked Saturday; panned; one week.

'Three Men on a Horse,' Playhouse (49th week) (C-869-$3.30). Long run laugh show played four matinees last week and in 10 performances got $13,500; under expectations.

'Tobacco Road,' Forrest (109th week) (C-1,017-$4.65). Still in the money; nine performances last week, with estimated takings over $11,000.

'Victoria Regina,' Broadhurst (2nd week) (D-1,154-$3.30). Opened late last week; drew favorable notices and should click.

'Winterset,' Lyceum (15th week) (D-957-$3.30). Moved here last week but regarded the first two night performances; good attendance on resumption.

Other Attractions

Katharine Cornell, Martin Beck; two week repeat of 'Juliet' concludes Saturday; 'Winterset' moves back Jan. 6.

'Ghosts,' Empire; revival got $6,500, with matinees better than nights; moves to Morosco Monday (6).

'Let Freedom Ring,' Civic Rep Theatre; propaganda play at one dollar top on 14th street.

Charlotte Greenwood Good for $8,000 in L. A.

Hollywood, Dec. 29.

Christmas business at the two local legits was on and off. Charlotte Greenwood in 'Leaning on Letty,' Hollywood version of 'Post Road,' got estimated $8,000 last week with an added Xmas matinee. Actress, strongest attraction Henry Duffy ever played at the El Capitan with the exception of Will Rogers, returned after a two years' absence. Her personal following is figured strong enough to keep the show running several weeks.

Barney Gerard's 'Follies of the Day' was away to a bad start Xmas night, but held its own for the first four days, getting around $2,800. Indicates it will build with new acts and sketches pepping it up.

'HORSE' $11,000, BOSTON

Comedy's Eighth Week Strong and Play Hangs On

Boston, Dec. 29.

'Three Men on a Horse,' at the Plymouth, ran through its eighth week on a fast track to a nice finish and is now into a ninth frame. Three matinees last week and this.

'Ceiling Zero' is now playing at the Copley for two weeks or better.

'Ziegfeld Follies' opens tonight (30) at the Opera House for at least two weeks. 'Mid-West,' another new one, by James Hagan, author of 'One Sunday Afternoon,' opens at the Shubert New Year's Eve.

Cornelia Otis Skinner is slated for repertoire one week at the Shubert, starting Jan. 20.

Estimate Last Week

'Three Men on a Horse' (Plymouth; $2.75) (eighth week). Perked up last week, with help of holiday, to $11,000, okc. Enthusiastic forecasting see it here until March.

PARIS AND LONDON LEGIT

Paris, Dec. 22.

Pretty tough to contend that 1935 has been a satisfactory year for the French stage. There have been a few bright spots on a grey background, but for the most part the picture is that of a decline.

Lots of discussion has kept tongues wagging and ink flowing as to why the current theatre is so weak. Authors say it's because managers won't take chances and produce plays by new blood, and managers retort that the authors aren't writing anything worth producing.

It's almost reached the point where one can say that there are only two authors in France on whom you can count definitely for money plays: Henry Bernstein and Sacha Guitry. And Guitry, at that had a terrible flop in the first piece he put out this season. He redeemed himself shortly after by opening with one of the rare successes of the current semester: 'The End of the World.'

Bernstein's 1934 success, 'Hope,' ran right to the end of the year, and at the present writing his new attempt hasn't been tried out yet.

Most successes are purely sporadic, and without significance as to trend. Anybody asked to define a trench for the French theatre today is up against it. The old is weakening and nothing very big has appeared which is new.

Drama and comedy being in this condition, there have been attempts during the past year to get out of the rut via musicals. Here again nothing much seems to have happened. At times half a dozen musical shows would be running in Paris at the same moment, and everybody would start talking about an operetta revival, and then one by one they'd fall off and it would appear that the public wasn't much interested in them, either.

Revivals seem to be about the best bet. The Isola Brothers manage to keep the Mcgador going with 'White Horse Inn,' varied occasionally by resuscitations of 'Rose Marie' and 'No, No, Nanette.' Business also goes to the Chatelet, still for productions of the old New York Hippodrome variety.

Of really new musickers, just one was an outstanding success during the year: 'You're Me,' at the Bouffes Parisiens, which started in 1934 and ran on and on. This must be considered really just a fluke, and due largely to casting. The Bouffes tried to repeat in the fall with another operetta that was hailed as a new success, only to be pulled after a bit over a month.

Adaptations from the English did pretty well during the year, on the whole. Louis Jouvet was able to keep going a whole season with 'The Constant Nymph,' and two Noel Coward plays had long runs, 'Private Lives,' after keeping the Michel going in the spring, was dragged out of limbo in the fall to fill the hole left by the Guitry flop at the Theatre de Paris. And 'Barretts,' after a 1934 success under Marie Bell's tutelage at the Ambassadeurs, was revived in the fall by Cora Laparcerie to occupy the Renaissance after an ill-fated Maeterlinck 'comeback.'

One type of Paris legit show that, in its old form, seems definitely under a cloud, but which may redeem itself by finding a new way, is revue. In the old days, when foreigners were rife, there were at least four leading revue houses doing good business: Folies Bergere, Casino de Paris, Moulin Rouge and Palace. Of these, only two are at the stand in 1935—Folies and Casino—and what a difference!

Both dragged through last spring, no one could see just how, and both reopened in the fall with new shows. The Casino has a big hit, but not so much because of the success of Maurice Chevalier, who does nearly an hour's vaudeville turn in the midst of the show and without relation to it. The Folies new show is very weak. And what is going to happen to the Casino when Chevalier leaves—his engagement is strictly limited to three months—is not yet clear.

New trend has been found by Henri Varna, of the Casino, in the show he has put at the Alcazar, formerly the Palace. This is supposed to be based on American burlesque, but it's lots more daring than that. Of course, this isn't new for Paris—the old Casino and Folies shows used nudes—but the emphasis is different, and that may save the pieces.

Concert Mayol, one of the old revue houses, but inor, has tried a comeback along the same lines, nd seems to be getting by.

From time to time during the year there has been talk, quickly suppressed, of the Opera and Opera Comique merging, to leave Paris with just one opera house. Since the two houses can't both get along, that would seem a logical move, but it would take years of discussion and miles of red tape to acomplish it, so there is really little use thinking about it.

The Comique is getting by better than the big house, having a more popular repertory. The Opera, on the other hand, is very-low, giving only three performances a week for a good part of the year, and attracting attention only to its dance programs, where Serge Lifar produces enough eccentricities to arouse publicity. Here, as in the case of the Folies Bergere, the foreign tourists used to be the big customers, and they aren't coming any more.

The big fuss-maker of the state theatres is the Comedie Francaise, and that has been in a state of ructions all year long. First there was talk of a strike because of some appointments made to the governing committee, and then actors began to resign in protest against this, that, or the other thing. Then one of the 'comedians' made a speech at a meeting pointing out how precarious was the situation of the House of Moliere. Upshot was that the Minister of National Education, who has the last say about state theatres, promised to appoint a committee to study a complete plan for reform of the Comedie.

Tax reduction, such as it is, has been acquired, but it hasn't done the theatres much good. There is a general feeling of unrest in France that is not consistent with a flourishing stage. The threat of a general European war is continually hanging over everybody's head. Internally, the nation feels that it is always on the very edge of a revolution, although it never seems to break.

Business in general is bad, and seems continually to be getting worse. Everybody feels that something is going to happen, but nobody knows just what.

London, 22.

Jubilee year will go down in theatrical history as a mass of contradictions.

During the early part of 1935 business was about normal, but all the anticipated clean-up in the early summer season fizzled out pathetically. Despite thousands of overseas and provicinal visitors at the capital for the royal celebrations managers reported woefully that their hopes were blasted.

London was well supplied with open stage doors throughout the prolonged fine summer, comparing more favorably with Paris and New York, but the hoped-for boom was absent.

Fall and early winter has more than made up for the earlier delinquencies, and big box office smiles are visible on all the managerial faces now.

Although there were not many outstanding sensations in the way of legit productions, the past year has, in many respects, been a most satisfactory one. An atmosphere of stability prevails that has contributed in no small manner to the loosening of purse strings of the amusement-seeking public. even the pre-election bogey, so dreaded by theatre magnates, failed for about the first time in memory to cast a gloom over stage productions and to lower the takings.

Of the musical shows, 'Glamorous Night' heads the list at Drury Lane with seven months' run, with the business so prosperous at the end that only a previously contracted pantomime season precluded it from running well into the new year.

Next in order 'Gay Deceivers,' which had four months at the Gaiety and Collseum. Another flourishing career foreshortened through the departure of two of the stars for America.

Charles Cochran's 'Anything Goes' is set for a healthy run at the Palace, having played six months so far. The new Hippodrome show, 'Please Teacher,' starring Bobby Howes, seems another that will settle down comfortably for a long span.

Musical flops, 'Dancing City' at the Coliseum, and 'My Kingdom for a Cow' at the Savoy, both continental and on the heavy side, lasted seven and two weeks, respectively. 'The Flying Trapeze' at the Alhambra ran two months and was a disappointment to Jack Buchanan fans. He knew himself to be miscast. 'Love Laughs' at the Hippdrome was not much of a show, but served to tilt Renee Houston and the vaude Houston Sisters) to stellar musical comedy heights. It ran 10 weeks.

Andre Charlot was responsible for three revues. 'Shall We Reverse' at the Comedy, 'Charabang' and 'Stop—Go' at the Vaudeville. First ran five weeks; second 13 weeks, and the last will have stayed two months when it makes way for this manager's 'Sleeping Beauty' Christmas panto.

Other revues were 'Stop Press,' Clifford Whitley's artistic and witty production, which ran five months at the Adelphi; and 'Let's Go' Gay,' moved down from the Embassy to the Shaftesbury, but which despite favorable notices, ran only five weeks. 'Don't Spare the Horsss,' a revue starring an Australlan comedian, died after four days at the Garrick.

Two twice-nightly musicals have started off well, and look like playing profitably over the holidays: 'Tulip Time' at the Alhambra, and 'Twenty to One' at the Colesium.

First legit production of the year was 'The Dominant Sex,' which, after starting at the Embassy, has changed theatres twice and will run over into 1936 at two-for-one prices at the Aldwych. 'Love on the Dole,' produced at the end of January, has also moved to another theatre, and looks like staying on over Christmas, after 10 months to date.

'Tovarich' and '1066 and All That' are still doing splendidly after seven months each. 'Night Must Fall,' an emphatic success starring author, Emlyn Williams, has been on for six months, and shows no signs of waning. It will continue till the show goes to New York.

Of the more recent productions, 'Two Mrs. Carrolls,' 'Nina,' 'The Unguarded Hour,' St. John Ervine's 'Anthony and Anna,' Walter Hackett's 'Espionage,' 'Tread Softly,' James Bridie's 'The Black Eye,' 'Someone at the Door' and Dodie Smith's 'Call It a Day' look set for good innings, as does 'Distinguished Gathering,' just staged at the St. Martin's after try-out at the Embassy. Another recruit from the Embassy, a two-character drama, 'Close Quarters,' with Flora Robson and Oscar Homolka, sustained interest for nine weeks at the Haymarket and Savoy.

Although only having two productions current in the West End at this writing, Cochran remains the chief stage producer of this country. His immediate plans are 'Follow the Sun,' revue; Elisabeth Bergner in a new J. M. Barrie play; Renee Houston and two other stars in a musical play by James Bridie, set to open in Manchester at Easter, and 'Dalliance,' a musical version of 'Liebelei' by Edward Knoblock and John Hastings Turner with music by Oscar Straus.

With the exception of Seymour Hicks, who has scored with his revival of 'Vintage Wine,' John Gielgud is the only actor-manager who has clicked this season. His stagings of 'Noah,' 'Hamlet' and 'Romeo and Juliet' have proved him a big personal magnet. 'Noah,' a weird adaptation from the French, ran three months, with the youthful star disguised behind biblical whiskers, and he and Laurence Olivier are alternating the role of Romeo and Mercutio in the current production, with conspicuous box office success.

Of the holdovers from last year, the most remarkable is the unpretentious comedy, 'The Wind and the Rain,' which is in its third year. Diana Wynyard's personal success has carried 'Sweet Aloes' over past its first anniversary, while 'Lady Precious Stream,' ancient Chinese play, is also in its second year.

About the usual number of revivals came and went, also ballet seasons, Shakespearean productions, etc. Of the latter, the most interesting experiment was that of George Robey, low vaude comedian, as Falstaff in 'Henry IV.'

Most notable point about the successes of 1935 is the fact that they were mostly native. Of the three American ones, 'Hervey House' (by Jane Cowl) and 'Accent on Youth' were both flops, lasting five and four weeks, respectively, the saving grace being 'Anything Gbes.' Not for a decade has there been such a paucity of contrib-tions from the U. S.

Plays on Broadway

TAPESTRY IN GRAY

(Continued from page 212)

although the operation has been successful; it's a matter of time. A kind-hearted nurse, hearing his moaning, thinks to help some by easing some of the bandages. That scars his face for life, and the girl is discharged.

Later the girl accidentally (one of too many coincidents in the play) meets Erik, and they fall in love, spending a week together in a Paris hotel, and later getting married. Years later Iris and Erik go for a vacation trip to Europe, and on the boat (another coincidence) they meet Stephen, returning from highly successful S. A. adventures.

Iris now realizes that she has scarred her husband's best friend (it seems that the famous scientist, researcher, doctor, is nevertheless very self-conscious about that scar), and, feeling afraid that the knowledge of the truth might alienate her husband, she separates the two friends, forbidding Erik from seeing Stephen. And she gets away with it. But now he begins to fail to the point where he's about to collapse. Their son is hurt in an automobile accident, and Iris insists on Erik performing the operation. He doesn't want to do it at first, but is won over. Operation flops and the child dies.

That's a sort of final blast, things go to pot completely, he makes several false moves and kills his patients, finally he is stricken with aphasia (inability to speak through a stroke to his brain) and locks himself in a room.

When the story is unwound this far, a detective enters and wants information about a man who has jumped out of the window. Iris confesses, she has ruined everything because she was such a failure herself she wanted to possess her husband, body and soul, thus ruining his complete mental equilibrium.

But that isn't the end of the play. Now she also realizes that she loves Stephen, too, and that he loves her. But she renounces him and sends him off to China to chase more microbes—her first unselfish gesture, she calls it. Her last speech is to the dead Erik, 'I hope you can forgive me now.' Maybe he can, but the audience isn't like that.

There's a big cast in the piece, but actually only three main performances. Melvyn Douglas as Erik is splendid, likeable and believable. Acting of Miss Landi as Iris, Minor Watson as Stephen and Arnold Korff as the prof do not ring true. They seem to be puppets—hollow, not believing the lines they are speaking nor, even, understanding them. *Kauf.*

VARIETIES OF 1936

Variety show starring Lucienne Boyer, featuring Pils and Tabet. Presented by Henry Carson at Masque, N. Y., Dec. 26, '35; $2.75 top.

A year ago Lucienne Boyer made a triumphant entry into America in a Continental 'Varieties' at the Little theatre, at $5.50 top. She worked of five vaude acts with Nikita Baliceff as m. c. and attracted the smart mob for a while, though not a click. Now Mlle. Boyer is back in a '36 version of the show, with all new acts (although still only five acts) and at a mere $2.75 top. It's still not likely to throw New York for a loss, although it may do a bit of business, if smartly sold, on a one-night tour. In its brief road career, prior to Broadway, this new edition did fairly well.

Lucienne Boyer is by now pretty well established on this side as a chanteuse. Her throaty voice and sobby delivery are not unknown via the disks and class niteries, and a few of her songs have clicked generally. She is a good entertainer and, if only she can be kept from singing too many songs, will please most any customer.

The rest of the show is (individually) pretty good but not more than that. Almost all of the turns impress as possibilities on their own, or in a different setting, despite the fact that the combination actually doesn't jell.

Pils and Tabet, for instance, are featured. They're two personable young men who ought to be very good in a night club. They're a sort of Ross and Seagert in French versions. One is at a piano, the other sings. Their songs are fast and somewhat racy. They seem to have a better sense of rhythm than the average European and can actually swing in pleasant rhythm. They both speak pretty fair English, with just enough of a French accent to pique. All the time they're on, in this show, they give the feeling that they probably would sound much better in a night club. (They're slated for the Club Versailles, N. Y., where Mlle. Boyer has already appeared and clicked.)

George-Andre Martin is another clever gent. He has a unique finger-dancing act which is actually the applause hit of the show. Also he acts as m. c. throughout the show but that is something that could very nicely be dispensed with. His finger dancing is good and, with more appropriate surroundings, could go anywhere. He, too, is a Versailles nitery alumnus.

Helen Gray and the Rocky Twins is really an American act, although the Rockys played in Paris a long time. They're nice dancers but fail to impress here. In a regular vaude theatre, with scenery and an orchestra, they're oke. They've done so. But here—well, it's just flat. Also okay for cafes. King Lan Chew is a Chinese danseuse who doesn't fit at all. Maybe on the concert stage, she'd mean something.

Iza Volpin's Continental Ensemble is a string quartet which accompanies Miss Boyer (also records discs with her) and plays the overtures for the first and second halves of the show. An okay string quartet.

Why the show is called 'Continental Varieties' is still a secret except that the acts are mostly from abroad. On the continent, of course, there are no such shows to be seen. On the Continent a variety show calls for eight or nine turns and a fast American act or two. And how they would help the current show!

Kauf.

Sudden Heart Attack Fatal to Leo Newman

Sudden death of Leo Newman, veteran Broadway ticket broker, last week, followed a heart attack in his agency.

On the day of his passing he was highly excited when failing to secure an allotment of tickets for 'Scandals,' having refused to make a buy along lines demanded by the management. When talking it over with other ticket men he complained of a pain in his chest.

Phil Gurlan, who has virtually conducted the business for the past several years, will continue the agency.

Equity's 'Discussion'

First of Equity's monthly discussion' meetings will take place at the Astor hotel, New York, Friday (3). Session is to be informal and no topic not submitted to council beforehand is slated to be considered.

Eva Le Gallienne has been invited to address the meeting.

'Ghost' Walking

'Ghosts,' currently at the Empire, N. Y., on a three weeks' booking will move to the Morosco, Jan. 6. Ibsen drama has been doing fairly good business, with matinees especially strong because of the Nazimova draw. 'Blind Alley,' now at the Morosco, will probably close.

It was intended to move 'Alley,' but Roy Hargrave will withdraw from the cast and no successor has been selected. Hargrave is staging his 'A Room in Red and White' now in rehearsal. He also has commitments to direct in Hollywood and to stage 'Alley' in London.

Vanities in Detroit

Detroit, Dec. 29.

Earl Carroll's Vanities opens tonight (29) for a week's run at the Cass, at top price of $2.75. Advance ticket sales are heavy for regular performances as well as the special New Year's Eve show, when top will be $3.85. Only one matinee, instead of the usual two, is slated and that for Saturday (4).

ONE OUT

One show on the Christmas premiere card was a quick fold, 'The Season Changes' being taken off at the Booth after one week. Severely panned.

'THE SEASON CHANGES'

Opened Dec. 23. Gabri (American) called it 'A pretty unexciting exerfiscide in family chit chat,' and all of the other first-stringers were of the same opi . Brown (Post) said, 'During the third act the cast was laboring frantically over a corpse, but it was no use.' VARIETY (Ibee) said: 'Shouldn't take long for this one to run its course.'

Broadway will probably lose several shows this week in addition to the carded closings, such as 'Juliet,' Beck,' and 'Continental Varieties,' Masque. Latter was booked for one week only.

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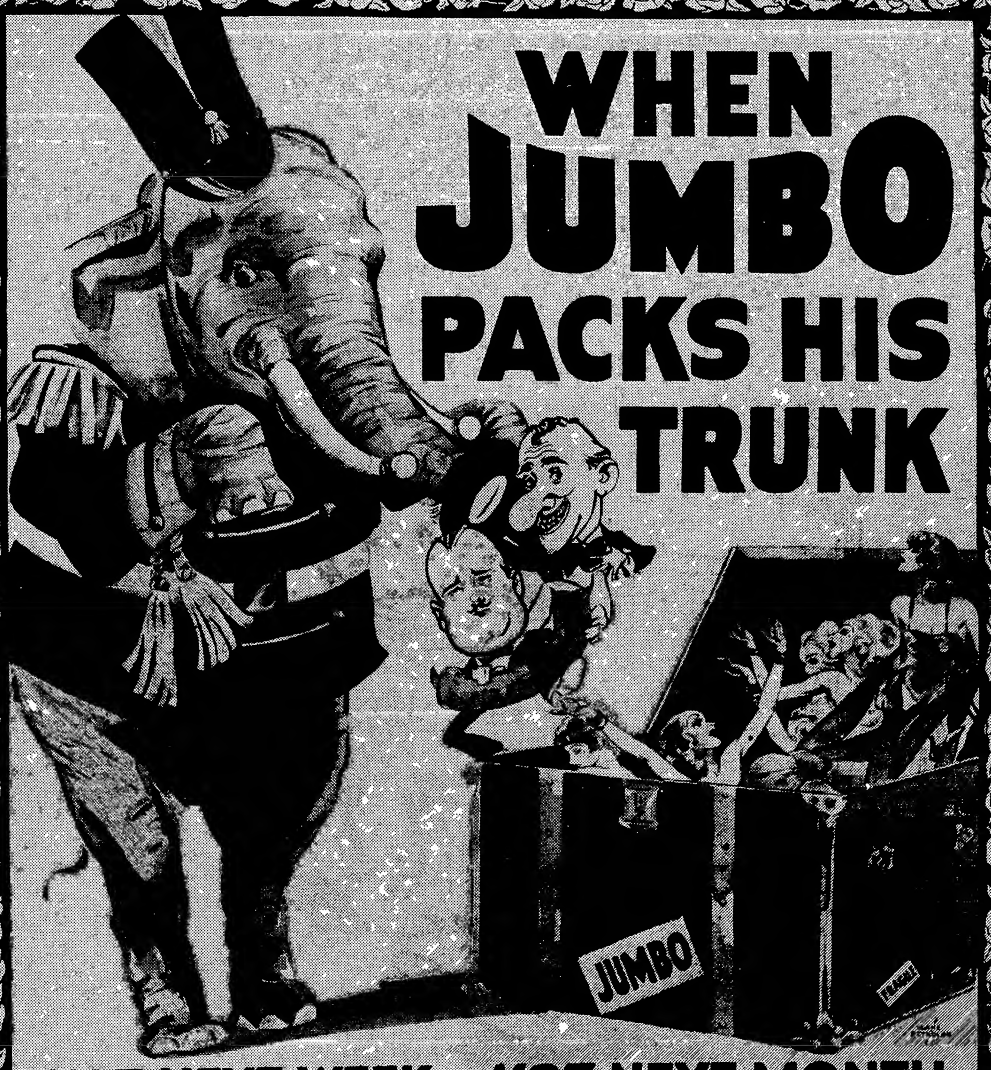

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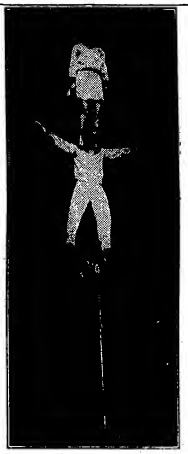

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in "VICTORIA REGINA"
"LIBEL"
With COLIN CLIVE
Henry Miller's Theatre
CABLES: GILRELLIM

Yesterday

(Continued from page 208)

ald, and Frank T. Pope of the Commercial.

The United Booking Office, and most of the vaudeville agents, are situated in the Putnam building. Mike Shea drops in from Buffalo. Pat Casey, Max Hart, Martinelli and Eddie Darling are important vaudeville figures.

Charles B. Dillingham operates the Globe, first of the air-cooled theatres. The roof opens to the sky on summer evening. Elsie Janis is at the Globe and all the Montgomery & Stone musicals play the house following 'The Red Mill.' Bruce Edwards is the Dillingham general manager, and there is no better liked man on Broadway.

The Shuberts have converted the old sales stable at 50th street into a musichall and have named it the Winter Garden. Melville Ellis is preparing the costumes and sets for 'The Passing Show of 1912,' and a new blackface comedian, named Al Jolson, and a very beautiful girl, named Shirley Kellogg, have the leads. In the spring Morris Gest makes his first pretentious venture as a producer at the Winter Garden by offering the Ballet Russe, an Americanized version of the then spectacular Diagheief presentation which has started to sweep Europe. Gertrude Hoffman is the ballerina. A hot summer and the engagement is disappointing.

All that remains of the ill-fated New Theatre movement is the great building at 63rd and Central Park South, recently re-named the Century and taken over for operation by George C. Tyler, of Liebler & Co. A power in the theatre of his time, Mr. Tyler directs the management of many well-known stars, among them Eleanor Robeson, Margaret Anglin and Viola Allen. The opening production at the Century is 'The Garden of Allah,' starring Mary Mannering and Lewis Waller, noted English romantic player.

They are tearing down the Brewster block at 47th street, and Mitchell Mark is building a big picture house to be called the Strand. Where is he going to get pictures to fill an auditorium so big? Not even the Metropolitan Opera House is as large. A young chap named Sam Rothapfel, or something like that, is coming down from the Regent at 116th street to run the place. It is reported that Roxy, as some call him, contemplates putting in a symphony orchestra of 35 and a chorus of mixed voices to sing back of the screen. Whoever heard of such a thing? 3,000 seats. Continuous show. Matinee prices, 25c; nights, 40c. It can't last. The place is too big. Too bad.

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THE GROUP THEATRE
"PARADISE LOST"
By CLIFFORD ODETS

Lecture Showmanship Genteel

By ROBERT BARAL

Lecture platform is one branch of show business which shuns Barnumesque exploitation and merchandizing of its front-page heroes. Explorers, scientists, aviators, naturalists, pioneers, writers and theatre personalities all cashing in on their feats and because of these individual careers getting a certain amount of automatic publicity avoid the spectacular and obvious. Stunting is usually nixed by bureau's handling such attractions.

Showmanship consists of interviews, literary teas, travel bureau tie-ups and personal appearances in bookstores, etc. An effort is made to make the city desk come to the attraction rather than the reverse.

Platform business in general is on the upswing this season, especially in the small towns, where demand is steady. Chautauqua and lyceum courses are largely stale, but the modern platform lecturer, a shade more sophisticated than the chautauqua boys, finds 20 weeks of spieling still obtainable.

Admiral Byrd and Alexander Woolleott vie for top position in platform earnings. The former may get a bigger check for a one-night performance, but he appears infrequently. Woollcott, on the other hand, works at the lecturing business steadily and fills three engagements to one of Byrd's.

Emil Ludwig is another headliner in the coin class. He makes capital of the 'limited engagement' gag, declaring he's only able to accept a certain number of dates, with managers outbidding each other to land him.

Lecture fees fluctuate greatly, as a speaker may accept an engagement in St. Louis at $2,000, and then turn around and deliver the same talk on the way back in Peoria for a figurative $25, just to garner some extra pocket change. Season for lecturers is from Oct. 1 to May.

Draws in the field include: Father Hubbard, Capt. Bruce Bairnsfather, William Rose Benet, Margaret Ayer Barnes, William Lyons Phelps, Sigmund Spaeth, William Beebe, Irvin Cobb, H. V. Kaltenborn, Thornton Wilder, Stanley High, Herbert Agar, Everitt Dean Martin, Maurice Hindus, Stuart Chase, Dr. Alfred Adler, Sir Norman Angell, Dr. Thomas Poulter, Lowell Thomas, Lt. Com. George Noville, Gen. Smedley Butler, Private Peat, John Mason Brown, John T. Flynn, Norman Hapgood and Amelia Earhart.

NBC FILLS IN DULL STRETCHES AT MET

NBC's broadcast of the Metropolitan Opera performances on Saturday afternoons over WEAF and WJZ, are using guesters to fill draggy spaces on the programs, picking out notables from the audience and doing it on the spur of the moment. No advance publicity given the quickies. David Sarnoff was one of the first to be pushed into service. Series is now in its third week.

Narration in general runs out when the music gets too heavy, so the added business is being injected regularly. Also judging from early foreign mail response, most of the continent is listening in watching the current season under the new Edward Johnson regime. Series, unsponsored this year is short-wave around the globe to all distant points.

New Opera

Berlin, Dec. 22.

Civic Opera House in Hanover has acquired a new opera by Max Peters, 'Sons of the Sun,' dealing with ancient Egypt.

It's mostly about old Pharaoh Amenhotep IV. of Egypt, and story includes a ballet and a three-act prolog.

Hampton College Idea

Negro dance students from Hampton College Institute, Hampton, Va., are dickering for a New York showing some time this winter, to present strictly native fare. Harlemania is ruled out.

Hawkins office may handle.

Ted Shawn and his group are now filling dates on the Coast, and will not be back in eastern territory until March. A New York appearance is tentative late in the spring.

Norfolk Symph Okay

Norfolk, Va., Dec. 29.

Three more concerts by the Norfolk Symphony Orchestra are set for 1936. This local venture has been blossoming under the rays of good attendance and its next sponsorship is to be that of a Children's Concert on the afternoon of Jan. 17 in the Maury High School auditorium.

Orchestra in its first appearance at the Colonial theatre Dec. 16 under Henry Cowles Whitehead made good impression. Although not heavy, the program was a test of the ability of those participating. Principal offering was Schubert's Seventh Symphony in C major.

YVONNE GEORGI MAY RETURN WITH GROUP

Before departing for Holland, Yvonne Georgi, ballet mistress of Amsterdam, who gave a one-nighter at the Guild three weeks ago under Frances Hawkins' banner, started negotiations to bring her entire ballet over next year. She'll be free from state duties next season, and is anxious to show her wares extensively on this side.

She was over less than two weeks.

WOR on Verge Again

February may see WOR, New York, opening its contemplated concert bureau, which was announced several months ago. Department has been on the verge of opening on various occasions, but nothing jelled.

Will be adjunct to station's artists' bureau.

Hearst Reporter's Opera

On Jan. 5, NBC will air the world premiere of 'Leon und Erdrita,' new opera by Charles Flick-Steger, Berlin correspondent of Hearst papers, direct from Krefeld, Germany. Broadcast to be over WEAF, and will run for 30 minutes.

It's his third opera.

NEW YORK IS MUSIC TOPS OF WORLD?

New York city is practically unchallenged as music center No. 1 of the world today. Philadelphia is in second groove for America, with Boston next in importance. West coast looms more important than ever, especially for its summer season, and the San Francisco Opera company, is now rated second to the Metropolitan Opera in the U. S.

It's been estimated that a singer earns one-third of intake within a 100-mile radius of New York.

Factors comprising a music center include recognized music schools, an active student body, influx of music lovers, and a sufficient number of musicians on hand to form a substantial music colony. N. Y. is replete with all of these items, and to such an extent that some of those higher up, say it's 20 ordinary music centers rolled into one.

In addition to Philly and Boston there are Rochester, Cincinnati, Chicago, Los Angeles and San Francisco. Detroit, Cleveland, St. Louis and Minneapolis also on the active American list. Symphonies exist in all of these cities.

Chicago; Oh, Yes Chicago, That Was Once a City!

By Frederick Donaghey

Chicago, Dec. 29.

Chicago playgoers are in a ferment and the newspapers are running across-the-page ribbons of black type because Christmas week this year brought five new shows to the stage; and one may look any day now for a bad outbreak of the old rash about the town's being ready once more for such credit and honors are supposed to belong to a 'production center.'

Observers of the theatrical scene with a memory for two decades note that, when Chicago really possessed a reason for being regarded as a 'production center,' the location was never used, and the fresh and original stage-activities in the city were taken as a matter of course.

Excitement now because of five new shows—each with a New York record of measurable success—is explicable, however, inasmuch as five Yuletides have passed without even that much of either activity or novelty in the theatres. Chicago was quick to turn from expenditures on theatre seats when money tightened. Producers who persisted in sending plays here were mostly sorry; and the Christmas holidays of '32, '33, and '34 found them grown wary and afraid.

Yet, there was a Yuletide tradition in Chicago. Insistence on regarding the Christmas-Day matinee as gala—an occasion of social importance and high profit—was still strong here long after the holiday's afternoon had been dropped from the theatrical schedule in New York, Philadelphia and Boston.

Indeed, even when the population was half (or less) than now, Chicago had a voracious appetite for shows of all kinds and at all times; and this never-satisfied hunger was always immensely deepened at Christmas.

This Yuletide outburst for stage plays was nothing in the mere seasonal emotional orgy, forgotten the morning of Jan. 2, but was a true and felt observance not unlike a ritual imposed by a custom running back into the ages. Nobody who has known Chicago as a show town through two decades or more is lacking in a veritable repertoire of tales having to do with Christmas and its popular tieup with the theatre.

For example, there is the story of the LaSalle, where 'Louisiana Lou' was staged the first Sunday in September, and by the following Thursday night more than 400 Christmas-night seats had been reserved and paid for.

And that of 'The Deep Purple,' staged in the Princess in October, with the ticket-broker lady dealing with a new, young and raw assistant in the box-office, paying in cash the following week for the entire capacity of the house at regular prices for Christmas night, and, as the bundle of about 1,000 tickets was handed to her, casually penciling a memorandum offering a dollar premium per seat for the capacity for New Year's Eve.

And that of the late Harry Askin, pressed for $1,750 cash in July, getting it by the simple process of selling seats in that sum for the following Christmas in the Grand Opera-House to another broker, although at the time there was no booking for the holidays—nor, indeed, owing to the hot fight of that year, 1910, between the Shuberts and Klaw & Erlanger over the 'open-door' issue, any booking after September in the independently run Grand.

And now, with the resident and tributary poulation just short of 5,000,000, the cities are affectedly moaning at the terrific chore imposed on them by five new shows in six days!

Here was the Christmas lay-out in Chicago theaters 10 years ago:

Al Jolson in 'Big Boy' at the Apollo (now United Artists); Eddie Cantor in 'Kid Boots' at the Woods; Ziegfeld Follies, Illinois; 'The Student-Prince' (10 months), Great Northern; 'Castles in the Air,' Olympic (now Apollo); 'The Dove,' Blackstone; 'Rain,' Harris; 'The Kiss in a Taxi,' Adelphi; 'What Price Glory?' Studebaker; 'Pigs,' Cort; 'Dancing Mothers,' Selwyn; 'Magda' (Bertha Kalisch), Princess; 'Nobody's Wife,' Playhouse; 'Jack of Hearts,' Central.

Fourteen shows, all save the two box-office successes, and with the count shy three theaters: the Grand Opera-House was being rebuilt by George M. Cohan; the Garrick was used by a talked-about picture, 'The Big Parade,' at a large rental; and the LaSalle had been left dark by the folding of a booked play before it could reach Chicago.

Even the Yuletide following hard upon the '29 Wall Street Goetterdaemmerung found on view here 15 plays charging from $3 top up, with most of them to the town's liking. These were:

The Marx Brothers in 'Animal Crackers,' Grand; 'Show-Boat,' Illinois; 'The Infinite Shoebiack,' Princess; 'The New Moon,' Great Northern; 'Bird in Hand,' Harris; 'June Moon,' Selwyn; 'Blackbirds,' Adelphi; 'Blue Heaven,' Garrick; 'A Night in Venice,' Majestic; 'Illegal Practice,' Playhouse; 'Strange Interlude,' Blackstone; 'R. U. R.' (making two Theater Guild shows in town on subscription), Studebaker; 'Brothers,' Erlanger; 'Queen Bee,' Cort; Street-Scene,' Apollo (formerly Olympic).

The Woods had just been taken by RKO for films; and the little LaSalle had been turned into a dime grind on last-run pictures, the Shuberts having let it go because the owner wouldn't give a long lease.

Changes have been made in the critics' line-up, also, since the '29 Yuletide. The 'dean,' Amy Leslie, soon thereafter went into retirement, with Lloyd Lewis, historian, taking her place on the Daily News. Clarence Bullitt, then on the Evening Post, was taken by the News to do art when the Post went out of business. Margaret Mann, Miss Leslie's assistant on the News, is dead. Ashton Stevens, then on the Herald and Examiner, is now on the American, where he succeeded Fritz Blocki, while his former chore on the Herald is looked after as a sideline by Carol Frink. Claudia Cassidy, for the Journal of Commerce, still looks after plays when opera doesn't get in his way; and Gail Borden continues to use the first-night seats for the Times and is now a daily columnist as well. Charles W. Collins, critic for the Inter-Ocean a quarter-century ago and later for the Post, succeeded this writer on the Tribune in 1930 and is still at it.

Opera Singers Versatile Sing in Opera, Radio, Films

By ROBERT BARAL

Class operatic talent today is doing practically everything but sing at the Metropolitan Opera.

In the Golden Era (1902-1925) the platform artist stuck to the diamond horseshoe and Carnegie hall. Anything else was slumming. A five-way career, radio, films, records and testimonials

Golden Era Tops

Caruso
John McCormack
Galli-Curci
Geraldine Farrar
Chaliapin
Paderewski
Maria Jeritza
Nellie Melba
Emma Calve
Alma Gluck
Schumann-Heink
Jean De Reszke
Sembrich
Gadski
Nordica
Mary Garden
Rachmaninoff
Fremsted
Kubelik

rolled into one. Yet in spite of this widened field, the class singers are none the wealthier. Caruso was, and remains, tops at $10,000 a night.

Golden Era was a period lush with feathered boas and spaghetti suppers. Now a star gets more kick out of being listed in the N. Y. to L. A. column or vice versa to show that they're really in the swim.

Top earnings today run around $200,000 and considered average, though some do better when they screen especially well or etherize with marked s. a.

Radio is the main sauce for the big voices, getting anywhere from $1,000 to $4,000 for a single air performance. Pictures come next with a star signatured for two to three films a year, though so far only a minority have been able to come through bravely in Hollywood. Grace Moore, Lawrence Tibbett, Nelson Eddy are the best examples.

Concert bureaus have this partiality angle to contend with in setting courses throughout the country. Hinterland managers in charge of

Present Day Tops

Lawrence Tibbett
Grace Moore
Rosa Ponselle
Fritz Kreisler
Lily Pons
Kirsten Flagstad
Jascha Heifetz
Nino Martini
Nelson Eddy
Luerezia Bori
Iturbi
Menuhin
Lotte Lehman
Gladys Swarthout
Richard Crooks
Gigli
Richard Bonnelli
Elizabeth Rethberg
Vladimir Horowitz
Martinelli

the usual $5 subscription series, cry for the radio and film star first, and sulk when they have to take rising newcomers.

Opera it, if is fourth, lending a prestige to a singer, but little else. Recordings used to be a tremendous side-line, but slumped when radio came in. Testimonials for beauty-packs, cold creams, etc., have loomed into prominence, and now an average fee for a turn of the wrist is $1,000. And the class artist is most in demand by the advertising agencies in putting over a campaign.

So much has been heard about the Golden Era, that the decade has taken on exaggerated proportions and frequently so ends like a myth. Caruso is the monument to this era. His recordings alon were huge. In 1920, the year following his death, the estate received approximately $500,000 from his discs it's reported.

Popularity of platters between 1915-25 were big with Caruso, McCormack, Galli-Curci, Kreisler the best sellers of the day. Incidentally, Kreisler, still a radio hold-out, remains in the money class, drawing about $5,000 in most spots for an evening's program.

Argentina's $10,000

Argentina in a series of three N. Y. recitals, last of which was Saturday afternoon (28) at Town Hall, grossed approximately $10,000. Final performance Saturday was solid. Spanish hoofer has been touring since last fall, mostly through the South, coveri iversities, etc.

She departs for Cuba Jan. 2 for two more performances and then returns to Europe for the remainder of the season.

SAN CARLO SIDESTEPS NEW YORK BOOKINGS

Deal for a New York engagement late in the spring for San Carlo Opera company has cooled. Fortune Gallo has nixed the idea altogether and is sticking to the hinterland for coin.

Company of 90 assembles in St. Louis for its opening Jan. 4. Longest bookings on the second-half of the tour are in Los Angeles, Feb. 7-19 and San Francisco, Feb. 23-March 8. Company also swings through the southwest for the first time, taking in many towns which probably have never seen opera.

Newcomers to company are Belle Vreta and Lyuba Senderowna, both of whom were pacted in New York during the holidays. A total of 44 cities will be visited this year. Return date in Chicago is scheduled for April.

Columbia Concerts in Direct Spanish Deals

Deal for services of Andreas Segovia, guitarist who aired on the RCA show Sunday over NBC from Madrid, was made directly through Columbia Concerts, instead of being handled through a foreign office, as is usually the custom. Artist picked up from Kolp, Madrid.

Same kind of deal is being negotiated for Pablo Casals, cellist who's now in Barcelona, for the same hour. It's the first time that the N. Y. office has handled an ether appearance in this manner.

OBITUARIES

LEO NEWMAN

Leo Newman, 63, who had been in the theatre ticket brokerage business for the past 35 years, died in New York Dec. 24 of coronary thrombosis. He was the dean of ticket speculators and is said to have sold more than a million seats at advances over the box office price, but his open handed charity found him comparatively poor when death came.

Born in Chicago, he ran away to go on a ranch, but six years later he tired of the long hours and arduous work. He was for a time a ticket scalper in Chicago, dealing in the unused halves of round trip tickets. When this business was legislated out of existence he turned eventually to the sale of theatre tickets at a time when sales were made in front of the theatres and the dealers were licensed. He opened a store on the advice of the late Charles Dillingham and sold tickets to a large section of the town's notables.

He developed an uncanny accuracy in sizing up the hits and managers learned to rely on his buys as indication of the success or otherwise of their productions. Now and then he slipped and is said to have dropped as much as $20,000 on a single show.

He is survived by his mother, a brother and a sister. He was twice married, both wives predeceasing hi

EDWARD LAROCHE

Edward LaRoche, 56, died in New York Dec. Born in France, he served in the Foreign Legion at the age of 16. It was for this reason he was appointed technical advisor on the film production of 'Beau Geste.' He had also seen military service in the Argentine, in China and with Roosevelt's Rough Riders in Cuba.

He played for a short while in vaudeville, then turning to the dramatic stage, played with Katharine Cornell, Jean Arthur and others and in numerous Broadway productions. Recently he had been forced to appeal to Equity for assistance and was an applicant for home relief.

ALBAN BERG

Alban Berg, 50, one of the most noted of the radical modern composers, died in Vienna Dec. 24 of blood poisoning due to a carbuncle. He had composed many operas, the most notable being 'Wozzeck.' He died with the score of his latest, 'Lulu,' incomplete.

Because of the extreme radicalism of his work he was not popularly known on this side, though many of his instrumental works have been performed here.

JOHN KELLY

John Kelly, 68, one-time sports editor and theatrical promoter, died last week in Samaritan Hospital, Troy, where he had been a patient a fortnight.

His theatrical activities included the bringing to Troy of such stars as George M. Cohan, Jefferson De Angelis and Julia Sanderson. He also served as secretary of the Troy baseball club in the orl inal Eastern league.

Two sons, a sister and a brother survive.

JOHN D. FARSON

John D. Farson, 71, bandmaster and dance promoter, died Dec. 24, in Baltimore.

For more than 50 years an orch leader, was active until week before his death, which was attributed to heart attack. He was 71 years old.

Survived by widow and daughter.

ROYAL LEE VINES

Royal Lee Vines, 62, one of the founders of and secretary to the National Council of the Society of American Magicians, died in Westport, Conn., Dec. 24.

His interest in magic was that of a virtuoso, his real employment having been with the Dupont-De-Nemours Co.

O. L. RECTOR

O. L. Rector, manager of the Strand, Sioux Rapids, Ia., was fatally injured in an automobile accident near Spencer, Ia., early Christmas Day.

Mrs. Rector was seriously injured in the accident.

JAMES HASWELL

James Haswell, former Coast theatre manager for Morosco, Charles E. Blaney and others, died in the Elk's National Home, Bedford, Va., Dec. 9.

CHARLES M. AUSTI

Charles M. Austin, for more than 40 years active in the promotion of the annual Greene County, Ohio, fair, a member of the board of directors, died Dec. 14 at his home near Xenia, O. Burial was locally.

Mother of Eric Ergenbright, western editor of Fawcett fan magazines, died Dec. 25 in Los Angeles after brief illness.

of Harold Deal, announcer of WDEV, Waterbury, Vt., died Dec. 21, in Waterbury.

HIGH COST OF ZOOS BOTHERS HAGENBECK

Lorenz Hagenbeck, co-owner of famous Animal Park at Hamburg-Stellington and of Circus Carl Hagenbeck says that current dealings in wild animals are not so forte.

Reasons are manifold. Too many zoological gardens everywhere, difficulties in bringing certain animals through imposed quarantine, and heavy expenses in bringing baby animals up, especially lions, which cost in first year 1,000 marks ($400) in feeding and supervision. Selling such a cat hardly fetches more than 700 marks ($280).

Lions between the age of three and four years are rated at 2,000 marks ($800), which represents just the amount of their net cost to Hagenbeck.

Horse meat, their main food, is 35 pfennings (14 cents) a pound, and fifteen pounds a day just suits their appetite. Elephants, once they are tame and trained, fetch 12,000 marks ($4,800).

Hagenbeck's circus leaves this week for London in four special ships, being booked for the Xmas season at Agricultural Hall with 10 elephants, 15 tigers, polar bears, seals, camels, etc.

Berlin Circus Notes

Berlin, Dec. 22.

Just outside the Circus Busch building, dark since last Xmas, another circus has opened its doors, Schaefer's Liliputians, comprising forty midgets and thirty baby animals.

Show has only recently returned from Brussels where in the amusement park it claims having done good biz.

Berlin date was supposed to locate again at Christmas Carnival Show outside the former Royal Castle at Unter den Linden, but prohibitive charges by municipality caused Schaefer to nix the spot and move a couple of hundred yards further on where he expects to catch the overflow from the Carnival Show.

Circus Busch building dark on account of Paula, present owner and daughter of late Paul Busch, reported being in dutch with municipality, which refuses to okay permit for her enterprise as long as building isn't completely overhauled. Permit was granted a year ago to another tenant who arranged wrestling matches in same building and turned them away nightly.

CLEVE. TAKE NOTICE

St. Loui ion Conv. Went $13,000 in Hole

t. Louis, Dec. 29.

American Legion convention last September did not reach expectation and the American Legion Convention Corp. found itself $13,000 in hole when final audit was made. Deficit will be met by $50,000 appropriation made by State Legislature for event. Convention leaders anticipated an income of $60,000 from registrations but only $13,484 was laid on line by the boys.

Registration fee of $2 included medal on ribbon, book of reduced price tickets for various entertainments, guide of city, etc. Cleveland is the next convention centre.

Outdoors' Good Year

Chicago, Dec. 29.

Indication that the trend is up is the happy smiles of the carney, circus and fair men here for the winter hibernation after a season on the roads of the nation. All report the same results—a much better season the past year, better by 50-60% than 1934 and 100% better than '33 and '32 when business dropped into the cellar.

Most circuses and fairs made money during 1935, and so good were some of the results that fairs are again back in the good graces of their various state legislatures.

Fairs in the midwest all agree that the big item was the absence of the Chicago Century of Progress, which for two seasons was powerful opposition. In its two years ('33-'34) the Chicago Exposition played to 38,000,000 people and the bulk came from the great centers which hold autumn and late summer fairs.

Not only were attendance figures up at all fairs but money spent at the gate increased inside the grounds. Admission prices were in the process of climbing back to former high marks, 25c. signs being taken down all over the country to be replaced by 50c. and 75c. tariffs.

ust Be Sponsored

The carnies made most of their money at the fairs, as they have been doing the past five years. Carnivals have about satisfied themselves that only at fairs, and other sponsored festivals, can they get off the nut. The straight date has become a loser for even the best carnivals.

Without auspices, or some sort of official recognition, there is no chance for the modern carnival to operate; people are suspicious of the various concessions and won't attend unsponsored events.

But that doesn't mean that there was no gaffing and gimmicking. There was plenty with, perhaps, '35 a top year in this respect.

The carnivals themselves, however, are not to blame. Many are forced into grifting operation by the officials who are supposed to see that no cheating is permitted. In one section of the country gaff was forced through pressure of fair officials who insisted on such a large portion of the take for themselves that carnivals in the territory were forced to operate with 100% gimmick joints.

Some fairs asked such figures as $30,000 rentals for six day stand, and fair officials then told the carnivals to run wide open. Such spots were running for cash, candy and foodstuffs being passed up in order to get winter sugar.

Eastern Parks

In spite of an exceptionally good weather break, New York did not enjoy a very prosperous season. Money conditions were much better in the middle west than on either coast.

Around New York the amusement parks fared poorly. Playland Park, municipally operated at Rye Beach, in Westchester, did better than an even break, but Coney Island suffered. Bagatelle games took much of the ready money, and even these did not get the strong play hoped for. Ten-in-ones were down to a nickel, with an ostensible dime admission waived except on the few crowded days when mere numbers argued the possibility of getting the dime. One show off the line of travel was down to 3c and many stands offered 3c helpings of frozen custard, and even hot dogs at that price. The bath houses, as usual, were unsuccessful in their drives against beach dressing, in spite of the assistance of the police, and none of the bath house takes were good though the pools did slightly better.

It is probable that unless conditions are much better before next June, Coney Island will organize itself on a 5c basis. With the nut schemed to the probable intake the result will be more satisfactory, though rentals will be fewer. Plenty of spots were dark on the Island this year, both on Surf Avenue and the Bowery, and a few of the Boardwalk concessions suggested they were in on a cut rental basis. The walks from Surf Avenue to the Boardwalk were all in bad shape.

One trouble was that the moneyed Manhattan trade has largely been diverted to Jones' Beach, which made a successful bid with water sports and other features. Rockaway was in the doldrums but Rlls park did fairly well with bathing and the restaurant concession pulled through, and to spare, on weekend business. The Manhattan and Brighton bathing beaches did better since they appealed to a more select crowd.

Fairs

Most of the agricultural fairs in the north and east managed to keep the cork in the red ink and some even were able to pay off deficits from previous years in part. The Toronto exposition, most important outdoor operation in the eastern sector, registered heavy gains over recent years. Not only were the productions well-patronized, but the carnival company operating the amusement concessions had no kick. It was feared that the newly imposed Canadian amusement tax might hurt, but this did not appear to affect business materially.

A healthy condition was reported all through eastern Canada with many of the smaller spots able to hold their heads up for the first time in this decade. In one or two places concessionaires got themselves in a jam through operation of crooked games, but in general the shows appeared to be free from the usual grift.

In many spots in New England the legalizing of mutuel betting helped the fairs though nowhere does this appear to have been as helpful as out west. Fair ground betting will have to adjust itself next season.

In the southeast conditions were greatly improved, due in no small measure to the stabilization of cotton prices. Amusement parks were not unifor ly successful during the hot months., but after the cotton and tobacco crops were in things perked up and most fairs were solidly black. Cole-Beatty invaded the Piedmont event just after the tobacco auctions began and in spite of an infantile paralysis epidemic played to excellent business. In addition there were a number of smaller tricks working their way back to winter quarters through the Carolinas and Georgia. There seemed to be room for all, since the one-ringers did not invade the larger towns.

An outstanding feature of the year is the number of fairs which will either rebuild or do additional building during the winter. Much, if not most of it, is being done on federal funds, but it makes for larger plants and more attractive grounds. By and large the year was not so tough for outdoors, and the boys expect the coming season will be better.

Takes a Tumble

Capetown, Dec. 5.

Ernest, trapeze performer in Pagel's circus at East London, missed his hold whilst doing his show, and crashed 80 feet to the ground.

He was rushed to the hospital, where doctors located a smashed left wrist, back injuries, and concussion.

Reports say his condition is fair.

Ohio Parks Splurging

Canton, Dec. 29.

Outlook for eastern Ohio amusement parks in 1936 is the best in more than five years, resort executives indicated this week.

First construction since the depression is planned for early in the spring, to include new rides, concession buildings and a general revamping of midways. Meyers Lake park here, one of the largest in the district, will spend more than $100,000 on new features next year.

BURWELL TO WEED

Norfolk, Dec. 29.

Edward W. Burwell, production manager at WTAR, has moved to WEED, Rocky Mount, N. C., as announcer-writer. Burwell was formerly program director of WTEL, Philadelphia.

Replacing hi WTAR Vaughn Bradshaw.

Renewals at WFIL

Philadelphia, Dec. 29.

Series of Monday 15-minute musical shows over WFIL has been renewed for 52-week run by F. G. Vogt, meat packers. Station has also signed bi-weekly E. T. series by John Morrell Dog Foods. It'll be spiel on 'What's in a Name' topic, also running 15 minutes, for indefinite period. Handled by Henry, Hurst and MacDonald agency.

IN MEMORY
Of Our Beloved Philosopher
Will Rogers
ELSA MAXWELL

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A LEADING FORCE IN THE AMUSEMENT WORLD

RADIO SCREEN STAGE

VARIETY

PRICE 15¢

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RADIO'S $86,000,000 YEAR

Music on the Air

With Warner ros.' withdrawal of its music from the air, pending its own new licenses, apart from the American Society of Composers, Authors & Publishers, the schism in but a few days has evidenced the dire need to radio for the music which ASCAP (with, and now without, Warners) has been feeding it.

Loss of the WB catalogs (Harms, T. B. Harms, Remick, Witmark, Shubert, New World, Victoria and sundry other subsids) to radio music unquestionably makes a difference. Despite the resurrection of any number of old tunes and the ASCAP music publishers' extraordinary concentrated campaign on a flock of new tunes, there is a definite void.

Apart from the merits of the WB-ASCAP situation, it forcibly evidences the extreme value of music to the furtherance of radio and almost every other branch of show business touching on the usages of musical copyrights. It may well be that despite the present tiff between Warners and the Society—which is an intra-trade argument that has been discussed at length before—that WB may be doing ASCAP its biggest economic favor in short order. If WB is successful in capitalizing to a greater extent on its music rights, it can't help but react in favor of every other music publisher and songwriter, on either side of the fence.

Already the ASCAP officials laconically observe that the radio and other interests which heretofore fought, and are still fighting the Society as an alleged 'music trust,' now seem anxious to buy its music rights from two sources—the Society and Warners, paying bigger fees and frankly admitting the need of the very thing they have combatted so bitterly.

DR. J. F. CONDON (JAFSIE) DOES A CAGEY ACT

By JOE BIGELOW

Willie Hammerstein would have known what to do with Jafsie. For Dr. John F. (Jafsie) Condon, at this moment and with the Lindbergh case at its new front-page peak, would have been right down Willie's alley.

But there's no Willie Hammerstein around, which leaves Jafsie more or less on his own. For his New York debut as a stage attraction, the elderly educator picked a small neighborhood house, the New Forum in his native borough, the Bronx, N. Y. It was a Saturday-Sunday-Monday engagement, three-a-day, and Jafsie and the theatre opened up to a house packed with the regular Saturday matinee kids a. 10c. a kid. He did 15 minutes in

[Since opening at the New Forum, a blast from a group of New Jersey clergymen, who specifically protested his booking at Plainfield this week, has resulted in Jafsie calling off all dates. New Forum engagement was cancelled after opening day, with Jafsie reported being ill.]

The kids were in to see the picture, not to hear a discourse on crime, and they showed it by talking loudly in regular kid fashion during most of Jafsie's 'act.' For one thing Jafsie is no loud speaker, so he couldn't be heard beyond the first few rows, especially in the din. When they finally got the p. a. system working for him he was almost

(Continued on page 71)

Midgets to Replace Kids in 'Old Maid'

Chicago, Jan. 7.

Helen Magna, Lilliputian, replaces Yvonne Mann as one of the child characters in 'Old Maid,' now at the Erlanger here. Stated that the reason for the switch is the fact that Yvonne has grown too large for the role, but understood that another reason for the shift is a desire to avoid any difficulties with the midwest child labor commissions, which are pretty tough about employment of minors. Cops got after the producers in Buffalo recently.

'MILE' AS SCHOOLBOOK CAUSES N. C. FURORE

Charlotte, N. C., Jan. 7.

John Wexley's play 'The Last Mile' has caused quite a furore in school and municipal circles here.

A high school girl brought a copy home and was reading it as parallel English reading. Her mother picked it up, noted some of the rather salty language, and went to a daily newspaper with a protest that her 16-year-old daughter be assigned such a book. From that various persons took it up and the thing developed into quite a dispute.

Appears to be near an end now with announcement from the chairman of the city school board that the play has been removed from the school library and the required reading list.

Chorines' Nitery

A Chorine Club, operated by Broadway choristers, and planned as a haunt for the line girls, is to be opened in New York shortly by Irving Mills and N.T.G. (Granlund).

Entertainment will be all-femme including girl dansapators; also a femme 'doorman,' waiters, etc.

NBC, $31,148,931; CBS, $17,637,804

New Mutual Web Just Under $700,000 for First Fiscal Half-Year—Radio Industry as a Whole $13,000,000 Over 1934

RECORD BILLINGS

NBC and Columbia wound up 1935 with joint tally of $48,786,735 from the sale of time. Year brought NBC a gross of $31,148,931, which represented a boost of 11.9% over the web's take for 1934, while CBS garnered $17,637,804, or 19% better than it had been for the previous 12 months. With the addition of the $697,821 which Mutual drew for its basic four stations during the second half of 1935, the gross billings for all the crosscountry links figures $49,484,556.

In the case of both NBC and CBS the 1935 billings established records by a wide margin, while the Mutual Network in its six months of existence has given evidence of slow but firm development in the field of hookup broadcasting. NBC is ex-

(Continued on page 45)

GOLDWYN'S 8 TO COST $10,000,000

Hollywood, Jan. 7.

Samuel Goldwyn now has eight pix on his season's schedule budgeted at $10,000,000. Lead-off will be Sinclair Lewis' novel 'Dodsworth,' bought for $160,000 in its stage play form. It is budgeted at $1,000,000.

Edna Ferber's 'Come and Get It' is next in lineup. Author worked out film adaptation herself. Virginia Bruce will be one of the toppers.

'Hurricane,' by Charles Nordhoff and James Hall, is slated as the third. It will be filmed in its South Seas locale. 'Perfectly Good Woman,' by Rachael Crothers, to star Miriam Hopkins; Eddie Cantor's 'Pony Boy,' orig by Harry Selby; a Merle Oberon starrer not yet selected, and two other pix will round out the 1935-36 program.

Heywood, Get a Fan

Knoxville, Jan. 7.

Sally Rand and Heywood Broun played separate spots here last night (Monday), Miss Rand at the Lyric and Broun at the Labor Temple.

Miss Rand played to 1,000 people—Broun had around 100 listeners.

High Salaries Paid Film and Radio Execs, Stars; Legislative Threat?

Washington, Jan. 7.

High salaries paid film industry executives, actors, and writers were disclosed Monday (6) when the long-awaited U. S. Treasury department report on incomes of individuals receiving more than $15,000 a year went to Congress. Report may be the basis for legislation limiting the size of individual earnings.

Dope about many prominent film industry personages, notably directors and executives, was missing, but numerous stars whose income had been described as running into six figures had the truth told.

One of the highest incomes on the list is that of Mae West, who drew $329,166 from Paramount during 1934. Other individuals in the six-figure bracket are Charles Chaplin, $143,000; Joseph M. Schenck, $104,000; A. L. Lichtman, $161,088; W. C. Fields, $155,083.

Mary Pickford was paid $52,750 as president of Pickford Corp., report showed. Bing Crosby, Ltd., collected $104,499 for the crooner. Walt Disney was good for $78,000. Marlene Dietrich got $145,000.

Cecil B. DeMille got $30,450. Richard Arlen knocked down $57,666; Lionel Atwill, $16,333; George Bancroft, $36,166; Joan Bennett, $36,979; Mary Boland, $89,583; Kitty Carlisle, $52,083; Emanuel Cohen, $78,826.

As the reports were submitted by various corporations, it was believed

(Continued on page 70)

Co-Worrier

Radio script comic has one of those leases in a midtown hotel that's contingent on every 13-weeks of commercial renewals. If options are taken up, the hotel management is assured of the tenant for another three months.

Last week the manager of the hostelry approached the comedian and his wife, saying, 'You know, that script you did last night—well, I didn't like it so much.'

$3,000 NEW HIGH FOR PIC SONG WRITERS

Harry Warren and Al Dubin have had their contract with Warner Bros. revamped. Deal which the pair worked out with Buddy Morris, v.p. of the WB music interests, and Jack Warner ties them up for another year and gives them an increase in salary.

New arrangement provides for a joint salary of $3,000 a week, which is the highest sum paid any writing team in the business. Next top income among the Hollywood songsmiths is the $2,500 jointly paid E. Y. Harburg and Harold Arlen by the same producer. These weekly stipends per term contract, differ from the fancy figures paid certain name songsmiths such as Irving Berlin's flat $75,000 for 'Top Hat,' plus percentage.

REDS' GAMES ON AIR, $20,000 TOP PRICE

Cincinnati, Jan. 7.

Socony Vacuum Oil Co., has bought the broadcasting rights of the Reds games this season for a reported $20,000. Highest radio price yet received by Cincinnati Baseball Club Co., of which Powel Crosley, Jr., head of Crosley Radio Corp., has been president and biggest stockholder for past two years.

For first time concession covers all home games, including Saturdays, Sundays and holidays, also foreign contests permitted by other National League Clubs.

Last season only New York and Brooklyn thumbed-down radio.

Sponsor will plug Mobiloil and has privilege of tying up with whatever station or stations it chooses for local outlets. Has already contracted WSAI, baby brother of Crosley's super WLW.

Sophie Tucker and Belle Baker on Same Bill for First Time

Sophie Tucker and Belle Baker will co-headline the vaude show at Loew's State, New York, the week of Jan. 24. It will be the first time during their show biz careers that the single torchers will have appeared on one bill together, with the possible exception of benefits.

Miss Tucker will act as mistress-of-ceremonies for the five-act show. Her salary at the State will be $3,000; Miss Baker's $2,500. William Morris office set both deals.

Songwriters Want Jimmy Walker as Their 'Landis'

Hollywood, Jan. 7.

Jimmy Walker has been asked to become business manager of the Songwriters Protective Association. Stipend was not mentioned. L. Wolfe Gilbert, western rep of the association, telegraphed Sigmund Romberg, SPA prez, to propose job to Walker.

Tunesmiths, with a membership around 700, feel the need for guiding hand in the present music crisis.

Newsreels Pass Up Rose Bowl Game And Parade; Indie's 10G Sews It Up

Five major newsreels passed up both the Rose Bowl game and Tournament of Roses parade in Pasadena New Year's Day, after exclusive film rights to the Stanford-Southern Methodist grid affair had been sold to Reliable Pictures, independent concern, for an advance of $10,000.

Contract stipulated that Reliable was to have an exclusive on the game, but would allow each newsreel to shoot not more than 100 feet of negative in the Bowl. When apprised of this situation, newsreel officials here called a meeting and after conferring with eastern execs of the reels, tossed ultimatum to Pasadena bigwigs that restrictions imposed on them for shooting the game were not satisfactory, and the newsreels would not make any shots of the Tournament of Roses parade. Pass-up by the reels of the latter gave Pasadena officials a headache, as film publicity of the event is estimated to be worth at least $500,000.

Newsreel cameramen working for the five major weeklies entered protest against use of other cameramen by Reliable in shooting the grid contest for less than union scale for roduction work. This protest blew up and Indie concern had full use of fil ing the Rose Bowl tilt.

Although Stanford's win over SMU cost the film concern plenty, Reliable syndicate figures to get out okay. If it does, it will be the first time that a filmed grid game has gotten out of red ink. Several previous atempts to market big games in the Rose Bowl or Los Angeles Coliseum put backers far in the red, and major companies are shying off any football games so far as putting out for negative and camera crews are concerned.

Reliable promised first prints of the game for Thursday night (2) at 6 p.m., but one reel had to be redubbed and laboratory did not start shooting through prints until Friday. Fanchon & Marco nabbed the film for L. A.'s first run at the Paramount and other houses operated by them. Picture hit the Par screen for second show on Friday (3).

Texas will take at least 31 prints of the football picture, according to Reliable officials here. Distribution in that state is being handled by Tom Branon, A. H. McLaughlin is handling eastern deals for circuit houses, while Ben Judell has rights around Chicago.

Picture drew distinction of being first film to be shipped across the Pacific on the Clipper plane. Print went out Saturday (4) for Honoluiu, for bookings in houses of the Hawaiian islands.

Refusal of Rose Bowl o cials to permit newsreel companies to take pictures of Stanford-SMU football game New Year's day probably will keep all newsreel companies out of Rose Bowl next year. Some newsreel executives this week indicated that they may even eliminate photographing contests next fall leading up to the Rose Bowl annual classic.

Home office executives here figure that the Rose Bowl authorities tossed aside something like $1,000,000 in free advertising not only of the game but for the Rose Bowl parade just because $10,000 paid by one company for the exclusive rights. Picture officials figure that each newsreel company saved about $1,000 on specials that would have been necessary to supply the California market.

Lindsay, Wilder Back For Next Astaire Pic

Hollywood, Jan. 7.

Howard Lindsay has reported to Radio to prepare the screen play of 'I Won't Dance' next Fred Astaire starrer.

Patricia Wilder, NBC artist, recently tabbed by Radio, also arrived for picture.

Owen Davis, Jr., has docked here from trip through Panama Canal for writing ticket at studio, and Margot Grahame is also back to resume her contract on the lot.

Lee Gets 'Rainy Aft'

Hollywood, Jan. 7.

Rowland V. Lee now is directing 'One Rainy Afternoon,' Pickford-Lasky film starring Francis Lederer.

Lee got job when Harry D'Arrast reportedly walked in disagreement over story treatment.

LUCENAY SUING ROACH OVER RINGER POOCH

Harry Lucenay has retained Julius Kendler in a claim against Hal Roach Studios, Inc., over Pete, the one-eyed dog. Lucenay drew $250 a week from Roach for five years on Pete, the bulldog with an artificial ring around his right eye, who appeared in many Our Gang comedies for Roach. When the contract expired Roach Studios allegedly substituted its own brindle bull dog, called him Pete also, and put an artificial ring around the left eye.

Lucenay's contention is that of unfair trade competition because his Pete has been making personal appearances, etc., and seeks an injunction against Roach's present 'Pete.' Attorney Kendler will also petition for $100,000 damages.

WB Gives 'Main Street' Medico Twist in Remake

Hollywood, Jan. 7.

Warners has set Archie Mayo to direct 'I Married a Doctor,' being scripted by Casey Robinson, based on Sinclair Lewis' novel, 'Main Street.' It's a remake with dialog.

Josephine Hutchinson and Pat O'Brien carry top spots.

Bing Ready to Sing, But Director Lacking

Hollywood, Jan.

With Paramount still seeking a director, 'Rhythm on the Range,' starring Bing Crosby, starts production Feb 3.

Around middle of April Crosby is expected to go to Columbia to star in feature to be produced by Emanuel Cohen and himself. Yarn has an English background, and music will be only incidental.

Ralph and Eugene Burton completed a Bing Crosby original at Paramount before going east.

Sail for London next week to prepare production of their musical, 'The Borgias.'

Next for Crosby at Par will be 'Turn Off the Moon' unless story on 'Rhythm' shapes up to the crooner's satisfaction. 'Moon,' originally a non-musical, was planned for an all-star cast.

'Happened in Paradise' also is being readied for Crosby.

SAILINGS

Feb. 5 (Los Angeles to Sydney) Polly Moran (Mariposa).

Jan. 14 (Havana to Hollywood), Mr. and Mrs. Danny Danker (Santa Elena).

Jan. 11 (New York to London) Wm. Fiske 3d (Ile de France).

Jan. 11 (New York to London) Wera Engels (Europa).

Jan. 8 (New York to London) Jack Merserau, Alice White, Fay Marbe, Ralph Richardson, Barbara Newberry Foster (Acultania).

Jan. 4 (New York to Paris) William Rowland, Arthur Tuckerman, Robert Ritchie, Jack Allcoate (Champlain).

Jan. 4 (New York to Panama) Gus Eysell (Santa Clara).

Jan. 3 (New York to Mexico City) Mr. and Mrs. Oscar Serlin (Orizaba).

Jan. 2 (New York to London) H. G. Wells (Majestic).

ARRIVALS

Douglas Fairbanks, Rene Clair, Kathleen Price, Timothy Palmer, Fritz Cohen, Alexander Brailowsky, Arturo Toscanini.

WILL MAHONEY

Edinburgh Evening News, Said: "The great American comedy star,' Will Mahoney, pays another visit to Edinburgh this week, and once again his tap dancing is a feature of the programme, but he reaches great heights of humour in several small sketches. Mahoney is in a class by himself and none can resist his good-natured style and fun"

Direction
WM. MORRIS AGENCY
Mayfair Theatre Building
New York City

FAKE ACTING SCHOOLS IN AGAIN

Baltimore, Jan. 7.

That 'acting school' and 'film test' racket has reared its head again in the Baltimore-Washington area. Evil had disappeared for a while, due to debunking it got in region several years ago, but it's on again full blast.

Operator of one 'school of acting' has a pretty big list of pupils, mostly girls, many socially prominen. A commercial photog, currently shooting scenes of the pupils' postings and spielings, is reported getting $50 a day for his work, plus all costs of his negatives and transportation. Filmer is under orders to give each pupil just 200 feet of film, and if a pupil exacts longer period before lens, to fake it.

Robinson to N. Y. for 'Bullets-Ballots' Mull

Hollywood, Jan. 7.

Edward G. Robinson, wife and son, left for New York Saturday (4), where actor will discuss his next picture, 'Bullets or Ballots,' with Jack L. Warner. Story was adapted by Martin Mooney from his orig, 'All the Evidence,' and Seton L. Miller is scripting.

Production may be completed before Robinson goes to England for a one pic commitment.

'Cissy' Goes to U

Hollywood, Jan.

Acceding to Universal's claim of priority on the title 'Cissy,' Columbia has dropped it from the next Grace Moore film.

New tag will be 'Poor Sister.'

Fairbanks in U. S.

Coming on from London to confer with United Artists on the picture he is planning to produce around the life of Marco Polo, Douglas Fairbanks was due in New York yesterday (Tues.).

Fairbanks, one of the four producer-owners of UA, will not appear in it himself.

ANGEL'S 'PLANE' FLIGHT

Hollywood, Jan. 7.

Heather Angel draws lead in RKO's 'Plane 16,' Christy Cabanne directs.

Westmore's Kit Abroad

Hollywood, Jan. 7.

Mont Westmore is en route abroad as head make-up man for Alexander Korda's London Films.

Initial picture will be 'Cyrano de Bergerac,' Charles Laughton starred.

Lupe Velez Makes a French Picture; Or Does She? Or Can She? Or Will She?

Wanger's Two Under Sail

Hollywood, Jan.

Walter Wanger has two pictures in production. 'Palm Springs,' with Frances Langford, Sir Guy Standing and Smith Ballew in principal spots, has Aubrey Scotto directing. 'Moon Is Our Home' being directed by William Seiter.

NEW YEAR'S EVE GRIND ON B'WAY 'TIL 6:30 A.M.

Times Square, large that people were literally pushed into the picture theatres, most of which kept their box offices open as long as revellers would come in. All but a few houses hopped admissions to $1.50 a seat, these including the vaudfilm State.

The Paramount ground until 6:30 a. m. New Year's day, while the State went to 6. The Rivoli kept its doors open until 5 in the morning and the Roxy until 4 a. m., while most of the others didn't close until around 3, including the Capitol, Strand and Rialto. The Music Hall and Center were open until around 2, the for giving six shows on the day.

Al Lewis Takes Reins On Par's 'Fla. Special'

Hollywood, Jan. 7.

Arthur Hornblow, Jr. has relinquished 'Florida Special' to Albert Lewis at Paramount for production. Former had John McDermott and Niven Busch prepare story several weeks ago.

Ralph Murphy ill direct, with picture going before lights within two weeks. Cary Grant draws lead. Lynne Overman is set in comedy spot.

Lensers Pick Best Pair for Acad Nod

Hollywood, Jan. 7.

Nominations for cinematography award under aegis of Academy of Motion Picture Arts and Sciences will be made under rules laid down last year.

Each lenser will name two of his best productions during the year. From this list a committee of laboratory men and studio camera heads will choose three productions to be nominated for the award.

2 Suped by Rep

Hollywood, Jan. 7.

Republic has elevated Mrs. Wallace Reid and David Silverstein from the writer ranks to supervisorial berths.

Mrs. Reid is handling the eredith Nicholson tale, 'House of 1,000 Candles,' and Silverstein 'The Harvester.'

'Burlesque' Back Again

Hollywood, Jan. 7.

Paramount again has skedded 'Burlesque,' studio having made it years ago as 'The Dance of Life.'

Picture has been an on-and-offer.

MG Tests Grid Star

Hollywood, Jan. 7.

Metro is testing Monk Moscrip, Stanford All-American end, with idea of handing him a stock contract.

Grid player had film tests last Saturday (4), and gets dialog testing this week.

Julia Haydon's Par Chore

Hollywood, Jan. 7.

Initial job under Julie Haydon's new contract at Paramount is lead in 'Too Many Parents.' Robert McGowan directs.

Others cast are David Jack Holt, Billy Lee, Frances Farmer, Samuel S. Hines, Porter Hall and Colin Tapley.

., Dec. 29.

Is the saga of a Mexican star, a high-sounding French firm name and a distinguished English booking agent.

Lupe Velez arrived here safely last week. Leaving the boat train, she announced she had come to make a French film. Local reporters, joyous that another American star was coming to enrich their industry, got all the dope from a man who said he was the producing company's press agent. Miss Velez went to the Hotel Crillon and a suite hired by the Union Francaise Cinematographique to rest up.

Just one of the papers printed a humorous little railway station incident. According to this, a reporter asked Miss Velez how good her French was. So Miss Velez, according to the story, turned to her manager and said: 'Why, you told me I didn't need to know any French!'

The Union Francaise Cinematographique has an office in a big building with a good address: 116 bis, Avenue des Champs Elysees. There are a lot of concerns here with fine motion picture names like that. Sometimes they make or distribute films. They usually have a desk, a chair and a telephone. Union Francaise Cinematographique has several desks and several chairs but no telephone.

In the office was Sam Temkin, a slight young man with hair drooping over the back of his collar. He is the head of the firm.

Asked if he was French, Temkin said, in French:

'Yes. Well, not exactly. I'm Spanish; that's why Miss Velez and I understand each other so well.'

He said he was going to make this picture with Lupe Velez from a story by Andre Heuze called 'Valse de Paris' ('Waltz of Paris'). Temkin gave a list of the supporting cast, and added that when this picture was finished he was going to make another with Lucien Muratore, the tenor.

Asked who was with him in the firm, Temkin said: 'Oh, it's just me, and my mother-in-law, and my father-in-law.'

He admitted the company hadn't made a French picture yet, but said it had dubbed two American films.

Asked how he had booked Miss Velez, he said: 'Through England: the Foster agency.'

So the VARIETY mugg, who had seen Harry Foster, the English booker, the night before at the George V, hopped to that hotel.

Foster said his o ce in London had fixed up the contract while he was in America. The Union Francaise Cinematographique was a responsible firm, he said, because it had been vouched for by someone who ought to know about French cinema. Also, he understood, it had already made two fil s.

'Does it own the st

asked.

'Of course it does, or it couldn't make the film,' Foster replied indignantly, and vanished.

But Andre Heuze, the author, maintains that the Union Francaise Cinematographique has not yet bought the rights. And Paul Schiller, who had been announced in the newspapers as directing the fil , prepared a statement publicly denying he had any arrangement, and in view of Foster's reputation, went to the booker to see if he couldn't co-operate with him on straightening out the mess.

Foster admitted to Schiller that there was something wrong. Temkin was to have paid Miss Velez $3,300 on getting his copy of the contract, said Foster, but hasn't paid yet.

Maybe the $3,300 has now been paid, but there's no one to ask about it any more. Because Miss Velez, scarcely recovered from her sea voyage, quietly slipped off to Monte Carlo. And Foster has gone back to London. Before leaving he paid Miss Velez's bill at the Crillon, all except a luncheon check which had been picked up by Temkin.

And when the mugg called at the U.F.P. office again it was dark.

McNutt Leaves, Jones Stays

Hollywood, Jan. 7.

William Slavens McNutt is through at Paramount as a writer after seven years.

Grover Jones, other member of the studio's ace writing team, stays on solo.

75-80% PIX RIGHTS PLAN

CRIME WAR VIA SCREEN WITH U. S. AID

Hollywood, Jan.

Seeking aid of government agencies to combat crime through the medium of the screen, Walter Futter is readying second of shorts series dealing with the outstanding crime of the month. It will be exploited through the Futter Productions Clue Club, in connection with exhibitors.

First was 'Find the Man,' which invited audiences to co-operate with the peace officers in tracking down William Mahan, sought as the last of mob accused of kidnaping George Weyerhaeuser in Tacoma last summer. Reward of $1,000 is offered for clue leading to Mahan's arrest.

'Find the Man' gets tieup with Rio Grande Oil Co.'s 'Calling All Cars' broadcast locally and house organ, with L. A. Police Chief Davis going on the ether in connection with the local showing. Release is in dicker stage.

Clair's 1st U. S. Visit, May Make Pic on Coast

Rene Clair and ric Pommer, both under contract to Alexander Korda (London Films) are scheduled to arrive in New York tomorrow (Thursday).

Clair will go on to ollywood for a brief stay after 'Ghost Goes West' (UA release in America), which he directed, opens at the Rivoli on Friday (10). He may make on film on the Coast. This is the first American visit of the French director.

Pommer has a producing arrangement with Korda to turn out a group of pictures at the new Denham studios of London Films for release by UA. Number not decided but may be announced during his New York visit with UA executives.

Par Unveiling Three New Ones in 'Cheers'

Hollywood, Jan. 7.

New dance team, Eleanore Whitney and Louis Da Pron, will be presented by Paramount in 'Three Cheers for Love.'

Flicker will serve as the first for Olympe Bradna, French singer and dancer. Robert Cummings and William Frawley also in cast.

Boyer's Nitery Yarn

Hollywood, Jan. 7.

Charles Boyer will be starred by Walter Wanger in 'History Is Made at Night,' Gene Towne-Graham Baker yarn. Picture will start after Boyer completes 'Sahara' for Wanger.

Story is woven around a New York cafe owner who hobnobs with celebs.

Howard's London Film

Hollywood, Jan. 7.

William K. Howard has been signed by London Films to direct 'Glorious.'

Merle Oberon, Laurence Olivier and Conrad Veldt head the cast.

STAHL'S 'HANDCUFF' AT MG

Hollywood, Jan. 7.

John M. Stahl will direct 'Handcuff,' Hungarian play, at Metro.

Several writers are working on the script, but no cast assignments.

MARXES GO SUMMER HOTEL

Hollywood, Jan. 7.

First draft of Metro's yarn for the next Marx Bros. will have a summer hotel background.

Writers are George Oppenheimer, George Seaton, Will Johnston and Robert Pirosh.

No Pastoral Dice

Hollywood, Jan. 7.

of cackling dice on 'Green Pastures' set at Warners has resulted in notice being posted "prohibiting" the pastime. Fearing recurrence of ill feeling among cast, due to debts, Marc Connelly slapped on the ban.

Around 600 Negroes will draw pay envelopes during most of the production.

Savo Dropped by Roach; Dicker On For Pic at Metro

Culver City, Jan. 7.

Jimmy Savo and Hal Roach have called it quits, with the comic drawing 10 weeks salary. Studio started one film starring the actor, but story was not suited to his type. After several attempts to re-write the script deal was shelved.

Irving Thalberg has also tested the pantomimist, but no yarn announced for him.

JANE WITHERS' $1,000 WEEKLY 20-FOX PACT

Hollywood, Jan. 7.

Under new contract, 20th-Fox is laying out $1,000 weekly to Jane Withers. Five-year pact calls for yearly options, with kid on payroll for 40 weeks yearly. Child's mother also on studio payroll for $150 weekly.

She'll appear in four pixs a year. Company execs tore up old covenant for $200 a week. Her initial production this year will be 'The Matron's Report,' which starts Jan. 10 with John Blystone directing.

Wheeler, Woolsey Shop Around, Close at Radio

Hollywood, Jan. 7.

Wheeler and Woolsey are negotiating with other majors to make two or three pix this year, although they have been offered a new deal at Radio.

Duo ended present pact on lot with completion of 'Wild West.'

Gershwins-Hart MG Pic

Hollywood, Jan. 7.

Deal between Irving Thalberg (Metro) and the Gershwins (George and Ira) and Moss Hart for an original film operetta is expected to be concluded this week.

OUT OF STEP

Joan Crawford's Ballet Yen vs. Webb's Taps

Hollywood, Jan. 7.

Metro is having terpsichorean trouble in teaming Joan Crawford with Clifton Webb in 'Elegance.' Each has an individual style and refuse to compromise.

Miss Crawford is going for ballet technique, while Webb is working up a tap routine. Pair have yet to work together.

Boasberg's Briefie Binge

Hollywood, Jan. 7.

Committed to Radio to write and direct one short a week under his new contract, Al Boasberg put his first, 'Listen To Freezin'.' in work yesterday (Monday). Cast has Lew Kelly, Edward Keane and Elsa Newell, latter from vaude.

All subjects will be one-spoolers.

MG TESTS WILCOXON

Hollywood, Jan. 7.

Metro tested Henry Wilcoxon last week with a contract in view.

Actor was dropped from the Paramount studio a few days before, after making only two pix in two years.

DRAMATISTS' %, ALTERNATE IDEA

Playwrights Would Cut Out Legit Producers Entirely —Film Rights of Hollywood-Financed Plays Is Crux of New Grievances

MGRS. INDIFFERENT

Hollywood, Jan. 7.

Dramatists have made up their minds to try and get all the film rights on plays from now on, rather than cut in the producers of plays, but it is indicated here that they will be willing to compromise on a 75 or 80 per cent basis. Louise Silcox, secretary of the Guild, made a hurried trip here from N. Y., over the week-end, to confab with Marc Connelly, president of the Authors' League; Sidney Howard, president of the Dramatists Guild, and Ernest Pascal, president of the Screen Writers Guild, on the matter. All three are in Hollywood at the moment.

Making no o cial statements, the quartet has decided to go ahead on the presentation of a drama writers' ultimatum to get every dollar of screen rights for the scribblers after March 1, instead of the 50-50 split with producers as at present, and has been done during the past five years, in accordance with the Minimum Basic Agreement.

Miss Silcox remains here a week, then returns to New York for further confabs with the dramatists at headquarters before any action is taken.

Legits Don't Care

On Broadway, the managers continue not to consider the dramatists' situation as serious. Some producers insist that it may even result in a good break for them. There can be no huddle between the writers and the managers for at least another month, meaning that thus far there has been much guessing on both sides.

Members of the Dramatists League have been sworn to secrecy on their plans and proposal. Only intimation that the producers have of the impending action is a short official announcement by the Dramatists Guild, sent to all producers individually, that the current Minimum Basic Agreement, which expires at the end of February, will not be renewed and that the Guild has not made up its mind yet as to terms of the new agreement to be offered. This indicates only that the Guild intends to be arbitrary about its actions.

League of New York Theatres (managers) can take no action, since the Agreement is signed by each manager individually. League met last week, nevertheless, to con-

(Continued on page 28)

Denny Vs. Tax Dept. a Draw; U. S. Rulings on Publicity Expenses

Washington, Jan. 7.

Reginald Denny's 10-year bout with the Internal Revenue Bureau over income taxes wound up last week in a draw, with both the Government and the film actor winning points when the U. S. Board of Tax Appeals handed down its decision. Involving alleged deficiencies of $1,354 and $4,743 for 1925 and 1926, tiff centered around deductions which Denny contends should be allowed because they represented expenditures for business rather than personal purposes. Entertainment bills, central issue in numerous other rows between film actors and tax collectors, figured in this case, with the Government winning again because Denny was unable to prove conclusively how much he dished out for 'commercial' amusement.

Giving Denny and Uncle Sam each four rounds, the Tax Appeals judges allowed several deductions, including $400 spent to repair high-class dentistry damaged in a fight picture, the cost of wigs and make-up required in his occupation, and payments for physical training, but said the picture pug must include as income the sum of $11,000 loaned by Universal in 1935 and never repaid. Board also held Denny could not write off cost of an automobile given a bit player who doubled as his valet and handyman and limited the deductions Denny claimed for upkeep of an airplane.

'Entertainment' ille

Revealing that Denny's household expenses for 1926 ran to $20,465 the board stuck to its former position on the question of entertainment bills, declaring 'we have no evidence here of any connection between petitioner's outlay and the furtherance of his business' and upholding the Internal Revenue Bureau's claim. Included in the 'business expenses,' the board noted, were Denny's outlays for club dues and a motor boat, which, like many of the household outlays, the actor said were intended to

(Continued on page 13)

Already?

Mike Riley and Ed Farley, Onyx Club (N. Y.) boys, catapulted into fame as composers of the current 'Music Goes 'Round and Around,' now booked into the New York Paramount for nine days and an option, starting today (Wed.) with 'Rose of Rancho' (Par), are squawking about their billing.

Riley-Farley also squawked about being photographed by the Par News in that it might interfere with any film offers.

Faith Baldwin Book Simultaneously as Film and B'way Legit

'ploster ', Faith Baldwin's novel may hit roadway as a legit under William A. Brady management as soon as it reaches the screen early in March.

Universal, which is making a feature from this book under the title, 'Love Before Breakfast,' expects to have the picture ready some time in March. Carole Lombard and Preston Foster play the leads.

POLLY MORAN'S ANZAC BOOKINGS; 10 WEEKS

Polly Moran sails for Australia Feb. 5 to play 10 weeks of stage time there, with possibility of more through options.

Comedienne opens the end of February in Melbourne. Dates will be in the Tivoli circuit's presentation houses. Curtis & Allen set the bookings.

Serlin's Vacash Stalls Par's N. Y. Prod. Ideas

Further action on production of a group of pictures by Paramount at the Astoria, L. I. (Eastern Service) studio pends the return to New York of Oscar Serlin, who sailed Friday (3) for Mexico City on vacation. He is due back in New York Jan. 19.

Meantime, deals which were commenced in a preliminary way, looking to shooting in the East of plays currently on engagements in New York, under special arrangements with their legit sponsors, remain status quo.

Mag Passes Up Picture Stars As 'Colorless'; Go for Characters

Hollywood, Jan. 7.

Indicative of a change in public fancy and taking the wind out of many a publicity sail is Collier's decision to drop articles about picture stars in favor of pieces about character players.

Kyle Chrichton, the mag's feature writer on the theatre and pictures, is currently in Hollywood for a month. He will do articles on Zasu Pitts, Edward Everett Horton, Francis Ford, Patsy Kelly, Edwin Arnold, W. C. Fields, Jean Hersholt and others of their type. The s.a. stars will be passed up as colorless material.

Main reason for the change in theory that the public has tired of what's been written about the stars.

Kohlmar Prowls Legit

Fred Kohlmar of Samuel Goldwyn's production staff, is in New York.

He's prowling Broadway shows for talent.

Par P.A.'s Barnstorming

Hollywood, Jan. 7.

Paramount publicists are on a barnstorming tour to ballyhoo studio releases. Bill Pine, studio advertising head, is swinging through midwest. Rufus Blair takes Pacific northwest, and Cliff Lewis draws Texas.

Lou Smith, Chris Dunphy and C. N. Odell, from home-office are covering the east.

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FILM BIZ BACKS N. Y. MAYOR REGARDING ADMISSION OF KIDS TO PIX

New Legislation for Special Children's Hours Would Benefit B.O.'s Considerably—Drive on 59 Picture Houses in Manhattan

Repeal of present laws in New York state which restrict attendance of kids under 16 at picture theatres unescorted would mean added millions at the box office, in the opinion of distributors and exhibitors who are expected to lend ever support toward new regulations.

Over the weekend, Mayor F. H. LaGuardia of New York announced he would press for passage at this legislative session of laws which would permit children to attend film theatres where suitable means for protection of youngsters would be provided. His idea is to have theatres set aside a portion of the house just for kids and have a matron in charge for their protection. Plans of New York's mayor to press for changes in the child laws followed issuance of summonses to 59 theatres in the Greater New York area on Saturday (4) for alleged violation of present laws.

For many years children under 16 have not been permitted to attend theatres when not accompanied by a parent or guardian. This law was forced onto the statute books largely by the Society for the Prevention of Cruelty to Children, whose agents are constantly watching theatres to see that kids are not improperly admitted. The SPCC attitude always was that kids are in danger in film houses when alone because they might be picked up or misled by cranks, kidnapers or others or befall other harm such as panic in case of fire.

Mayor LaGuardia believes certain hours should be set aside for kids unescorted if a new bill can be put through and film booked for kids which would be suitable for their consumption. Theatres point out they couldn't throw in pictures only for kids on certain hours, although special Saturday morning matinees and other features for kids at appointed times could be arranged.

Expectation is that the theatre interests of the state will get squarely behind Mayor LaGuardia and any others sponsoring modification of the present children's laws as affects film. Plans so far are more or less preliminary.

PIX SEES DUFFY BILL'S ENACTMENT AS LIKELY

Only the Duffy Copyright bill is expected to receive serious consideration in present session of Congress, in the opinion of some of legal minds in the industry. Other proposed or contemplated measures affecting the picture industry are expected to be side-tracked during press of other business and rush to adjourn early.

Duffy measure, which already has passed the Senate, is generally considered as aiding exhibitors slightly in matter of music tax. Bill does away with mandatory penalty on infringements, feature which has brought opposition from ASCAP in previous sessions.

Many of industry's legal lights believe the bill will go before the house at this session, with good chance for it becoming a law.

Mae Clarke Wants Court Ruling on Her Contract

Los Angeles, Jan. 7.

Seeking to have her contract with the Lee Morrison agency clarified, Mae Clarke has filed suit alleging she did not understand document at the time it was signed.

Morrison filed a suit sometime ago demanding $836 from the actress, allegedly a loan. He also asked court to make valid claim to 10% of actress' earnings through February, 1940, when seven-year contract expires.

Chi Censors 'Human'

Chicago, Jan. 7.

First censor slicing in many weeks occurred here last week when the local reviewing board tore into 'We're Only Human' (RKO).

Took several healthy cuts in the picture, but exchange is readying another screening for the board to revise the list of snips.

CANADIAN FILM BIZ $25,280,300 IN 1934

Ottawa, Jan. 7.

Just a year behind in its report, The Dominion Bureau of Statistics has announced that the aggregate gross of picture theatres in Canada during the calendar year 1934 was $25,280,300, an increase of 1.5% over the take of $24,897,100 for 1933. The number of theatres which provided returns to the government bureau was 799.

The figures show that the film exchanges did relatively better than the theatres with gross revenue during 1934 of $7,418,700, or an increase in film rentals and accessories of 9.4%, compared with the previous year. Returns were recorded from exchanges operating 64 main and branch offices in the six key centres of the Dominion.

Lesser's 1st for 20th, Grey's 'Royal Mounted'

Hollywood, Jan. 7.

Zane Grey's 'King, of the Royal Mounted' has been bought by Sol Lesser who will produce it for 20th-Fox. Lesser goes on the 20th payroll Feb. 15 to do two pix.

Richard Arlen may replace George O'Brien as outdoor lead for Lesser as O'Brien wants a salary tilt and a percentage of the profits in a new deal

Fleet 'Fleet'

Hollywood, Jan. 7.

Mark Sandrich has brought in 'Follow the Fleet' four days under schedule.

It's the first Astaire-Rogers picture to beat the gun.

Robert Warwick Back

Hollywood, Jan. 7.

Republic was forced to replace H. B. Warner with Robert Warwick in the title role of 'The Return of Jimmy Valentine' because of his tie-up in Metro's 'The Garden Murder Case.'

After Metro washup, Warner goes to Columbia for 'Opera Hat.'

20TH-FOX SIGNS AMECHE

Chicago, Jan. 7.

Don Ameche, radio vocalist, signed for 20th-Fox films, reports as soon as air commitments are completed.

Screen tests of Ameche were conducted on the Coast.

JOAN BENNETT'S G-B PIC

Hollywood, Jan. 7.

Joan Bennett goes to London shortly to be featured in a Gaumont-British production.

Currently in '13 Hours By Air' at Paramount and 'Big Brown Eyes' for Walter Wanger.

FORD'S HEPBURN PIC

Hollywood, Jan. 7.

John Ford draws direction of the next Katherine Hepburn picture at Radio, 'Mary of Scotland.'

Crabbe's Gets-His-Man Chore

Hollywood, Jan. 7.

Buster Crabbe has been given leave by Paramount to make a Northwest mounted picture in London.

Blow by Blow

Chicago, Jan. 7.

First active recognition of the President of the United States on the radio as a competitive factor in show business occurred here last Friday (3) when Ralph Kettering, local manager for the Brock Pemberton enterprises, took a large ad spread in the dailies to tell the public that they could come to the theatre to see 'Personal Appearance' without missing the President's message.

Kettering rigged up a radio and p. a. system in the theatre and President Roosevelt's annual message to Congress was broadcast from the stage of the Harris theatre from 8-8:30 p. m., due to the difference in ti

ANOTHER YEAR FOR 10% U.S. TAX

Washington, Jan. 7.

No relief from the 10% admissions tax is in sight for another year, under President Roosevelt's financing plans for fiscal year 1936-37 as revealed to Congress Monday (6).

Declaring that new taxes are unnecessary, unless Congress imposes expenditures exceeding those recommended by the Budget Bureau, the Treasury Department expects to collect unprecedented sum of $19,500,000 from box office in year starting July 1. Simultaneously, Chief Executive boosted estimated income from amusement levy for current year, figuring Government will pocket $17,000,000 between July 1, 1935 and June 30, 1936, instead of original estimate of $16,500,000. Actual receipts for fiscal year 1935 were $379,397 over Treasury predictions, reaching $15,379,397.

LeROY, PA-IN-LAW TO TALK NEW CONTRACT

Hollywood, Jan. 7.

Mervyn LeRoy will talk a new contract on arrival here of Harry M. Warner Jan. 18 from the East. Director's pact expires Feb. 3. He has had offers from other majors.

When LeRoy finishes 'Adverse' he will go abroad for two months.

That's a Premeer!

Ottawa, Jan. 7.

There was plenty of gold braid and brass hats at the Rideau theatre, Friday (3) night when the greater part of the diplomatic corps in the Canadian Capitol turned out for a performance of 'The 39 Steps' under the personal patronage of Lord Tweedsmuir, Canada's new Governor-General who wrote the book. Attended by a retinue from Government House, His Excellency was accompanied by Lady Tweedsmuir.

Diplomatic representatives from six countries were in attendance along with their attaches, the official parties including Sir Francis Floud, British High Commissioner to Canada; Hon. Norman Armour, United States Minister; Signor Luigi Perucci, Italian Consul-General, and the French and Japanese ambassadors.

WELSH OFF REPUBLIC LOT IN CONTRACT TIFF

Hollywood, Jan. 7.

Five-year contract held by Robert E. Welsh as an executive producer with Republic Productions is being disputed by the latter company, with Welsh off the lot for the past week by request of company heads.

Welsh, who was executive producer at Monogram under Trem Carr prior to formation of Republic, which resulted in latter organization retaining key execs of Monogram on five-year contracts, held a ticket for the stretch without options, and calling for semi-annual increases in salary. First six-month tilt was given him Dec. 1.

Prior to decision of Republic to dispute legality of Welsh's contract, company endeavored to settle ticket with the producer, but the two sides were apparently far apart on payoff.

Preminger to Co-Direct 'Libel' for 20th-Fox

Hollywood, Jan. 7.

Otto Ludwig Preminger, Viennese stage director, has been signed by 20th-Fox.

His first assignment will be co-direction on film version of the Gilbert Miller play, 'Libel,' by Edward Woll. Preminger handled stage direction of the piece for its Broadway opening. 20th Century-Fox financed the Miller legit production.

MG's Washington Spec

Hollywood, Jan. 7.

Metro is planning a film spectacle around the life of George Washington. Philip Merivale may get the title role.

Merivale played the first president in the Theatre Guild's legit production of 'Valley Forge.'

MORE CHARGES OF FRAUD IN FWC BKPTCY

Los Angeles, Jan. 7.

Alleging various acts of fraud, T. L. Tally and Corbar Corp. have filed amendment to their petition seeking to set aside adjudication of Judge William P. James declaring Fox-West Coast bankrupt in 1933. Petitioners declare that Albert W. Leeds, attorney, and son-in-law of Judge James was director and secretary of bankrupt concern, but resigned at a meeting in which assets of outfit were transferred to new company, Fox West Coast Theatres Corp. However, Leeds remained in his position with similar authority, petition states.

Complaint also asserts that Samuel W. McNabb, who was U. S. district attorney in Southern California, resigned that job for the purpose of accepting the F-WC bankruptcy. Another charge made is that the four referees in bankruptcy here had a pool of all their fees to be divided equally among themselves.

SEC Recounts Rubin, Bernstein's Deals in Loew Common Stock

Washington, Jan. 7.

David Bernstein, treasurer of Loew's, Inc., last month gave away 10,000 shares of Loew common to unidentified persons, the Federal Securities and Exchange Commission revealed Friday (3) in its semi-monthly report on December transactions. Biggest change in pic stocks by an officer or director in recent months sliced Bernstein's holdings to 1,890 shares of common.

Transactions by J. Robert Rubin, v. p. of Loew's, Inc., and M-G-M, also were brought to light by the S.E.C. statement. Rubin sold 1,000 shares in two lots and bought 1,500, making a net gain of 500 shares in his Loew common holdings and bringing his interest up to 2,500 shares. Rubin also owns, through a holding company, 350 shares of $6.50 cumulative preferred.

Only other transaction in amusement stocks during the first part of December involved purchase of 10,200 certificates of deposit of General Theatres Equipment debentures by Seton Porter, New York, member of one of the G.T.E. protective committees. Porter bought two lots, one of 8,200 and another of 2,000. Previously he was listed as owning no G.T.E. paper.

Delayed report from Columbia Pictures showed that Jack Cohn during June bought seven shares of his firm's common, added 11 common shares through the voting trust agreement, and increased his holdings to 321 common and 55 preferred owned directly, with 25,089 common owned through the trust agreement.

WB TAKES 20 MINS. OUT OF ITS 'DREAM'

ollywood, Jan. 7.

Warners' idsummer Night's Dream' is being sheared for general release with footage cut 2,000 feet —(about 20 minutes).

Picture does not go on regular lease until next September.

Feist-Lichtman's O.O.

Felix Feist and Al Lichtman have departed on a tour of the Metro exchanges and exhibitor territory generally around the country, which may take the two Metro execs away from New York for a or more.

California is one of the spots visited by the pair.

Odlum's Coast Sniffle

Hollywood, Jan.

Floyd Odlum of Atlas Investment, here for confabs at Paramount and Radio, spent last weekend at Palm Springs baking out a cold.

Back at studio yesterday day) for further conferences.

Studios Breast 1936 Tape with Heaviest Sked; 37 Go, 60 Waiting

Hollywood, Jan. 7.

Studios started the new year with the heaviest production schedule in years, having 37 pictures in work and 60 yarns being prepared to start some time within this month.

Paramount heads the list with six before the cameras and seven in the story workshop.

Twentieth-Fox has four shooting and eight being readied.

Four are in production at Radio, with a half dozen in preparation.

Warners is next, with two in work and nine to go.

Six are shooting at Metro, with three nearing the production tape.

Republic has two under the klieg, with six in various story stages.

Four are being lensed at Universal, three being prepared.

At Columbia, three are in production, four set to start soon.

United Artists has a single in work, two to go. Pickford-Lasky is starting one, and Pioneer also has one to go this month.

Walter Wanger will start two pix, and Selznick International has one about set to start shooting.

Smaller indies have four in production and five being readied.

$63,000 Fees on Fox, Det.

Detroit, Jan.

Hearing on petition for attorney and receiver fees, totaling $63,000, in the administration of Fox theatre building will be held Friday (10) in Circuit Court. Adjournment from before Xmas was granted when Oscar A. Kaufman, assistant attorney general representing public trust commission, objected that bondholders had not been notified of claims of fees made against receivership.

Elroy O. Jones, of Dykema, Jones & Wheat, attorneys for Union Guardian Trust Co., receiver for property, presented the claims. The receiver, already paid $3,000, is asking $32,200 and the attorneys $30,000. He argued that the fees should be paid because no payment except the $3,000 has been made since the building went into receivership in 1931, and because New York bondholders agreed the sums mentioned were reasonable.

MUSICAL PIX IN MIDDLE

St. L. Film Case (Civil Action) Goes to Trial as Judge Molyneaux Denies Pix Co.'s Motion to Dismiss

St. Louis, Jan.

U. S. Judge Joseph W. Molyneaux, of Minneapolis, sitting in the equity case in which the Department of Justice is seeking an injunction against Warner Bros., RKO, Paramount and affiliated companies from continuing to refuse first run films to the Ambassador, Missouri and New Grand Central theatres (F & M-owned) today (Tuesday) handed down his decision refusing to dismiss the Government's case, after listening to arguments that consumed more than six hours on Monday (6). Appointed to succeed U. S. District Judge George H. Moore, before whom government's anti-trust conspiracy case was tried and which resulted in acquittal for film executives, Judge Molyneaux wasted no time on Monday in getting down to business.

Judge Molyneaux also overruled the defense's motion for an amended petition whereby it hoped to bring into this case a charge that F&M was seeking control of first-run business here. Judge's decision means that the taking of testimony will start Thursday (9) at 10 a. m.

The court held that a verdict of acquittal in the criminal case was merely the findings of a jury in that trial, and that the court was not convinced of guilt beyond a reasonable doubt, leaving the Government free to proceed with its injunction case. Abel Cary Thomas, WB exec and general counsel, who was unable, because of illness, to be tried with other defendants in the conspiracy case last November, appeared in court today as a defense witness.

A defense motion for continuance, by former Senator James A. Reed, on grounds that Frederick Wood, counsel for Warner Bros., was ill with influenza in New York and could not reach here until latter part of the week was protested by Russell Hardy, of U. S. Attorney-General Cummings' office, and brushed aside by Judge Molyneaux who announced he would hear motions pending in case. Later he declared he would decide whether to hear testimony of minor witnesses pending Wood's arrival.

Motion for dismissal was based on contention that issues in injunction case were definitely determined when jury in Judge Moore's court found defendants not guilty.

Reed Again

Reed, heading six defence attorneys, deferred to answer in case filed previously by Warner Bros., in which it was charged that operators of five of St. Louis' six first-run film houses had combined against defendant companies to control the business here. This fact, he said, justified defendants in any acts they performed. He denied, however, any conspiracy by defendants and quoted rulings that a judgment in a criminal case is conclusive in a civil case.

'Had defendants been convicted in the criminal case,' Reed declared, 'they would not have been allowed to file answers in this civil case. The same rule is binding upon the Government since the defendants were acquitted.' Other defense attorneys argued along the same line.

Hardy and Walter Rice, who handled the famed NRA poultry case for the Government in New York, headed a battery of six government attorneys, and all argued against the motions. Thirty government witnesses are on hand. Harry Arthur and Jack Partington planed here Saturday (4). Marco and Fanchon Wolfe arrived here by train from Los Angeles on Sunday (5).

WB and Music

The Warner Bros.-ASCAP schism and its sundry aftermaths, as regards radio writers, etc., is fully detailed in the music section of this issue.

U DROPS 30 IN PROD. SLOW-UP

ollywood, Jan.

roduction axe fell on 30 employees at Universal Saturday (4), reason given studio wants to slow up until the purchase deal with Charles R. Rogers-J. Cheever Cowdin (Standard Capital Corp.) is settled Feb. 1.

Carl Laemmle, who was due to go east last weekend, has deferred his trek until advised of the status of the deal. Option holders still are working on financial arrangements.

Studio canned two pix last week—'Dangerous Waters' and 'Don't Get Personal' (James Dunn - Sally Eilers). Pictures shooting are 'Sutter's Gold,' 'Show Boat' and 'Love Before reakfast.' 'Dracula's Daughter' is being readied for start within two weeks.

However, there's doubt whether 'Dracula's Daughter' will be produced at this time, in view of the fact that Edward A. Sutherland on Saturday (4) pulled out of the directorial spot. David O. Selznick released yarn to Universal, with understanding that film would be made by certain date, but final extension ends Jan. 25. Carl Laemmle, Jr., recently turned over production supervision to E. M. Asher. Sutherland has two offers, one from 20th-Fox.

U had 705 extras working Saturday (4) in four pix, more than had been on the lot at one time since studio did 'All Quiet on the Western Front.'

SCHAEFER HELD IN U.S. BY ST. L.'S 2D TRIAL

Paramount, and not the prosecution in the Government case at St. Louis against Warner Bros, Paramount, RKO and individuals, has served a subpoena on George J. Schaefer. The company handed the former Par vice president the summons issued in its behalf on Monday (6) after Schaefer had made arrangements to sail for Europe. He had a reservation to pull out today (Wed.) for London.

In serving Schaefer, Paramount, as a defendant in the resumed St. Louis trial, believes it may need his testimony. As result of this development, Schaefer is planning to vacation in Florida instead of Europe and will maintain hi self on call from there if Par wants him to take the stand. His European plans were merely for vacation and to visit relatives on the other side.

Schaefer testified in St. Louis at the first trial but was not subpoenaed by the Government on reopening of the case. It was resumed Monday (6) and many individuals were summoned, including, in Par, John E. Otterson, Austin C. Keough and Neil F. Agnew.

Otterson was going to St. Louis Saturday afternoon (4) but by arrangement will be on call for testimony if and when his presence

(Continued on page 23)

WB-ASCAP TANGLE HALTS AIR PLUGS

Warner Bros. Music Copyright Control of 'Showboat' (U), 'Anything Goes' (Par), 'Rose-Marie' (MG), Balks Network Radio Ballyhoo

WB'S STANCE

Efforts of United Artists last week to obtain a release of the 'Strike Me Pink' score from Warner Bros. proved of no avail. UA wants the picture's tunes transferred to some other publishing source so that Eddie Cantor, the star of the film, may be able to use them on his own program over Columbia. Also to allow for general air exploitation of the production.

Warner has also rejected similar release bids made by Paramount, Metro and Universal. With the former company it's the 'Anything Goes' (Cole Porter) score, also controlled by WB through the Harms, Inc., catalog, while Universal seeks to be free to get network plugs for the score of its 'Showboat' (Kern-Hammerstein 2d) which it currently has in production. Likewise tied up by the Harms catalog are the songs in Metro's forthcoming 'Rose-Marie' (Frimi) version.

In the cases of the Goldwyn and Metro films offers of lump sum payments have accompanied the release requests, but Warners holds that the producers involved have nothing to worry about since the scores will get ample play over the local outlets which have taken out WB licenses and that in the end this local exploitation may prove more valuable to the films than the overplaying they would receive over the networks.

Webs Reverse Selves

CBS and NBC yesterday (Tuesday) reversed themselves on the attitude they had taken against all music published by the Warner group and announced that the 'Scandals' (Geo. White) and Jumbo' (Billy Rose) scores (both legits), and 'I Dream too Much' (RKO) music would be permitted to be aired over their hookups. WB had at no time broached any objection to the use of these scores on the ground that the small performing rights were not owned by them. As producers of 'Scandals' and 'Jumbo,' White and Rose, respectively, retained the small rights to the scores, while the 'Dream' tunes are controlled by Max Dreyfus personally.

CBS specifically also announced that an examination of the Victor Herbert music indicated that the 'great majority' of the composer's works were not controlled by Warner but by the American Society of Composers, Authors and Publishers and that these scores would also shortly be released for network airing.

Par Still Working Out Theatre Pard Deals with Hoblitzelle-O'D. And Blank; Require Modifications

Jeeves, My Tub

A former dominant figure in the film industry is reported preparing bankruptcy papers in his own behalf.

Understood that filing will take place outside New York.

BRISKIN'S RKO SCENARIO O.O.

ollywood, Jan. 7.

Radio's new production schedule is being tied up three weeks while Sam Briski okays scripts being readied. New production head called in all yarns, figuring to start at the source to determine quality of stories as he is held responsible for the finished product.

Likelihood that several yarns will be shelved, with new material substituted.

Sam Briskin contemplates no exec changes at Radio, although he is negotiating with two producers to join the outfit to handle Class A pix. He will take up option on contract of Pandro S. Berman for another year, starting in March, and after the new producers join the studio, Briskin will allocate pix that the newcomers, Berman and others will handle on the season's sked.

Lou Lusty, who was Briskin's executive assistant at Columbia, has gone over to Radio in a similar capacity.

HY DAAB NEW AD-PUB HEAD OF COLUMBIA PIX

Hollywood, Jan. 7.

Hy Daab leaves here today (Tuesday) for New York to succeed Bruce Gallup in charge of publicity and advertising for Columbia Pictures. Daab gets into N. Y. on Saturday.

Daab, since resigning from RKO-Radio Pictures some years ago as pub and ad head, has been on the Coast, confining himself to writing mostly. He only joined Columbia's studio exploitation division a month ago.

HILLES SOLE PAR TRUSTEE

Charles D. Hilles is now sole trustee on Par reorganization matters which may be still under court supervision as a bankruptcy hangover. Eugene W. Leake, other trustee, resigned effective Monday (6).

Leake's final fee for services are deferred until accounting is had for other trustees.

Paramount is still taken up with solutions for the Hoblitzelle-O'Donnell partnership for Texas, and the A. H. Blank deal for Southern Illinois, Iowa and Nebraska. The idea apparently is to work out an amicable adjustment between parties whereby the existing manpower and properties can be kept intact for operation of the theatres involved without impairing Par's own financial interest in the circuits.

While there seems to be an inclination on the part of the company to continue the existing arrangements, it is felt that this can be accomplished with modifications only. Such modifications apparently are such that would provide Par itself with a voice as to declaration of dividends.

During the past week it was reported that Par had okayed the Hoblitzelle - O'Donnell partnership and the Blank deals, as is, and also that the company's higher-ups later reconsidered. The expiration period for the option extension on the Hoblitzelle-O'Donnell partnership is understood to be at hand, but another extension is quite likely in order to permit for further negotiation.

To take up the repurchase option on the Hoblitzelle-O'Donnell theatres, including the old Interstate, and now aggregating around 80 houses, would require around $2,500,000 or upwards. The partnership is handed as capable of earning around $1,000,000 net yearly.

Par's Original Basis

Like other partnerships which were created during Par's bankruptcy period, Par owns the mortgage bonds on same and divvies the stock interest 50-50 with the partners, who have provided a certain amount of working capital for their 50% stock equity. The repurchase option clause in such agreements are in favor of Paramount, and under certain specified conditions, Par could reclaim, through certain payments, full control of the theatres in these partnerships.

The partnerships arranged during

(Continued on page 13)

CHAPLIN POSTPONES N.Y. OPENING OF HIS FILM

New York opening of the Chaplin picture, 'Modern Times,' has been postponed a couple of weeks beyond the originally intended Jan. 16 premiere at the Rivoli.

Sam Goldwyn is bringing in his new Eddie Cantor picture, 'Strike Me Pink,' at the Radio City Music Hall also on Jan. 16. Report is that Chaplin wants to further cut his picture before releasing it.

The Jan. 16 date at the Rivoli will be covered by 'The Ghost Goes West,' Rene Clair's picture for London Films. This feature comes in this Friday (10) for a scheduled three weeks.

London, Jan. 7.

Premiere of the new Chaplin picture, 'Modern Times,' has again been postponed at the Tivoli. Indications now are pic will be ready to start at about the end of th month.

Hays Due on Coast

Hollywood, Jan. 7.

'ill Hays is due to arrive her around Jan. 15.

'omes west for the Pr sociation annual meetin tion of officers Feb. 1.

MURDOCK STEAMS EAST

Hollywood, Jan. 7.

John J. Murdock came west for the holidays, but pulled out last Friday (3) for the east.

Trip on personal biz and he will be gone about two weeks.

Downtown Sees a Balanced Par Acct. For 1935 After Interest Charges

Wall Street is hopeful that Paramount will show a balanced account after interest charges for 1935. There are some who are speculating even on a slight profit after interest charges for the company in that period. These optimistic views are accountable to the larger volume of cash income which the company is stated to have received during the last quarter of 1935.

Opinion is that cash received from Par theatre affiliates during the last quarter of 1935 may have aggregated around $1,000,000 or more.

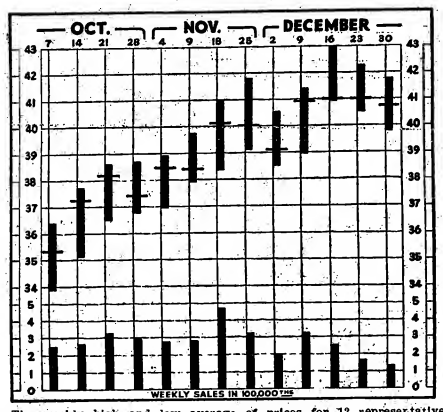
Other su s have been added to Par's balance through amounts received from certain liquidated subsidiaries which were wholly owned by the parent company, according to downtown opinion. Such cash, it is figured, could amount to more than $700,000.

Whether the company will meet interest due on the outstanding first preferred stock is something about which there is no official comment. But that the firm will have the cash with which to meet such interest, now, is fairly well believed.

Par's interest requirements for the year is estimated roughly at around $3,600,000.

Amusement Group Averages

(4th Quarter, '35)



The weekly high and low average of prices for 12 representative amusement stocks on the N. Y. Stock and Curb exchanges is indicated by the vertical bars in the upper part of above chart. Closing prices for group each week are shown by means of short crossbar. Lower part of chart depicts trend in volume weekly.

Outstanding feature of this quarter (October, November and December) was fashion in which the group pressed consistently upwards until a new high for more than two years was registered at 43 in week ended Dec. 16. After this peak was reached, trend for remainder of month was to lower levels. Biggest week was that of Nov. 18, when volume reached 462,400 shares. Lowest point recorded in this quarter was in week ending Oct. 7 when averages slipped to 33⅞.

After pushing forward to new high marks for seven successive weeks, the group dipped sharply in week ending on Dec. 2, thereby following trend of whole stock market. Volume slipped to lowest point in week ended on Dec. 30, with close on that date at 40¾. Only 135,200 shares changed hands in that abbreviated week of trading.

5 Amus. Issues Hit New Tops in Traditional New Year Market Rise

IKE WEAR

Bulk of market joined the advance of food, packing and other issues benefiting by AAA ruling in yesterday's (Tues.) stock market as transactions held to a 3,000,000 pace. Amusements joined in advance. Technicolor jumped 2 points to 20; Columbia Plx pfd. climbed 1 point to 49; Radio B shot up 2¼ points to 87¾; Eastman Kodak hit 160½, gain of 1⅛; General Electric advanced 1⅞ to 39½; Paramount 1st pfd. hit 81½, an advance of 1 point and Westinghouse climbed into century class, first time in several years, by getting to 100¼. Last-named issue was up 3¾ at close, 99½.

Lesser gains were scored by Paramount common and second preferred, Radio common (which closed at 13), Warner Bros. common, and both 20th-Fox issues. Bonds were steady, sole exception being RKO 6s, which fell back 2¼ points.

Following precedent established in a majority of last 25 years, stock prices pushed forward in first week of 1936. After a sloppy close on final days of 1935, the market reversed its recent downward trend and rallied sharply.

Amusements followed general trend, with Amusement Group nearly touching previous peak for more than two years at 42⅞, as measured by averages for 12 representative issues. Despite some early weakness and tendency to sell near close Monday (6), averages for the group wound up at 41¾. This represented a gain of 0.718 of a point.

This advance was comparatively as favorable as the advance by industrials. Dow-Jones industrial averages closed at 143.11, an advance of about 3 points on the week.

Losses were an exception in the amusement list at the blow-off. In fact, the upswing Friday (3) swept three amusement stocks and two bonds to new 1935-36 highs. American Seating shot forward about 4 points in Friday's trading to hang up a new top at 24¼. At close, it was up 2¾ points on week. Warner Bros. common edged up to new peak at 10½, but slipped to 10 on Monday, for 50c. gain on week. Preferred issue pushed up to 52¼, but later profit-taking left it un-

(Continued on page 28)

Yesterday's Prices

Sales.		High.	Low.	Last	Net chge.
800	Col. Plct.	42	41	42	—1
100	Con. Film.	6⅝	6½	6⅝	
400	Eastm. K.	160⅛	159	160⅛	+1⅛
11,800	Gen. El.	39½	37½	39½	+1⅞
3,000	Loew	52¾	51⅞	52¼	+ ⅜
6,800	Paramount	10¼	10	10⅛	+ ⅜
8,200	Do 2d pf.	12¾	11⅜	12¼	+ ¼
2,200	Pathe	8	7⅞	7⅞	+ ⅛
24,400	RCA	13	12¼	13	+ ¼
2,200	Radio B.	87⅜	86	87¾	+2¼
4,100	RKO	5⅝	5½	5⅝	
1,100	20th-Fox	23⅞	23½	23½	+ ⅛
10,800	W. B.	10½	10	10⅛	+ ⅛

CURB

8,100	Tech.	20¼	18	20	+2
500	Trans-L.	8½	8¼	8¼	

BONDS

$70,000	Gen. Th.	21½	21	21½	
2,000	Keith	60½	60½	60½	—1
19,000	Loew	104⅛	103⅝	103⅝	— ⅛
17,000	Par-Bway.	59⅝	59⅛	59⅝	+ ⅛
41,000	Paramount	93⅝	93	93⅜	+ ⅜
1,000	RKO	75⅞	75⅜	75⅜	—2⅛
53,000	W. B.	87⅛	86	86½	

'MILKY WAY,' FINISHED, HAD A ROUGH ROAD

Hollywood, Jan. 7.

Norman McLeod rought in 'Milky Way' today (Tuesday) after seven months' production. Harold Lloyd, starrer, has been held up by illness of both directors, Leo McCarey and Ray McCarey, and also Adolphe Menjou.

Yarn was changed midway to eliminate Menjou at finish due to inability to build up star to physical proportions of early sequences.

Green Directs 'Princess'

Hollywood, Jan. 7.

Alfred E. Green will direct 'The Cream Princess,' co-starring Kay Francis and George Brent at Warners.

Production starts within 10 days.

METRO SETS 'FEVER'

Hollywood, Jan. 7.

Metro's 'Petticoat Fever' will co-star Robert Montgomery and Myrna Loy. George Fitzmaurice directs.

Berg to Blackstone Agcy.

Herbert Berg has resigned as head of trade paper publicity of United Artists and will join the Blackstone company in virtually the same capacity.

In Support

An ad in a Harlem (N.Y.) daily heralding Louise Beaver's 'Imitation of Life' (U) mentions that 'Fredi Washington and Claudette Colbert have supporting roles.'

Miss Washington is likewise a Harlem local.

39 OF WARNERS 60 COMPLETED

Hollywood.

Warners has 37 stories in the mill to complete its quota of 60 pix on the 1935-36 sked. Studio has completed 39, with nine more in production. Twelve will be selected from the 37 yarns to fill the program.

Remaining 25 will be carried over to next season's crop. Titles of new yarns lined up are 'Over the Wall,' three untitled westerns, 'Invitation to a Murder,' 'Angel of Mercy,' 'Nowhere,' 'The Cream Princess,' 'God's Country and the Woman,' 'I Married a Doctor,' 'Green Light,' 'Stage Struck,' 'Lovely Lady,' 'Section 213,' 'Three Men on a Horse,' 'Charge of the Light Brigade,' 'Legionnaire,' 'Sit .' 'Murder in Sing Sing,' 'The Wizard of St. Germaine,' 'You Have to Learn Sometime,' 'Let's Pretend,' 'Lucky Me,' 'San Quentin,' 'Frenchy,' 'Trial of Dr. Beamish,' 'Glit Edge Blondes,' 'Skipper of the Ispahan,' 'Haircut,' 'Case of the Velvet Claws,' 'Money Man,' 'Marry the Girl,' 'Lady in Waiting,' 'LaFitte, the Pirate'; 'Blood of China,' 'Public Enemy's Wife' and 'Bullets or Ballots.'

Bus Berkeley Pays $95,000 Over Crash; 2d Trial Feb. 24

Los Angeles, Jan. 7.

Busby Berkeley paid $95,000 to settle seven damage suits against him, outcome of traffic crash in Santa Monica, in which three persons were killed. Agreement was reached out of court. He had been sued for $250,000 in aggregate.

Jury had been sworn to hear the suits, and first witnesses were called in court when attorneys reached the settlement. Berkeley's attorneys said he did not wish to contest the suit for he wanted to do what he could to aid the bereaved and injured persons, although he did not feel responsible for the accident, which involved his car and two others last Sept. 8. It was said that an insurance company would cover part of the settlement and that Warners, Berkeley's present employer, would advance the remaindcr.

Berkeley was tried on a charge of second degree murder as result of the crash. The jury disagreed, and a second trial on the same charge is skedded for Feb. 24.

McGowan's 1st Feature

Hollywood, Jan.

Paramount's 'Too Many Parents' goes to Robert McGowan. It's the first feature for the former Our Gang director.

N. Y. TO L. A.

Henry Fonda.
John E. Otterson.
June Clayworth.
Danny Danker.
Herb Polesie.

L. A. to N. Y.

Jerry Fairbanks.
Edward Butcher.
Fred Kohlmar.
Mont Westmore.
Harold Hopper.
J. J. Murdock.
Bill Bacher.
Genevieve Tobin.
Mary Phillips.
George Givot.
Joe Brandt.
Rex Cole.
Gene Rodney.
Robert Ritchie.
Ira Uhr.
Adrienne Ames.
Charles Buckley.
Mary Gateson.
Leonard Spigelgass.
Jack Fier.
Joan Blondell.
Hy Daab.

Inside Stuff—Pictures

While the Loew, RKO, Skouras and Randforce circuits in Greater New York signed contracts for this year with Local 306, New York Operators, the de luxe houses are planning to go along for the rest of the year on the same basis as before. The de luxers and Local 306 are both satisfied with this situation and neither is asking for signed contracts. Next September, the de luxe houses such as the Music Hall, Paramount, Roxy, Rivoli, etc., will talk a new deal directly with 306 instead of through the so-called managers' committee which, it was claimed, didn't push for as good deals as it might have.

Local 306 has not as yet worked out a scale for independent operators but expects to get around to this shortly. In addition to preferring to wait until Joseph D. Basson, reelected president, and other o cers are inducted into office today (8), it has been hoped that the proposed merger with Empire and Allied could be consummated before an indie scale is effected.

Following the merger, one scale to apply for all independents, whether they have been employing 306 or the rival (Empire-Allied) ops, could be set if agreeable to all sides. Under the merger, it is understood, however, that houses now employing Allied and Empire members will retain them in their posts after they become 306 operators.

Recent reports from St. Louis have credited Fanchon & Marco with starting a new price scrap. But when Harry Arthur was there four weeks ago he called on Fred Wherenberg, president of the MPTOA in eastern Missouri and southern Illinois, to assist him in getting the nabes to hold their matinee prices to 6 p. m, as per an agreement earlier in the season. Most of the nabe houses were extending the matinee tariff to 7:30 p. m., which practice F&M abandoned when it bought the new product and signed to hold matinees to whatever hour the nabes would.

Arthur also appealed to Ben Reingold of Fox, Joe Garrison of Universal, Bill Feldstein of United Artists, and Clarence Hill of Columbia, to advise the nabes they were violating their contracts with the late matinee hour and that unless the hour was returned to its rightful spot Fanchon & Marco would up its matinees to meet the competition. After three weeks F&M raised its change time to 7:30 p. m., whereupon the stories started.

Certain people are getting into the habit of having the same seats reserved at Radio City Music Hall, N. Y., with seats set aside for such steady customers for performances indicated. Hall's mez reserved section gets such a play on certain pictures even at $1.65 a seat, that it is interesting operators of other deluxers who feel that perhaps some fans would patronize their houses more frequently, too, if they knew they could walk in and have seats waiting for them rather than stand in lines. Experience of the Hall has been that frequently a picture which doesn't do a good gross on its total engagement, gets a tremendous play on reserved seats from the carriage trade. One such picture was 'The Scoundrel.'

New electron tube which may enable man to see through the dark and prove a great aid to airplane pilots regarding fog was demonstrated in St. Louis last week by Dr. V. K. Zworykin and Dr. George A. Morton, both from Radio Corporation of America laboratories. Demonstration took place at a session of the American Association for Advancement of Science.

Possible use of the new discovery for motion pictures was revealed in first test. Films projected, or focused, on the tube were converted from light rays into electrons. After electrons had passed through the tube, they reproduced the pictures in enlarged form on a screen.

Charging that the French scientist, Louis Pasteur, practiced cruelty on animals during his experiments in developing anti-rabies serum, antivivisectionist crowd is yelping at Warners and Paul Muni for glorifying his life in the picture, 'The Story of Louis Pasteur.'

Criticism is not directed at anything shown in the film, but merely on the ground that Pasteur should not have been made a hero. Research by Warners writers, Pierre Collings and Sheridan Gibney, who did the script, and by Muni refutes accusation of cruelty against the scientist in his humanitarian laboratory efforts.

The Baedecker Travel Guide, which circulates among tourists, uses stars in rating places of interest to the traveler. It has been using this star system for 14 years and in all that time has given four stars less than a half dozen times, this rating going for such sights as Grand Canyon, Niagara Falls, Lookout Mountain, etc. N. Y. Daily News, tab, which brought star ratings to picture reviews, uses four stars, also, as its top value guide.

Universal contradicts reports that Bill Tilden, the tennis champ, walked out on his contract to appear in 'The Amateur Racket.' Tilden quit the Coast to go east for his pro tennis tour, but the picture is not slated until March 1.

News dispatches said Tilden became 'incensed' at the picture's delay, but execs said script was only finished about time Tilden had to scurry eastward.

Twentieth-Fox, unable to get hotel rooms, had to accommodate 200 members of the 'Under Two Flags' company in tents and private homes when the outfit went on location at Palm Springs. About 2,000 will make the next location trek to Yuma, Ariz.

Same company is having a tough time lining up Chinese cast for 'Charlie Chan at the Circus.' Most of Orientals are tied up in Metro's 'Good Earth.'

Strong sentiment among exhibitors, large and small, in favor of the 2,000-foot reels, is revealed to several of the major distributors who have made a check of sentiment in the industry. Larger spools are scheduled to be placed in use early this summer. Expense of making change-over at the exchanges throughout the U. S. still remains a source of considerable worry to several of the bigger distributing companies.

New sound recording unit recently invented in Vienna has been sent to Karl Freund, Metro director and cameraman on the Coast. System uses entirely different method than present photographed sound track, as recording is accomplished through deposits of iron dust on track for catching sound.

Device has been turned over to Douglas Shearer and Metro sound engineers for research and testing.

Part of the deal under which Herbert J. Yates, head of Consolidated Film Industries, takes over 100% control of Republic, is that W. Ray Johnston, president of Repub, retires from the picture business for five years. Johnston stays another year with Republic under the agreement reached. Understood he will probably go into some other business after stepping out of Rep.

Because American and British film producers are profiting from past experience and making 'better pictures,' censorship rejections at the hands of Canada's eight censor boards during 1935 were down approximately 66⅔% over the '34 figure, according to a survey just completed by Colonel John A. Cooper, president, Motion Picture Distributors & Exhibitors of Canada.

Dr. ichard Burton, who has addressed more than 30,000 persons at

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SHOW BIZ BILLS UP AGAIN

Publix-Singer Mpls. Feud Over Stage Show Policies; Dailies' War

Minneapolis, Jan. 7.

New year starts here with some strong animosities and plenty of indications that a good old theatre war and several other fights are brewing. After starting the current season in apparent accord, Publix and Singer circuits at this moment are on the outs.

Publix reputedly took umbrage because the Orpheum, the local Singer house, spotted in a Bowes short during the week that the Bowes amateur unit played the Minnesota and then, on the week before Christmas, advertised that patrons attending the last evening showing of 'In Person' on the final day would be privileged to remain and witness a preview of 'If You Could Only Cook.' It was claimed this constituted double featuring in violation of an unwritten agreement tabooing dual bills.

Now Publix has booked in two name stage hands at the Minnesota directly ahead of Wayne King at the Orpheum. King engagement had been announced by the Orpheum for several months, for week of Jan. 31. At the eleventh hour, it's alleged Publix spotted Ina Ray Hutton and her band the week of Jan. 17 and Waring's Pennsylvanians week of Jan. 24 into the Minnesota. The Singer bunch is plenty riled.

Up to New Year's week, working under an unwritten agreement, Publix theatres and the Singer house had no conflicting stage shows and maintained a minimum top of 55c. for stage shows. On New Year's week, however, the Publix Minnesota and the Singer Orpheum both had flesh-and-blood and now it looks as though the war is on.

Hard feeling exists, too, between the Journal and Tribune over 'best picture' contests. For the past several years the Journal has conducted such a contest for readers. In December, a few weeks in advance of the time when the Journal always announces its contest, the Tribune sprang one along almost identical lines. Despite the fact that the Tribune this time got the jump, the Journal also went through, as usual, with its contest. Both newspapers are offering theatre passes as prizes.

STILL HUDDLING ON VOLUNTARY FILM CODE

Representatives of various major producing-distributing companies in the last few weeks have been conferring individually with Major George Berry, NRA official designated to work out some form of voluntary code enforcement in the industry, at Washington. Main confab which Berry had arranged fizzled when different industry spokesmen differed drastically with the former NRA executive. No definite action was taken by picture officials after these later conferences.

It was pointed out at these and other conferences that legal matters would come under the Federal Trade Commission surveillance and other subjects would be handled by the Dept. of Commerce under the new skeletonized NRA set-up. W. P. Farnsworth, who formerly had charge of the Amusement Code administration, has had his scope of activities enlarged to include banking and insurance business.

Fleming Ill, 'Earth' Waits

Hollywood, Jan. 7.

Continued illness of Victor Fleming is holding up start of 'Good Earth,' Irving Thalberg production for Metro.

roducer is expected to replace Fleming with W. S. Van Dyke, who just completed direction of 'Rose-Marie.'

Camels Coming

Hollywood, Jan.

Twenty camels have been rounded up for 20th-Fox's 'Under Two Flags' for scenes in the Arizona desert.

Other three camels in Southern Cal. were too old for the trek.

8 N. Y. INDIES SUE 306 OPS. FOR $650,000

Suits for damages aggregating $650,000 have been brought in the N.Y. Supreme Court by the owners of eight independent moving picture theatres against Local 306, Moving Picture Machine Operators' Union. The owners charge the local has injured their business to that extent by picketing, coercion and intimidation. The theatres are located in Manhattan, Brooklyn and Queens.

In the complaint the eight members of the Independent Theatre Owners' Association, Inc., accuse Joseph Basson, individually and as president of the local, with causing them trouble since Jan. 1, 1934, when the owners refused to accede to demands that they employ local members and also to pay exorbitant sums to supply operators.

It is also charged that the local displayed false and misleading signs in front of the theatres; that they threw stench bombs into the houses during the showing of pictures and caused riots necessitating in the calling of police protection.

The filing of the eight individual actions became known Tuesday (31) when Justice Bernard L. Shientag denied a motion made by the plaintiffs to consolidate the suits. The Court suggested the plaintiffs might withdraw the original actions and file one general complaint. It was indicated this suggestion would be followed.

In the actions, damages of $100,000 each are asked by the Globe theatre, Fifth avenue and 15th street, Brooklyn, and the Sanders theatre, Prospect Park West and 14th street, Brooklyn.

The others, each asking $75,000, are the Colony, Jackson Heights, Queens; Park, Columbus Circle; Liberty, 234 West 42nd street; Times Square theatre, 219 West 42nd street; Central, 1559 Broadway, and the Globe, Broadway and 47th street.

Independent Theatre Owners' Association has a membership of 300. Since the break with the local, the complaining owners claim, the local has used intimidation, coercion and terrorism in attempting to force the owners to employ its members. The local, among its demands, has insisted the plaintiffs employ two of its members to man each projection booth. Instead of meeting the local's demands, the owners have been employing members of a rival union, the Allied Motion Picture Operators' Union, and, the plaintiffs declare, they have been paying higher wages than Local 306 demands.

Lee, Weeks' Sales Swing

rthur A. Lee and George W. Weeks are on a sales swing for Gaumont-British.

Will be gone a fortnight or so, covering the Buffalo, Pittsburgh, Philly, Cleveland and Cincinnati territory.

CARRYOVERS FROM CONGRESS OF 1935

Lots of Business, but Short Session Hoped for—Duffy Bill Most Likely to Pass

MASS OF STATUTES

Washington, Jan. 7.

Hoping for a short session but facing a terrifying pile of work and many red-hot issues, Congress returned to work Friday (3) to hear from President Roosevelt that the New Deal has made marked progress and that conditions are steadily improving.

Giving few cues about his legislative desires, the President told the legislators in his annual message that, judging from present outlook, no new taxation will be necessary this year and that outlays for unemployment relief can be tapered off because of booming business.

Chief threats to industrial freedom from legislative difficulties are insistence of the American Federation of Labor on the O'Mahoney bill requiring Federal licenses for all individuals engaged in interstate commerce and the Black-Connery measure limiting the work week to 30 hours. The Administration, from all appearances, has abandoned the last vestige of hope of resuscitating the dead NRA, but A.F.L. pressure for new business control legislation is increasing.

Unless President Roosevelt throws his support behind these twin labor proposals, neither the Black-Connery bill nor the O'Mahoney proposition is believed likely to become law.

A new statute requiring Government contractors to observe Federal labor regulations will be pushed and probably will get on the books before the end of the session. This proposition, however, has been extensively modified since last summer and if enacted probably will not cause much trouble.

A mass of bills pertaining to radio, as well as numerous proposals touching on films, are still on the calendars of the two houses, but representatives of the various amusement industries are doubtful that any—save possibly the Duffy copyright law—will make progress.

Copyright Revision

The copyright revision measure, which passed the Senate last year

(Continued on page 13)

U. S. Starts 2d Statistical Survey Of Amus. and Broadcasting Industries

Washington, Jan.

Second Governmental effort to compile statistics picturing the economic importance and condition of the amusement and broadcasting industries got under way last week when thousands of enumerators began counting noses for the 1935 census of business.

New survey will cover the same ground as the 1934 quiz but will be more intensive, Census Bureau officials announced, in order that more complete and more informative figures may be obtained. Special effort is planned to remedy deficiencies in the 1934 reports, which were far short in regard to the number of film theatres and the gross box office business and which omitted broadcasting stations in more than half of the states.

Preliminary reports probably will not be available for at least six months, while corrected final figures are not due until near the end of the year. The field work, being supervised by trained census employees in charge of white-collar workers from relief rolls, probably will be cleaned up inside of three months.

Trendle's 13th Theatre

Detroit, Jan. 7.

Continuing expansion policies, United Detroit Theatres Corp. has added two more houses to its chain with acquisition of the Regent and the Rosedale, nabes. George W. Trendle (UD) runs four big houses downtown. With completion of a new 1,500-seater on northwest side, group's total will be raised to 13.

The Regent, a 2,300-seater, and the Rosedale, 1,000 capacity, were originally opened by the late William Klatt and since his death operated by Mrs. Ida Klatt.

J. L. M. Schwartz and Vincent Sullivan, both on executive staff of Fisher theatre for several years, were named this week manager and assistant manager, respectively, of the Regent, 2,300-seater nabe, acquired last week by United Detroit Theatres chain which now has 13 houses, including four downtown.

Vernelle V. Ward appointed manager of the Rosedale, 1,000-seat nabe.

Major Studios Swing to Closed Shop, No Trouble; Browne on Coast

7.

was inaugurated in the major studios Thursday (2) for crafts coming under jurisdiction of the five International unions signatory to the basic studio agreement.

Switchover from open shop basis within the gates of the studios was accomplished without difficulty, and although each worker of the various affiliated locals was supposed to carry a union card, labor representatives did not make this condition mandatory at the start, and will not attempt to flag any worker without credentials for a few weeks.

Smoothness of the change, besides co-operative attitude of both the studio o cials and union representatives, proved a surprise to many observes who expected trouble to arise at launching of the proposition within the studios.

On the same day (2), the International Alliance Theatrical Stage Employees returned to the basic studio agreement, after being out since the strike in 1933. Four studio locals of the IA regain recognition of the producers, cameramen (outside of firsts), operators, laboratory workers, and local 37, which includes grips, stage carpenters, props and lamp operators.

President George Browne of the IATSE is on the ground to see that everything functions smoothly, so far as his locals are concerned. Abe Muir, International V. p. of the carpenters' union, is also in town to supervise swing of his locals to closed shop basis.

Accent on Dixie

Hollywood, Jan. 7.

Frank Melton spent a year trying to lose his southern accent.

Now he's cast as a Tennessee reporter in 'The Return of Jimmy Valentine' at Republic.

Nat'l Ad Campaign On RKO's 'Dream' Riles Hub Dailies

Boston,

RKO picture department has thrown Charles W. Koerner, New England division chief, into a local muddle with the Hub newspapers by allocation of advertising of 'Dream Too Much.' The Herald-Traveler got the juiciest appropriation, Inc., specifically 4,800 lines, inaugurated with a double-truck in the Sunday Herald Dec. 29, an unprecedented smash here in show biz advertising, and the other Hub papers which fared not so well squawked.

These protested to Koerner, whose hands are tied and who could only fry on the local griddle. He is in New York this week, ostensibly to show the RKO picture ad department the evidence of the turmoil stirred up in Beantown.

Post allotted a two-paragraph review to the Lily Pons pic; and Sunday (5) gave each RKO house a five-line reader.

KINCEY-WILBY STARTS IMPROVEMENT PROGRAM

Kincey-Wilby (North Carolina) string of theatres is laying plans to improve houses and for possibly some new sites for building. There has been some scattered construction projects determined upon by K-W within the past six months.

The North Carolina Theatres, Inc., the N. C. group in which Kincey-Wilby and Paramount are partners, declared a dividend a couple of weeks ago at a meeting in Atlanta.

PIX EXPECT TO LICK N.Y.C.'S 2% SALES TAX

Although exhibitors are complaining in advance, following decision by distributors to pass on a 2% New York City sales tax on film 'rental' to them, distributor attorneys are confident they can defeat assessment of the tax if forced by the city.

Following argument of a test case brought by the City of N. Y. against United Artists, the city held that the tax on film rentals was to be levied but before anyone starts paying the tax the matter will be taken up by a board of review between now and Jan. 20. Three people, all connected with the NYC sales tax department, will constitute this board.

If the decision is against the distributors, they will have to start paying the tax but, it is promised, will go into the Appellate Division in that event on a writ of certiorari. Defendants have 30 days after the board's decision on the tax in which to appeal to the Appellate Court.

Rafferty, Driscoll & O'Brien, represent United Artists in the test case brought by the city more than six months ago and delayed until now.

'Melody' Lingers On

Hollywood, Jan. 7.

Scripting of Metro's 'Broadway Melody of 1937' has been sidetracked temporarily.

Sid Silvers and Jack McGowan, writing the yarn, are collaring with Cole Porter on the studio's revue based on 'As Thousands Cheer.'

RKO SALES REPS HUDDLE

RKO traveling sales representatives held a powwow on distribution of RKO product at the home office over the weekend with A. A. Schubart, manager of the contract department; J. P. Skelly, in charge of branch operations, and Mike Poller, head of the playdate department.

Road reps out of the home office who attended were William McShea, Elmer Sedin, Ned Clarke, Emmett Chasman, Ray O'Brien, J. J. Schnitzer and R. E. Helms.

Biggest New Year Biz Gives L. A. 1st Runs $130,000; Grid, Roses Pic Aids Par to $32,000; 'Blood' 31G

Los Angeles, Jan. .
(Best xploitati Chinese-State)

New year wns inducted plenty okay with the local group of first run houses having the best business in their history for comparative stanza; combined e will run around $130,000.

All of the houses with the exception of the Four Star had special new year openings as well as scale tilting; the Paramount went to a $1.65 top for its special show and had a preview of the current pic besides a stage show. Orpheum charged a similar price with a special stage show; State got $1.10 top for a straight pic show and other houses hopped from 55 to 83c for the night.

Paramount is leader of the pack on the week and will wind off with around $32,000, which figure was considerably speeded through addition to the program of the Stanford-Southern Methodist football game Friday (3); shots not distributed by newsreels this year, which helps here.

Warner houses clipped over the $31,000 mark with 'Captain Blood' which stays at the Hollywood and Downtown after a big initial start. Chinese and State will do close to a total of $25,000 with 'King of Burlesque,' while the Lily Pons opus, 'I Dream Too Much,' at the Pantages and RKO shows promise of getting a combined $21,000.

Top exploitation honors went to the State and Chinese for merchandising 'King of Burlesque.' Houses used transcriptions of song numbers on nine local stations; gave away 10,000 festive hats at each theatre; used street trailers having phonograph records playing the tunes.

Estimates for This Week

Chinese (Grauman) (2,028; 30-40-55)—'Burlesque' (20th). Off to a corking start New Year's eve and settled down to fairly good pace with take around $12,100 for seven and a half day's run. Last week, 'Littlest Rebel' (20th). For the six and a half day jaunt did very good with an even $12,500.

Downtown (WB) (1,800; 30-35-40)—'Captain Blood' (WB). Nothing will stop this from hitting a great $15,500 on the first stanza. Last week, 'Dangerous' (WB). Came through a little short of calculation to a $5,200 finale.

Four Star (Fox) (900; 30-35)—'Mister Hobo' (G-) (2nd week). Holding up nicely and, aided by holidays, will wind up with around $3,800, profit. Last week; much bigger than figured to a windup of around $5,200.

Hollywood (WB) (2,756; 30-35-40-55)—'Captain Blood' (WB). A whale of an attraction for the house which, aided by New Year's eve take, brings it to the $16,000 mark on first week. Last week, 'Dangerous' (WB). Slowed up last two days of run but good with an even $6,100.

Orpheum (Bdwy) (2,270; 25-30-35-40)—'Without Regret' (Par) and vaudeville. Starting off with a $1.65 special New Year's eve show, then adding Leo Carillo to the stage contingent; will hit a big $9,500 on the week. Last week, 'Paddy O'Day' (20th) and vaude, not so forte; but profitable at a $6,000 count.

Pantages (Pan) (2,700; 25-35-40)—'I Dream' (RKO). Pan is filling again, for this Pons opus is sure to hit around the $11,000 mark, great. Last week, 'Sylvia Scarlett' (RKO). Not up to anticipated take, finishing with around $6,300.

Paramount (Partmar) (3,595; 30-40-55)—'Collegiate' (Par) and stage show. Biggest week in a long time and a good way to induct the new year. Bill augmented by exclusives of Pasadena Tournament of Roses parade and Stanford-SMU game. Sure to draw a swell $32,000. Last week, 'Mary Burns, Fugitive' (Par) and stage show, came through better than expected to a $23,700 windup, marvelous.

RKO (2,950; 25-35-40-55)—'I Dream' (RKO). Lily Pons pic here not as strong as in Hollywood, but will windup with nice profit at $10,000. Last week, 'Scarlett' (RKO). Disappointing at $5,000.

State (Loew-Fox) (2,024; 30-40-55)—'King of Burlesque' (20th). Coming through in nice style and should provide neat profit with a $12,500 draw. Last week, 'Rebel' (20th). Plenty oke with a windup that tallied $14,700.

United Artists (Fox-UA) (2,100; 30-40-55)—'Rebel' (20th). Moved over from the State and getting all the kids on vacation so sure to draw more than double the regular weekly trade in getting around $7,000. Last week, 'Mutiny' (MG). Fourth week, which established a house run record, proved great at $5,200.

1st Runs on Broadway

(Subject to Change)
Week of Jan. 10

Capitol—'Riff Raff' (MG).
Center — 'Ah, Wilderness' (MG) (3d wk).
Music Hall—'Sylvia Scarlett' (Radio) (3).
Paramount—'Rose the Rancho' (Par) ((7).
Rialto—'Cri pic' (Rep).
ivoli—'Ghost (London).
Roxy—'Invisible Ray' (U).
Strand — 'Captain lood' (WB) (3d wk).

Week of Jan. 17

Capitol—'Rose-Marie' (MG).
Center—'King of Burlesque' (20-Fox) (15).
Music Hall—'Strike Me Pi (UA) (16).
Paramount—'Rose Rancho' (Par) (2d wk).
Rialto—'Crime of Dr. pi' (Rep) (2d wk).
Rivoli—'Ghost Goes West' (London) (2d wk).
Roxy—'Charlie Chan's Secret' (20-Fox).
Strand—'Ceiling Zero' (WB) (18).

Meroff-'Sylvia' Big $16,000, K.C.; 'Rancho' $10,000

Kansas City,
(Best Exploitation: Midland)

All first runs, except the Tower, got away on the current week New Year's eve, with the roughest, wildest, gayest crowd on the street the town has ever seen. The Newman and Mainstreet opened with their new shows at 7.30 and were soon capacity; the Mainstreet changing its policy for the evening, only, to reserved seats, for two performances, at $1.10 top.

Loew's Midland held 'Two Cities' until 11 o'clock and then cleared the house for the start of 'Riff Raff.' No reservations were made, but admission tickets had been sold in advance and the street in front of the house was jammed; in fact a near riot as street cars were stalled, motor cars blockaded, and a surging mass of people trying to reach the box office. Police and theatre attachees were helpless. Had the house opened with its new show early two capacity crowds would have been handled instead of the one for 'Riff Raff. The celebrators did not want the other show.

With Benny Meroff's revue added to 'Sylvia Scarlett,' the Mainstreet is going strong and with its New Year's start will hang up a nice gross. At the Newman, 'Rose of the Rancho' is also doing nicely, helped a lot by this being Gladys Swarthout's home town. She made a personal appearance between trains Sunday evening.

The Uptown will have one of its best weeks for months with 'King of Burlesque,' being held for 10 days.

The Tower held to its regular schedule as to opening last week and cleaned up with a special New Year's eve show, which added $1,000 to its regular weeks take.

For 'Riff Raff' Manager McManus of the Midland, fairly plastered the papers with huge ads; used thousands of special heralds which were distributed by $4 chain stores; given sweet tie-ups in department store display ads; had numerous stills of the picture in prominent department store locations, and many radio spot plugs.

Estimates for This Week

Mainstreet (RKO) (3,200-25-35-50)—'Sylvia Scarlett' (RKO) and Benny Meroff's revue. Going strong, likely to return $16,000, nice. Last week 'Dream Too Much' (RKO), $8,000, pretty good.

Midland (Loew) (4,000; 35-40)—'Riff Raff' (MG). Going steady after a big holiday eve opening and is slated to get $16,500, good. Last week 'Two Cities' (MG) suffered the final night, but turned in a sweet $16,800.

Newman (Par) (1,900; 35-40)—'Rose of Rancho (Par). Could not handle the customers New Year's eve which has the house on the way for around $10,000, big. Last week 'Bride Comes Home' (Par), six and a half days, $6,000, OK.

Tower (2,200; 25-35)—'Could Only Cook' (Col) and stage show. Many like flesh at popular prices; expects close to $8,000, good. Last week 'Remember Last Night' (U) with extra New Year's show $8,800, fine.

Uptown (Fox) (2,040; 25-40)—'King of Burlesque' (Fox) and 'Navy Wife' (20th), dual. Headed for a swell $10,000 for 10-day run. Last week 'Littlest Rebel' (20th) four days, $4,700, perfect.

Carl Freed-'No Mercy,' $8,000; 'Scarlett' 6G, Harlow $6,800, Indpls.

Indianapol , Jan. 7.
(Best Exploitation: Lyric)

'Show Them No Mercy,' aided considerably by a vaude bill featuring Carl Freed and his harmonica band, is setting the pace for the week with a healthy $8,000 at the Lyric. 'Collegiate' will probably touch $7,400 at the Indiana, which is also okay. 'Riff Raff' at Loew's is set to finish with a good $6,800, while 'Scarlett' adds the Circle to the money class with its prospective $5,900. Apollo trails the pack somewhat with a fair $4,500 expected on 'Monte Carlo.' In general, there is an encouraging activity around the downtown box o ces.

A special screening two weeks in advance for 1,000 members of federal, state, county and municipal law enforcement agencies helped exploit 'No Mercy.' Lyric crew also obtained a special radio tieup for several days prior to the invitational preview to select citizens to attend the advance showing. Bold use of the kidnapping angles in all phases of the campaign as well as a comparison of the story to the Weyerhaeuser case helped attract the natives. Outdoor posters, bumper strips, and a special front also featured the campaign as well as extra plugging received by having Freed's harmonica band from the Lyric's vaude bill on several radio programs and special appearance at the local Press Club.

Estimates for This Week

Apollo (Fourth Ave.) (1,100; 25-40)—'Monte Carlo.' (20th). Moderately good at $4,500; Colman popular enough. Last week 'Bright Eyes' (20th) ended up second week with last minute spurt that brought gross to okay $4,000.

Circle (Katz-Feld) (2,600; 25-40)—'Sylvia Scarlett' (RKO). Hepburn and Cary Grant splayed up above title, all right at $6,000. Last week 'Dream Too Much' (RKO) very slow at $3,300.

Indiana (Katz-Feld) (3,100; 25-40)—'Collegiate' (Par). Joe Penner equal with Oakie and rest of cast; business okay at $7,400. Last week 'Bride Comes Home' (Par) ended up five day holdover session with $3,000, mild.

Loew's (2,800; 25-40)—'Riff Raff' (MG). Harlow and her brownette hair strongly emphasized; take good at $6,800. Last week "Two Cities' (MG) finished better than it started, good $7,600. Sub-zero weather held down its opening days.

Lyric (Olson) (2,000; 25-30-40)—'No Mercy' (20th) and vaude. Well-exploited, this bill is receiving favorable comment and will register a healthy profit at $8,000. Last week 'Pacific Fleet' (WB) and vaude excellent $9,250.

HEAT AND YULE SLUMP HIT AUSTRALIAN B.O.'S

Sydney, Dec. 14.

Tropical heat and the Yule slump had managers go into a huddle for new fare. Was originally thought that 'Midsummer Night's Dream' (WB) and 'Three Musketeers' (RKO) might last over Yuletide, but such was not to be and these two move out next week.

'Curly Top' (20th) looks like the best bet right now, although 'Escape Me Never' (B.D.) swings into its 12th week and oke.

So-so bills include 'Flying Trapeze' (Par), 'She Gets Her Man' (U), 'Here's to Romance' (20th) (third week), 'Cuckoo in Nest' (G-B), 'Music Is Magic' (20th) and 'Personal Maid's Secret' (WB).

Melbourne, Dec. 15.

Current bills include 'China Seas' (M-G), 'Crusades' (Par), 'Old Kentucky' (20th), 'Into Your Dance' (WB), 'Lamps of Chine' (WB) and 'Heart's Desire' (B.I.P.).

New Zealand, Dec. 14.

Biz is very good here now, with 'The Three Musketeers' (RKO), 'Men Without Names' (Par), 'Last Days of Pompeii' (RKO) 'Murder Man' (M-G) and 'The Glass Key' (Par) current.

'2 Cities' in 2 Hub Spots, $40,000; 'Bride'-Spitalny 27G, 'Pons' 20G

Nat'l First Runs

Jan.
ilk Way,' Orph, Ll., Jan. 31; Denham, Denv., ' ride Comes Home,' cago, Chi., Jan. 10.
'Soak the Rich,' L., Jan. 24.
'Collegiate,' Jan. 10.
'Anythi Denv., Jan. 23; 31.
'Rose of the Rancho,' Par, Y., Jan. 8; Denham, Denv., Orph, St. L., 31.

RKO

'I ream Too uch,' Orph, Denv., Jan. 8; Carolina, Southern Pines, N. C., 9; Arcade, Princeton, N. J.

COLUMBIA

'If I 'Could Only Cook,' State, Syracuse, Jan. 8; Orph, Sioux City, 10; Riveria, Scranton, 18; Los Angeles, L. A., March 11.
'Dan Matthews,' Grand, Albany, Feb. 21.
'Lone Wolf Returns,' ijou, Springfield, Mass., Feb. 13.

UNIVERSAL

'Magnificent Obsession,' Hipp, Cleve, Jan. 10; Maj, Col, 10; Keith, Dayton, 10; Des M. Des M., 10; Hollywood, Ft. Worth, 10; Maj, Houston, 10; Tower, K. C., 10; Tennessee, Knoxville, 10; Strand, L'ville, 10.

'Riff Raff' and 'Collegiate' Both $13,000, Prov'd'ce

Providence, Jan. 7.

Swell business in town. Exhibitors plenty happy over grand grosses rolling in since holidays. Unusual slant is that every house in town is doing business, in some instances grosses almost treble of normal. Coin is pretty well distributed, and that is something more to talk about considering that grosses are pretty well over $10,000 all around.

Jockeying bills still going on, houses switching to suit whimsies of the natives. Program changing has been so screwy that it is really remarkable grosses have held up as well as they have. Going back to regular openings still seems to be far away. Some stands are playing current bills eight days to bring them back regular openings, but at other stands it's anybody's guess as to what will happen.

Attractions are plenty forte everywhere. Product is the best town has had in months, and the natives are certainly patronizing more than one theatre if the grosses reported here and there are any criterion.

It's a toss-up which house will take first honors, as closely are the grosses linked together. No one seemed to give a hoot for ballyhooing their bills, probably depending upon the holidays to bring the coin up to a respectable mark. Much money spent on newspaper advertising, but as for pepping things up via extraordinary mediums it was taboo.

Shirley Temple's 'Littlest Rebel' is a holdover, moving from Majestic to Fay's. First week's gross reported to be $12,000.

Estimates for This Week

Loew's State (3,200; 15-25-40)—'Riff Raff' (MG). Ordinarily the marquee strength of this picture would soar things skyward, but opposish too great all around; picture in for indef run, with the aid of a bang-up midnight show and holiday gross should wind up close to the $13,000. Last week 'Two Cities' (MG) started strong but slipped a trifle to $14,700, but still big at that.

Strand (Indie) (2,200; 15-25-40)—'Collegiate' (Par). Getting plenty play, midnight show terrific, and this coupled with a steady pace should bring gross close to $13,000 for eight-day run, beautiful. Last week 'Red the Rose' (Par) and 'Spanish Cape Mystery' (Rep) surprised everyone by copping off $7,500 nice.

RKO Albee (2,500; 15-25-40)—'Dream Too Much' (RKO) and 'Red Salute (UA). Early start and nice comment should bring this one close to $12,000 for eight days. House returns to vaudeville policy Thursday. Last week 'Sylvia Scarlett' (RKO) and 'Baldpate' (RKO) soured plenty for so-so $6,000 gross.

RKO Victory (1,600; 10-15-25)—'Scarlett' (RKO) and 'Baldpate' (RKO). Doing much better here than at sister house only a block away down Main street; pace indicates that house will come close to $3,500 for the week.

Majestic (Fay) (2,200; 15-25-40)—'Capt. Blood' (WB). Should come through with $9,000 for the week, one of the only two houses in town sticking to regular Friday openings, and taking a chance with the public. Last week 'Littlest Rebel' (20th) jammed them in for a nice $12,000 gross, double of what it has been for the last couple of months at this stand.

Fay's (2,200; 15-25-40)—'Rebel' (20th) and vaudeville. Still going strong, second week gross should near $6,500; vaude helping plenty. Last week 'Man of Iron' (WB) and vaude grent at $7,800; New Year's Eve mirnight show with $1 to helping nicely.

Boston, Jan.
(Best Exploitation: Loew)

'Two Cities,' day and date at State and Orph, making the biggest splash here, at $40,000 pace. 'Capt. Blood' on basis of bango-day-date week at Par and Fenway wins a holdover at both spots.

'Bride Comes Home' will ring home about $27,000 at the Met, with aid of Phil Spitalny's orchestra on stage.

'Dream Too Much' not very awake at the Memorial, so $20,000 will have to satisfy. Keith-Boston more hopeful at $26,000 prospects, relying on stage strength.

Plenty of interest in here in battle between Boston Post and Keith publicity office as result of alleged discriminatory planting of $26,000 worth of national ad copy on Pons pic. Post got short end of deal, along with other papers, except Herald-Traveler, and now, RKO story planters are reaping no harvest in Post pages.

Loew office had something to sell on 'Two Cities' and started early on the job. Fed prelim stuff to local papers three weeks in advance and climaxed with a roto strip in Globe, half-page pictorial in Post, and half-page in Transcript book section. Augmented paper splash with good national campaign, radio transcription and song-guessing contest tieup, and broke a precedent by planting a poster in the public library, to supplement ambitious book-mark tie-up.

Estimates for This Week

Met (M&P) (4,200; 35-50-65)—'Bride Comes Home' (Par) and Phil Spitalny on stage. A cheery combo, indicating strong $27,000. Last week 'Collegiate' (Par) and Dave Apollon on stage zoomed to good $26,000, with aid of New Year's midnite show, at $1.10, and holiday bullishness.

State (Loew) (3,200; 25-35-40-50)—'Two Cities' (MG). Developing into attractive b. o. at $20,000. Women bolstering matinee take. Good possibility of h. o. here and at Orph for six-day week to bring houses back to normal Thursday openings. Last week 'Wilderness' (MG) and 'Only Cook' (MG), dual, held up satisfactorily to $15,000 finish.

Orpheum (Loew) (3,000; 25-35-40-50)—'Two Cities' (MG). A prize package, aiming at $20,000, very good. 'Wilderness' (MG) and 'Could Only Cook' (MG), double, pleased at $16,500.

Keith Memorial (RKO) (2,900; 25-35-50) — 'Dream Too Much' (RKO). Good but not socko, despite tremendous national ad backup. Played four shows New Year's Eve, then ran at moderate pace; indicates $20,000. Last week 'Sylvia Scarlett' (RKO) and Edward MacHugh, gospel singer in person, collected fair $11,500.

Keith-Boston (RKO) (2,300; 35-50-65)—'Another Face' (RKO) and stage show headed by Jane Froman. Aiming at good $26,000 for eight days, including N. Y. Eve show. 'Devil's Island' (Col) and stage show hit adequate $21,000 last week.

Paramount (M&P) (1,800; 25-35-50)—'Capt. Blood' (WB), single (2d week). Will romp home with about $10,000. Single bills exceedingly rare at this spot, and last week's $13,500, ditto.

Fenway (M&P) (1,600; 25-30-40-50)—'Capt. Blood' (WB), single. Earned a second week, which will hover around $5,000; opening week bullish at $7,200.

Scollay (M&P) (2,700; 25-35-40-50)—'Littlest Rebel' (20th) and 'Stars Over Broadway' (WB), dual. Auger grandiose $8,000, including midnite show. 'Chan's Secret' (20th) and 'Splendor' (UA), dual, moderate $5,000 last week.

Chi Mgs. Panicked by H. O. Mobs; Burns and Allen-'Whipsaw' $45,000; Bowes, 21G; 'Dream' 38G in 10 Days

Chicago, Jan. 7.

(Best Exploitati Palace).

Throw the red ink out of the window. Zooming out of the cellar like a Texas gusher, the grosses are rushing way up with the biggest set of figures seen around this town in the past 12 months.

Trend is back to the loop, after a year of strictly neighborhood show shopping by the Chicago public. With smacko box-office attractions splashed over the marquees, the public is once more loop-conscious, and the downtown sector is getting enough play to keep every house, big and small, happy.

The Balaban & Katz Chicago, flagship of the circuit, which for months has been going along at a $22,000 average, last week suddenly veered into the profit column. With a flash of names, it smashed out a carousing $39,000 and this week will push through to a walloping $45,000 with 'Whipsaw' and a Burns and Allen unit.

Over at the Palace they are up to the neck in shekels, with the money-making 'I Dream Too Much' plus a Ken Murray-Lillian Roth vaude bill grinding the till to the tune of $38,000 for 10 days. At the Oriental it's a Major Bowes unit with a Jane Withers picture on the screen leading the way to $21,000.

John Joseph is the head man on exploitation currently because of the spread in the dailies and on the air for the Palace show.

Estimates for This Week

Apollo (B&K) (1,200; 25-35-55)—'Mutiny on the Bounty' (MG). Back to the loop for its fifth week after four great weeks at the United Artists. Will do around $3,500, fine. 'Mister Hobo' (GB) replaces here tomorrow (Wednesday). Last week 'Midsummer Dream' (WB) returned to the house for further two-a-daying and turned in an oke $7,800 for the repeat date.

Chicago (B&K) (4,000; 35-55-75)—'Whipsaw' (MG) and a smash Burns and Allen unit. Doing five and six shows daily. Heading for mighty $45,000, biggest take in months. Last week 'Frisco Kid' (WB) zoomed to $39,000 on the New Year's Eve session, powerful.

Garrick (B&K) (900; 25-35-55)—'Monte Carlo' (20th). Ronald Colman flicker will make it two fine weeks, finishing to a good $4,000 for the second session. Last week was great at $8,900. 'Frisco Kid' (WB) slated to replace tomorrow (Wednesday) for additional looping.

Oriental (B&K) (3,290; 25-35-40)—'This Is Life' (20th) and Major Bowes unit on stage. House riding into the big coin figures again with a sturdy $21,000, which means steady sidewalk holdouts. Last week, New Year's prices jacked 'One Way Ticket' (Col) to $27,600.

Palace (RKO) (2,500; 35-55-65)—'Dream Too Much' (RKO) and vaude. Started out on New Year's Eve with two shows at $2.20 for reserved seats, which meant a $9,000 take there, and going on into a 10-day ride which will bring a splendid $38,000 into the till. Last week 'Sylvia Scarlett' (RKO) managed a neat $21,800 between Xmas and New Year's.

Roosevelt (B&K) (1,500; 35-45-65)—'Rose of Rancho' (Par) will make it 10 days from Dec. 31 and closing on Saturday (11) when 'Night at Opera' (MG) arrives. Picture got a play only on New Year's Eve, with the entire ride not counting to more than $11,000, flabby. Last week 'Collegiate' (Par) with 'Little America' (Par) on the same weak level for 10 days, garnered around $11,300.

State-Lake (Jones) (2,700; 20-25-30-35-40)—'Last Night' (U) and vaude. House is on the right side by a wide margin currently at $12,000. Last week 'Music is Magic' (20th) rose with the entire loop boom to $16,700, terrific.

United Artists (B&K-UA) (1,700; 35-45-65)—'Splendor' (UA). Will make it two weeks and deeamp tomorrow (Wednesday) to make room for 'Captain Blood' (WB). Not a money flicker, heading to so-so $10,000 for its final week after a fairish $11,200 on initial session.

B'ham Biz Perks

Birmingham, Jan. 7.

Another week of splits, brought in to get back to the original opening dates before the holidays.

Business getting back to normal, too, after the biggest Christmas business in years. Department stores tickled pi k.

Estimates for This Week

Alabama (Wilby-Kincey) (2,800; 30-35-40)—'Collegiate' (Par), and 'Littlest Rebel' (20th), split. Looks for nifty $12,500. Last week, 'Top Hat' (RKO) $7,500, good for holiday season.

Ritz (Wilby-Kincey) (1,600; 25-30)—'Splendor' (UA) and 'In Person' (RKO) and Universal traveling unit for auditions on stage. Split week, $3,700 for the two pictures, moderate. Last week, 'Mary Burns' (Par) and 'Splendor' (UA) $3,000.

Strand (Wilby-Kincey) (800; 25)—'Beat Band' (RKO) for three days, $600, light. 'Keeper of Bees' (Mono) $3,000, pretty good, considering long run.

Empire (Acme) (1,100; 25)—'Kids and Queen' (U). At $2,500, light. Last week, 'Stella Parish' (FN) $3,000, good.

BROOKLYN B.O.'S BUSTLE WITH BIG BIZ

rooklyn, Jan. 7.

(Best Expoitation: Paramount)

It's been nothing short of terrific at Fabian's Paramount where 'Captain Blood' is holding sway and mopping up plenty at the b..o. ever since Xmas Day. It is estimated that the Paramount grossed $40,000 for the first seven days, cracking the 'G Men' record which was $28,600.

'Capt. Blood' record is particularly noteworthy in view of the heavy opposition from 'Two Cities' at Loew's Met and the Temple flicker at the Albee. Met, however, proved no dud judging by the steady patronage. 'Cities' is in its second week now with 'Splendor' and 'Perfect Gentleman' due Friday.

Strand, too, in the money for a change, with 'Show Them No Mercy' and '$1,000 a Minute.'

Exploitation by Joe Lee on 'Blood' called for 100 24-sheets spread around town, advance and current; essay and crossword puzzle contest first week in weeklies for adults in five gazettes; color contest for school kids in weeklies; synopsized yarn in one of the Long Island dailies; radio contests and plugs on local ether outlets; 50,000 heralds in advance billing pie and world premiere, tieup with Grossett and Dunlap on novel in local bookstalls; advance heralds to all boys' adventure clubs in Brooklyn, Long Island and Greenpoint, etc.

Estimates for This Week

Paramount (4,000; 25-35-50)—'Captain Blood' (WB) (2d week). Doing amazing biz at all performances. House played to 101,222 people first seven days, grossing $40,000, new record under present policy. Biggest day's gross was New Year's Day when b.o. took in $7,400. Another $24,000 is anticipated at b.o. on nine days until Friday, when 'Bride Comes Home' (Par) comes in.

Fox (4,000; 25-35-50)—'One Way Ticket' (Col) and 'Dance Band' (FD). Doing fairish biz, around $12,000. Will open Thursday morning with 'Could Only Cook' (Col) and 'Mimi' (FD).

Loew's et (3,400; 25-35-50)—'Two Cities' (MG) (2nd week). Bringing in shekels, fine $16,000; first week $25,000.

Albee (3,500; 25-35-50)—'Little Rebel' (20th) and 'Another Face' (2nd week). Nice $16,000; last week $19,000, good.

Strand (2,000; 25-35-50)—'No Mercy' (20th) and $1,000 a Minute' (Rep) (2nd week). At $9,000 fine; last week $13,000, great.

'COLLEGIATE' VERY RAH-RAH 6½G, L'VILLE

Louisville, Jan.

(Best Exploitation: State)

All downtown houses, with the exception of the National, saved their thunder for New Year's Eve openings, most of them springing their new product at midnight, with no upping of the admission price. National boosted ad ish to $1 top for special midnight show of 'Follies de Paree.'

'Riffraff' looks to be the town's leader, with Harlow fans forming in a steady line at the b.o. New Year's Eve show a big boost, and take should land around $7,000. Several other unusually strong pictures which opened N. Y. E. were 'Collegiate' at the Rialto, which has all indications of taking $6,500, while 'Dream Too Much' at the Brown did not receive the warm reception expected from the critics.

'King of Burlesque' is making things hum at the Strand's wicket, and seems headed for a $3,500 and more if breaks are right.

Mary Anderson's 'Capt. Blood' a holdover from previous week is still getting the shekels and should wind up the present stanza with around $3,000.

Loew's State out-advertised the bunch on its 'Riffraff' picture, and put plenty of pressure to selling the show.

Estimates for This Week

Loew's State (3,000; 15-25-40)—'Riffraff' (MG). Will snag best money in town, well over $7,000 mark. Holiday opening and weekend should turn the trick. Last week 'Two Cities' (MG) grossed $6,500, okay.

Rialto (4th ve) (3,000; 15-25-40)—'Collegiate' (Par). Looks like good bet to garner $6,500 despite unpleasant weather. After storm slush making it pretty hard for pedestrians and autoists to navigate, and these handicaps will militate against b.o. grosses. Last week 'Littlest Rebel' (20th) on holdover did a nice $5,200.

Brown (Ind) (1,500; 15-25-40)—'Dream Too Much' (RKO). Pons opus no rave with the public and pace disappointing; probably not over $1,900. Last week 'Annie Oakley' (RKO) limped in with a weak $1,800.

Strand (4th Ave) (1,500; 15-25-40)—'King of Burlesque' (20th). Flynn Stubblefield spread himself on elaborate front which is attracting attention from Fourth Street, town's main stem. Holiday and weekend will give house neat $3,500. Last week 'Bride Comes Home' (Par) not particularly potent, and wound up with around $2,700.

Mary Anderson (Libson) (1,000; 25-40)—'Capt. Blood' (FN). Vying for honors on the street, and getting nice returns from holiday trade and corking exploitation. Will be okay at $3,000. Last week same film grossed a neat $3,600.

National (Ind) (2,400; 15-25-40)—'Forbidden Heaven' (Rep) and vaude. Flesh attractions proving to be consistent draw, with films decidedly on the weak side. Midnite matinee New Year's eve will swell the holiday gross, and momentum should carry house to a nice $4,500, leaving a good margin over the nut. Last week 'Dizzy Dames' (Lib) and Follies de Paree good for $4,000, oke.

Alamo (Ind) (900; 15-25)—'Transatlantic Tunnel' (GB) and 'Whispering Smith' (20th), dual. Getting fair results at $1,500. Last week 'Rainmakers' (RKO) and 'Thunder In Night' (20th), dual, splitting with 'Stormy' (U) and 'Atlantic' (Col), dual, got a better than average play $1,600.

Fancy B'way B.O. Pace Continues; 'Obsession,' 10 Days, $135,000; 'Bride' With Loma Orc, 36G, 2d Wk; State 27G

(Best Exploitation: Par)

The new year started off right on Broadway. Only hangovers the managers have from the New Year holiday is from staying up all night accommodating the big crowds. Par ground until 6:30 a. m., Jan. 1, the State until 6, the Riv until 5, the Roxy until 4, Cap and Strand to 3, and the Radio City theatres until 2 a. m., with people literally pushed into the theatres.

The take for some houses New Year's eve alone ran to more than $15,000 at prices which ranged from $1.10 to $1.50 a seat. But there was plenty of money to be spent this year, and a majority of good shows on which to spend it. A natural drop in business occurred right after New Year's, but on the whole far away from stopping the whistling that came with the holidays.

Most houses brought in their new pictures Christmas morning (25), with second weeks of new attractions on tap for the New Year drain. The Roxy, which brought in 'First Girl' Friday (3) for what looks like an okay $31,000, got the benefit of both Xmas and New Year's on 'If You Could Only Cook,' and on nine days soared to $62,500.

Music Hall brought in 'Magnificent Obsession' Dec. 30 for 10 days, and on that run through tonight (Wed.) will hit around $135,000. It had gotten over $150,000 on 11 days of 'Littlest Rebel' through Xmas (Dec. 19-30). 'Bride Comes Home' and Casa Loma orchestra at the Par took out $55,000, huge, on its first week, and on the second, ending last night (Tues.), was expected to end at $36,000. Loma orchestra, plus the Onyx Club Boys (including Mike Riley and Ed Farley, who wrote 'Round and Around'), opened on a special $10 preview last night (Tues.) under auspices of Mrs. Vincent Astor, for benefit of Musicians Emergency Fund. Show is in for nine days, but may hold longer.

Both 'Captain Blood' and 'Two Cities' stepped out like lions on Xmas day. Former is proving stronger at box office and stays third week at Strand on current pace (2d wk.) of around $35,000. It got $44,300 first seven days. 'Cities' mounted a big $50,000 first week at Cap, and expects around $30,000 on second. Stays two more days, 'Riffraff' in Friday (10).

'Ah, Wilderness' is maintaining a strong pull on its second week at the Center at around $26,000, and stays third week, starting today (Wed.). First week a fancy $37,000. 'Fang and Claw' piled 'em into the new Rialto for $12,000 first week, and on second, ending this afternoon (Wed.) will be about $9,000. Stays until Friday night (10), when in comes 'Crime of Dr. Crespi,' or longer.

State hit a new high over New Year's at $1.50 prices on holiday eve, getting $41,500 with '. Igni at Opera' and Ed Sullivan on stage. This week house continues strong, looking $27,000 or over on 'So Red Rose' and Harry Richman.

'Dangerous' will be about $16,000, mildish, on second week at Riv, ending today (Wed.) and goes out tomorrow, 'Ghost Goes West' opening Friday (10). 'Ghost' is in tentatively for three weeks, with the Chaplin 'Modern Times' opening, originally Jan. 16, set back. Thus this UA high-termer will not conflict with Goldwyn-UA's Eddie Cantor picture, 'Strike Me Pink,' which opens at the Music Hall Jan. 16.

Paramount, with its campaign plugging the 'Round and Around' song currently used by the Casa Loma outfit, as well as the authors of the number, who opened last night (Tues.), did a remarkably good publicity - advertising - exploitation job. A large amount of important space was grabbed during the past week for benefit not only of current show, but the advance bill as well.

Estimates for This Week

Astor (1,012; 25-35-55)—'Annie Oakley' (RKO) (2nd week). Went on the holdover through New Year's, getting over $6,000. First week, with picture off mighty strong, $12,000. 'Last of Pagans' (MG) in on a preview last night (Tues.).

Capitol (4,620; 25-35-55-85-$1.25)—'Two Cities' (MG) (2nd week). Wound up second week last night (Tues.) at around $30,000 and stays but two more days, 'Riffraff' (MG) taking tenaney Friday (10). First week 'Cities' was over $50,000, big.

Center (3,525; 25-35-55-85-$1.10)—'Wilderness' (MG) (2nd week). Doing swell here, getting $37,000 first week and around $26,000 on second ending last night (Tues). Holds over. 'King of Burlesque' (20th) follows.

Hollywood (1,553; 55-$1.10-$1.65-$2.20)—'Dream' (WB). Closed Sunday night (5), getting $7,200 on its final (14th) week. House is dark with no succeeding attraction set.

Palace (1,700; 25-35-55)—'Littlest Rebel' (20th) and 'Bway Hostess' (WB), paired. Doing pretty well, maybe over $9,000. Last week 'Dream Too Much' (RKO) and 'Another Face' (RKO), helped by New Year business to over $10,000.

Paramount (3,664; 25-35-55-85)—'Bride Comes Home' (Par) (2nd week) and Glen Gray Casa Loma Orchestra in pit. Show has what it takes and on holdover week in neighborhood of $36,000, fine. First week was tremendous, $55,000. Loma band, with Onyx Club Boys added, stays on with 'Rose of Rancho' (Par) which had preview last night (Tues.).

Radio City Music Hall (5,989; 40-60-85-99-$1.10-$1.65) — 'Magnificent Obsession' (U) and stage show. Came in Dec. 30 for 10-day run and on that stretch around $135,000, excellent. House ran six shows New Year's eve. Prior attraction, 'Littlest Rebel' (20th), on 11 days, stronger, shading $150,000.

Rialto (750; 25-40-65)—'Fang and Claw' (RKO) (2nd week). Moderately rated animal picture benefited from holidays, getting $12,000 Xmas week and around $9,000 on holdover ending today (Wed.). Stays until Friday night when 'Dr. Crespi' (Rep) opens or longer.

Rivoli (2,092; 35-55-75-85-99)—'Dangerous' (WB) (2nd week). With opposition tough against it only $18,200 first week, but comparatively much better on holdover at around $16,000. Stays until Friday (10) when 'Ghost Goes West' (UA) opens.

Roxy (5,836; 25-35-55)—'First A Girl' (GB) and stage show. Doing fairly good, $31,000 or over. 'Could Cook' (Col) on nine days through both holidays, a magnificent $62,500.

Strand (2,767; 35-55-65-85)—'Capt. Blood' (WB) (2nd week). Ended its second week last night (Tues.) at strong pace of around $35,000, after first week of $44,300, smash. Stays third week.

State (3,450; 35-55-75)—'So Red Rose' (Par) and vaude headed by Harry Richman. Business aw. above average at $27,000 or better. Last week house hit new high by round $100, etting $41,500, with 'Night at Opera' (MG), perfect picture for New Year crowds, and Ed Sullivan revue on stage.

Auto City Vibrates Beaucoup B. O., Lukas-'Bride' $28,000, 'Obsession' 29G

Detroit, Jan. 7.

(Best Exploitation: Fox)

Box-offices zooming again, with New Year's Eve takes swelling the grosses at several downtown houses. Neck-and-neck scramble for top coin honors is on this week between Fox and Michigan, with standees and turnaways marking openings at both spots.

Behind good exploitation with strong local angle on author of book, 'Magnificent Obsession,' is pulling in a terrific $29,000 this stanza at Fox, while Paul Lukas, coupled with 'Bride Comes Home,' looks good for about $28,000, swell, at the Mich. Latter flicker was given early preview New Year's Eve.

'Dream Too Much' opened niftily New Year's Eve at RKO Downtown, continued fine next day and Thursday, but started cooling off Friday and will stagger in for at least $8,000, pretty good. 'Peter Ibbetson' at UA didn't even get a good start Thursday (2) and will be lucky to cross the line with $5,000, okay however. UA brought in 'Captain Blood' for 'surprise preview' New Year's Eve at 65c. top and filled; will hold film out until regular release.

RKO goes back on temporary combo policy this Friday (10) with 'Broadway Hollywood Restaurant Revue' on stage plus 'Mr. Hobo' on screen. Also has Wayne King booked for week starting Jan. 17, as opposish to Clyde Beatty's animal act at Fox and 'One Hour With You' revue at Michigan.

After two bangup sessions at Fox, 'Rebel' moved into Adams this week and figures for another strong b.o., about $7,000. The Europa, German-film house, went into 'theatre of revivals' policy this week, leaving town minus a large downtown foreign-film house.

Not a whole lot of exploitation again this week; but of what there was Fox gathered the lion's share. Had nice tieup with book stores and department stores on 'Obsession,' Authur Lloyd C. Douglass being a Michigander. House also used extra ad space and sent special literature, etc., to ministers, doctors and nurses.

Estimates For This Week

Michigan (United Detroit) (4,000; 25-35-55)—'Bride Comes Home' (Par) with Paul Lukas heading vaude. Lukas not hurting biz and gross should hit around $28,000, terrific. 'Collegiate' (Par) plus Little Jack Little revue, turned in a swell $30,000 last week.

Fox (Indie) (5,000; 25-35-55)—'Magnificent Obsession' (U) with Weaver Bros. on stage. Pie is the thing and b.o. figures around $29,000, excellent. 'Littlest Rebel' (20th) (2nd week) plus amateurs, Molasses 'n' January, and Human Ford, did a jumbo $34,000 last week after grabbing a nifty $26,000 first session.

Downtown (RKO) (2,500; 25-35-55)—'Dream Too Much' (RKO). Started off great but slumped towards end and looks like about $8,000, okay. 'Scarlett' (RKO) gathered in another okay $10,000 last week. House resumes vaude temporarily Friday (10) with 'Broadway ollywood Restaurant Revue' due.

Adams (Balaban) (1,700; 25-40)—'Littlest Rebel' (20th) (3rd week). Shirley still packing 'em in after two hotcha sessions at Fox; $7,000, fine, due this stanza. 'Fang and Claw' (RKO) did swell $7,000 last week for eight days.

United Artists (UD) (2,000; 25-35-55)—'Ibbetson' (Par). Won't do over $5,000, not so bad. 'Two Cities' (MG) came across with a nice $15,000 last stanza.

State (United Detroit) (3,000; 25-40)—'Mary Burns' (Par) plus ' Ind Lady' (MG). Biz very good here this week, about $5,0 0. House hit $7,000 last week on 'Coronado' (Par) and 'Man of Iron' (WB).

SPOTTED WHODUNIT

Hollywood, Jan. 7.

'Murdered by an Aristocrat,' with Frank McDonald directing, is in production at Warners.

C st includes Margaret Lindsay, Lyle Talbot, Claire Dodd, John Eldridge and Richard Purcell.

Temple Tot Toddles Minnesota, Mpls., to $12,000; 'I Dream' $7,000

Inneapolis, Jan. 7.

(Best Exploitation: Minnesota)

This week brings a lull after last week's box o ce storm which pulled $48,000 into two loop theatres alone —a record for the past six years. Currently, Shirley the iggest magnet by and her 'Littlest Rebel' promises to put a sweet $12,000 into the Minnesota coffers.

With Burns and Allen on the stage, the Minnesota crashed through New Year's week to a stupendous $32,000, the biggest take this town has known since 1929. At the same ti the Orpheum, also havin a stage show, went over the top to the tune of $16,000.

'Whipsaw' has the State on the map and that house promises to shoot through to a neat $8,000, best in some weeks. Heavily advertised, 'I Dream Too Much' is off to a fair start at the Orpheum. Another strongly advertised film, 'La Maternelle,' is attracting some attention for the World.

Last week there were four stage shows in town and currently there is only one—the Gayety's stock burlesque offering. Numerous flesh-and-blood attractions impend, however.

A tie-up with one of the loop's largest department stores gives the Minnesota top exploitation honors. Store ran a three column 12-inch ad on 'Littlest Rebel,' distributed fan folders and had a full window display.

Estimates for This Week

Minnesota (Publix) (4,200; 25-35-55)—'Littlest Rebel' (20th) Temple's draw here the brightest of them all. With school vacation on, picture got fine start, despite bad weather. Coming after record New Year's week business, $12,000, or thereabouts, will not be so hard to take. Last week, 'Bride Comes Home' (Par) and Burns and Allen in person with stage show, $32,000, town record for over five years, phenomenal.

Orpheum (Singer) (2,390; 25-35-40) 'Dream Too Much' (RKO). Burg not so hot for musicals, but this one helped by critics' favorable comments. May reach pretty good $7,000. Last week, 'Sylvia Scarlett' (RKO) and 'Cocktails of 1936' on stage, $16,000, fine.

State (Publix) (2,240; 25-35-40)—'Whipsaw' (MG). Myrna Loy a real name draw here and it's telling at box office. House enjoying one of best weeks since Minnesota's reopening which has spelled killing opposition, en route to good $8,000. Last week, 'Ah Wilderness' (MG), $6,500, okeh.

World (Steffes) (350; 25-35-40-55)—'La Maternelle' (French). Mixed audience reaction; same goes for critics. Maybe 1,200, light. Last week, 'Scrooge' (Par), $900, light.

Time (Berger) (290; 15-25)—'Scarlet Pimpernel' (UA). Subsequent run, will do well to hit $900, so-so. Last week, 'Remember Last Night' (U), $800, light.

Lyric (Publix) (1,300; 20-25)—'Pacific Fleet' (WB). Blondell-Farrell mean something at this house, en route to good $2,500. Last week, 'It All' (MG), $1,800, light.

Uptown (Publix) (1,200; 25-35)—'Old Kentucky' (Fox), First neighborhood showing and good for very big $3,000. Last week, 'Mutiny' (MG), $3,200, big.

Century (Publix) (1,600; 20-25)—'Live My Life' (MG). Second loop run, good $3,000 indicated. Last week, 'Broadway Melody' (MG), second loop run, $3,500, good.

Aster (Publix) (900; 15-25)—'Hands Across Table' (Par) and 'Way Down East' (20th) second loop runs, 'Personal Maid' (WB), first run. Looks like good $1,200. Last week, 'Shaughnessy' (MG), second run, and 'Shir Cafe' (Par), first run,$900, fair, with second run film getting most of play.

N. H. HEY-HEY

lood,' $9,000—'Bride,' $10,000 'Rebel,' $11,500

New Haven, Jan.

(Best Exp! itation: Poli)

Nice holiday business all around. 'Two Cities' a holdover and will probably be followed by 'Rebel' for another extended runner. New Year's eve boosted prices helped fatten grosses at Poli's ('Rebel') and Roger Sherman ('Blood').

Getting kinda hard to dig up new exploitation angles on Shirley and Poli's relied on the old standbys for most of the campaign. Window cards, heralds inserted in film mags, menu sheets, overhead leader board, trailers in all local loew houses, photo of Shirley in toy store, co-op advs, window display of Temple dresses, Shirley Temple sundries, etc., were minor bally angles topped off with half-hour broadcast day before opening; advance lobby display of Shirley atop chimney waiting for Santa Claus, 24-sheet pasted to lobby floor and free Libertys with Shirley on cover.

Estimates for This Week

Paramount (M & P) (2,348; 35-50)—'Bride Comes Home' (Par) and 'Millions in Air' (Par). Big opening and building to swell $10,000 on nine days. Last week, 'Collegiate' (Par) and 'Nevada' (Par) grabbed a peachy $8,300.

Poli (Loew) (3,040; 35-50)—'Littlest Rebel' (20th) and 'Uncle Dudley' (20th). Looks like one of Shirley's boxoffice bests. Holiday prices and a midnite advanced price show helping to a sweet $11,500. Last week 'Two Cities' (MG) snapped out of a mediocre start to clinch better than $8,000; okay.

Roger Sherman (WB) (2,200; 35-50)—'Capt. Blood' (WB) and 'B'way Hostess' (WB). Riding to a big $9,000 on eight days. Last week 'Dangerous' (WB) and 'Hobo' (GB), no complaints at $7,200.

College (Loew) (1,565; 35-50)—'Two Cities' (MG). Holdover from Poli's last week, probably $4,200, satisfactory. Last week, 'Musketeers' (RKO) and 'Too Tough to Kill' (Col), slightly below expectations at $3,700, on 25-35 scale.

Balto's Strong Pix Offset Blah Weather; 'Wilderness,' $21,500

Baltimore, Jan.

(Best Exploitation: Hipp)

Snow, sleet and thaw in alternating doses again irritating the b.o.'s this week, but the flock of pix on tap have been hailed to have such glittering merits that they are managing to greatly overcome the wash-out weather, and are ringing up a round-robin of corking coining.

Century had best start in months with 'Wilderness,' interest being expended in it from opening performance. Some time since glowing advance reports of a flick have permeated the whole town as was case with this film; further the O'Neill play was well liked Hitler, and when crix lauded by proclaiming pic finer than play, mob marched to catch it in unabated swarms. Should soar up to socko $21,500.

Vaudfilm Hipp has 'Dream Too Much' on tap for nine days; started gally and holding up grandly, with prospects for swell $19,000.

Keith's getting crackerjack stanza out of 'Show No Mercy,' cinch for strong $6,000, also a best in months.

To Ted Rouston of the Hipp goes exploitative honors for the week, his hurrahing for Lily Pons in 'Dream Much' ferreting into multitude of media. Best buildup was a blog of star which ran in News-Post first four days of run.

Estimates for This Week

Century (Loew-UA) (3,000; 15-25-35-40-55-66)—'Wilderness' (MG) and vaude headed by Sylvia Froos. Zooming to $21,500, hot-ziggity. Last week, 'Two Cities' (MG) and vaude, better than $20,000, hey-hey.

Hippodrome (Rappaport) (2,300; 15-25-35-40-55-60)—'Dream Comes' (MG)—'Dream Too Much' (RKO) and vaude. Prancing nine days to swell $19,000. Last week, 'Sylvia Scarlett' (RKO) and vaude dipped under expectations to $13,000, mild.

Keith's (Schanberger) (2,500; 15-25-30-35-40) — 'Show No Mercy' (20th)—At least $6,000, succulent. Last week, 'Invisible Ray' (U) eased closing days into $4,800.

New (Mechanic) (1,800; 15-25-30-35-40-55) — 'Littlest Rebel' (20th) (3d wk)—This, third and final lap, limited to six days, which will pull fine $3,000. Last week, $4,600, nifty. Fact that house is still bustin' out with all sorts of exploitation keeping interest high.

Stanley (WB) (3,450; 15-25-35-40-55)—'Capt Blood' (WB) (2d wk). Still has plenty of that b.o. blood in its veins, making tracks to good $7,000, after the opening week vaunted $15,000, best bag o' bullion house has copped in two years.

OMAHA ON ICE, BUT BIZ OKE; 'DREAM' $5,800

Omaha, Jan. 7.

(Best Exploitation: Brandeis)

Break of the new year considerably changes the opening day schedules, but keeps flowing the stream of good films and money. Orpheum only house to get back on regular opening day-Friday-after a two-day interlude of vaude, the first in town in three months. 'Platinum Blonde' unit here New Year's Eve midnight and Wednesday and Thursday, and then house went back to straight picture fare Friday.

Contest for the lead as usual between Omaha and Orpheum, with Brandeis in for heavier recognition than the past two weeks. Omaha with 'Collegiate' on a New Year's Eve preview showing and holding for eight days gets the decision on strength of capacity opening which has every indication of holding. Orpheum with its picture bill will be in for very acceptable returns. Brandeis on a midwest premier of the new Lily Pons film likewise for eight days getting favorable returns.

Hiking of admissions for New Year's Eve shows helped at Omaha, where 55c was the gate for $1 for the Orpheum's stage show was judged to have held them off a little as nothing that steep has been asked here in moons. Brandeis broke its new program at 6 p.m. of the eve at no increase in prices.

Last week weather was a mighty factor flaying the city with two cold spells, one of which was also a blizzard, on opening days. Holiday biz okay but off from what was expected. Orpheum with Shirley Temple the nearest to steady, and Brandeis and Omaha under estimates.

Exploitation credits a bit scattered, but standout was the Brandeis on strength of newspaper ads, preview showing and general campaign which hit just the right snots to get the talk directed to the class appeal picture there. Omaha in the ken with a campaign notable for coverage.

Estimates for This Week

Omaha (Blank-Tri-States) (2,100; 25-40-55)—'Collegiate' (Par). On a special New Year's Eve showing at 55c and eight following days at the regular prices for some heavy money despite snow and cold varied. Capacity openings and good campaign sent this one up to around $9,500, good money in any seven to 10 days. 'Bad Boy' (20th) as a dual helps some. Last week 'Two Cities' (MG) disappointing. Seven days at $7,800, still good money and creditable with zero weather twice during the week. 'Little America' (Par) as second half of bill no help.

Brandeis (Singer-RKO) (1,250; 25-35-40)—'I Dream Too Much' (RKO). New Year's Eve opening gives it eight full days and a half. Week may total up to $5,800. More credit here too as this one is going it single feature. Last week 'Sylvia Scarlett' (RKO) and 'Devil's Island' (Col) held its own through the week, but couldn't overcome poor Christmas day opening due to weather; $4,200 not bad, but not good either.

Orpheum (Blank-Tri-States) (2,976; 25-40)—'Bride Comes Home' (Par). Gets this house back to regular opening Friday with 'I Live for Love' (WB) as a dual partner. Will more than hold its own, and $8,300 will be pleasing money. Stage show New Year's Eve and two days following with the eve show at $1 per head and rest of engagement at 55c top was mild, drawing $5,000 with 'Miss Pacific Fleet' (WB) as film fare in connection. Last week 'Littlest Rebel' (20th) was tops at $10,000 despite cold weather. 'Your Uncle Dudley' (20th) dual partner.

CINCY'S '36 B. O. DEBUT OKAY, 'CITIES' 21G

Cincinnati, Jan. 7.

(Best Exploitation: Shubert)

Maiden week of '36 okehs doksie for downtown exhibs, variance of weather over the week-end to the contrary. Best take currently on 'Two Cities,' which is chalking up $21,000 for the Albee on a nine-day stretch. 'Bride Comes Home' is ticketed for $14,000 on eight days at the Palace. Lyric is corralling $7,000 with 'Fang and Claw' and Keith's is pulling $6,000 on 'Dangerous.' 'Littlest Rebel' is fetching $10,000 in nine-day moveover stay at the Capitol.

Shubert, lone picflesh emporium, is having one of its high weeks with a $14,500 tug on 'Another Face' and the 'Bring on the Dames' revue. Stage attraction copped press laurels of the week, having a beauty contest tie-up with the Times-Star for ticket prizes, and a 'name-the-penguin' contest in the Post for cash awards. Troupe drew dandy notices.

Estimates for This Week

Albee (RKO) (3,300; 35-42)—'Two Cities' (MG). Nine days, Colman lugged in with a swell $21,000. Last week 'Dream Too Much' (RKO), replaced at 6 p.m. on seventh day to allow for New Year's Eve start on 'Cities,' $8,000.

Palace (RKO) (2,600; 35-42)—'Bride Comes Home' (Par). Eight days, $14,000, okay. Last week 'Littlest Rebel' (Fox) $16,000.

Shubert (RKO) (2,150; 35-55)—'Another Face' (RKO) and 'Bring on Dames' revue. Nice exploitation job on flame dance and penguin features of stage show and, with snappy title a b.o. builder-upper. Heavy biz in first half points to a bang-up $14,500. Last week same figure on 'Perfect Gentleman' (MG) and 'Hollywood Cabaret' unit, aided by two New Year's Eve performances on reserved seat plan at 75c-$1.10 scale, which fetched $3,800.

Capitol (RKO) (2,000; 35-42)—'Littlest Rebel' (20th). Transferred from Palace for nine-day run, $10,000, big. Last week 'Red the Rose' (Par), five days, $3,500, following $6,000 in first week.

Lyric (RKO) (1,400; 35-42)—'Fang and Claw' (RKO). Frank Buckley to $7,000, strong. Last week 'Mister Hobo' (GB), $6,500, big.

Keith's (Libson) (1,500; 30-40)—'Dangerous' (WB). Opened Saturday (4), 'Capt. Blood' (WB) being yerked after third day of holdover. Bette Davis toppling title of 'Dangerous,' which may hit $6,000, all right. Ten days of 'Capt. Blood $12,000.

Grand (RKO) (1,200; 25-40)—'Whipsaw' (MG). Returned to main line after initialing at Albee, whacking out $2,900, nice. Last week 'If I Had Million' (Par), reissue, $3,700, immense.

Family (RKO) (1,000; 15-25)—'Moonlight on Parade' (WB) and 'One Way Ticket' (Col), split. Average $2,200. Last week 'Spy Frontier' (Rep) and 'Payoff' (WB), separate, $2,300.

'La Vie Paree' Revue In Montreal Sends Loew's to Wow 18G

Montreal, Jan. 7.

(est Exploitation: Loew's)

First full week of 1936 has no very brilliant prospects for the main stems, with one exception, but that won't prevent January from being one of the biggest months of the year. This city wrists grosses up to the good old times.

Loew's will easily top the town with $18,000 gross at least, but it won't be on pix. 'Broadway Hostess' and 'Rainmakers' will get a fair slice, but the gravy will be for the vaude, 'La Vie Paree,' with 97 in troupe. Palace has 'Mary Burns' and 'Coronado' which might gross $10,000. Capitol with 'Bride Comes Home' and 'Red the Rose' should finish with $8,000. Princess is showing 'Could Only Cook' and 'Devil's Island' which ought to bring in $7,000. Cinema Imperial has 'Tout pour l'Amour' and 'Forced Landing'; look like $4,000. Cinema de Paris after a month's poor biz should pick up on 'Le Chant de l'Amour' and 'Les Dieux s'Amusent' to $1,200. At the St. Denis 'Dora Nelson' and 'Jeune Fille a Marier' should on latter do a fine $6,000. Nabes are all beginning to pick up.

One hundred and twenty-five 4-sheet posters, radio, street cars, stores and heavy press advertising are putting over show at Loew's big this week, with the Curtis-Finlay team using all their best cards to make the grade.

Estimates for This Week

Palace (FP) (2,700; 50)—'Mary Burns' (Par) and 'Coronado' (Par). Fair average combo and may reach $10,000, now that purses are beginning to pick up. Last week very disappointing, 'Littlest Rebel' (20th) took a dip to $8,000, largely due to ban on minors at theatres here.

Capitol (FP) (2,700; 50)—'Bride Comes Home' (Par) and 'Red the Rose' (Par). Should gross $8,000. Last week $6,000 on 'Collegiate' (Par) and 'Scrooge' (Emp).

Loew's (M. T. Co.) (3,200; 50)—'Broadway Hostess' (WB) and 'Rainmakers' (RKO), with 'La Vie Paree.' Cannot do much short of $18,000, a fine start for 1936, but most of it for the vaude. Last week 'Kids and Love' and 'Ship Cafe' (Par) with vaude, $9,000.

Princess (CT) (2,200; 50)—'Could Only Cook' (Col) and 'Devil's Island' (Col). Eight days showing on this bill should gross $7,000. Last week Arliss, 'Mr. Hobo' (GB) yanked Wednesday (1) and with 'The Clairvoyant' (rit) grossed $5,000.

Cinema Imperial (Ind) (1,600; 34)—'Tout pour l'Amour' and 'Forced Landing' (Emp). About $4,000, okay. Last week 'Nuit d'Amour' and 'Spanish Cap Mystery' (Emp), $3,000.

Cinema de Paris (Cinema Film) (600; 50)—'Le Chant de l'Amour' and 'Les Dieux s'Amusent.' Oke $1,200. Last week 'Nuit de Noces' and 'Vogue Mon Coeur,' $800.

St. Denis (Hostess)

Denver Hot; 'French Follies' Zooms 'Face' to $13,500, 'Mr. Hobo' Classy 4G

Denver, Jan. 7.

(Best Exploitation: Orpheum)

Denver first runs have snapped out of the Christmas dumps in fine shape and every de luxer running above average with Orpheum doing nearly three times average. The stage show is doing most of the pulling, 'French Follies' proving a strong magnet to Denver fans who have been without stage shows in first runs for some time. 'Capt. Blood' is doing great at the Denver with several standouts and goes to the Broadway for an extended run. Denham headed for more than double average, with 'Bride Comes Home;' Colbert still plenty strong draw here. 'Hobo' is being held two extra days at the Aladdin where Arliss, as always, is doing fine business. He will double average but it's a little below usual Arliss figure, strong competition keeping gross down. 'Littlest Rebel' doing fine at Broadway following whale of a week at the Denver. 'Could Cook' headed for a nice week at Paramount, above average.

Orpheum rates the best exploitation with an optical trick, whereby chorus girl is made to appear in fishbowl five inches in diameter stunt. It blocked sidewalk repeatedly during week.

Estimates for This Week

Aladdin (Huffman) (1,500; 25-35-50-60)—'Mr. Hobo' (GB). Arliss very strong at $4,000, twice usual average. Last week, 'Stars Over Broadway' (WB) above average, as did every first run house, with $2,500.

Broadway (Huffman) (1,500; 25-40)—'Littlest Rebel' (20th). Follows a big week at the Denver, and still very okay, $2,000. Last week, 'Paddy O'Day (20th) went some above average with $1,200. This house is located a few blocks away from the principal retail shopping district, but right next to several big hotels.

Denham (Cooper) (1,500; 25-35-40)—'Bride Comes Home' (Par). Colbert potent b.o. here and McMurray catching on; a big take at $8,500. Last week, 'Collegiate' (Par) copped $5,000, neat figure for this house, located two blocks from the main retail street.

Denver (Huffman) (2,500; 25-35-50)—'Capt. Blood' (FN) and stage band. Smash biz, $9,500. Last week, 'Littlest Rebel' (20th) copped $9,000 and earned promotion to the Broadway, as all good films go if they really make good in Harry Huffman's Denver theatre. And sometimes they go from the Aladdin to the Broadway, but often they stay a second week at the Aladdin, which is not as large as the Denver.

Orpheum (RKO) (2,600; 25-35-40)—'Another Face' (RKO) and 'French Follies' on the stage. Flesh unit panicking the natives; stage shows a novelty here and a rousing $13,500 is the b.o. response. Last week, 'Two Cities' (MG) really went to town, and with lines several times during the week, rung up a neat $10,000 in the till. Now if RKO had a neat setup like Huffman, 'Cities' might have secured a second week, but with a stage show coming in the film had to go out.

Paramount (Huffman) (2,000; 25-40)—'Could Only Cook' (Col).—Above average at $3,000, same as last week on 'Frisco Kid' (WB).

LINCOLN LULU

All Wickets Humming—'In Person' Strong $3,200—'Cities' $4,000

Lincoln, Jan. 7.

(est Exploitation: Lincoln)

Biz is back in stride again after a terrific New Year's eve pace, which saw six of the nine downtown houses packed on midnight shows and carrying the same force through the following holiday. Running nicely was 'In Person' at the Lincoln, which was boosted by two days of front page yarns on an orphans' New Year party which was sponsored by the theatres and newspapers. 'Two Cities' getting a goodly share of the play, too.

Newly made alignment with radio here by the newspapers and consequent relaxation of publicity restrictions on the entertainment field is looked upon with interest by the show boys. As yet it hasn't been decided whether the plugging of radio will be a slam or a boost to the pay amusements.

Indicative of better business conditions in general here is City Manager Jerry Zigmon's statement of improvement over the Xmas slump grossing of 1934. State as a whole has a good crop prospect, and that means biz all over.

Estimates for This Week

Colonial (LTC) (550; 10-15)—'Chan's Secret' (20th) and 'Frisco Waterfront' (Rep), split. Going swell to $1,000. Last week 'Fang and Claw' (RKO), 4 days, and 'East of Java' (U), 3 days, first week after Xmas, saw a neat $950 viewing inclement weather.

incoln (LTC) (1,600; 10-20-25)—'In Person' (RKO). elped by front page yarns and general plugging on way to $3,200, very good. Last week 'Dream Too Much' (RKO) a steady but not heavy grosser. Final tally in the neighborhood of $2,300.

Orpheum (LTC) (1,200; 10-15-20-25-40)—'It's a Great Life' (Par), 3 days, followed by 'Mary Burns' (Par), 4 days, first long run single feature for some time with Chic Meyers unit. Total should be near $2,900, good enough. Last week 'International Follies' and 'Uncle Dudley' (20th), 2 days; Hilton Sisters Revue and 'Coronado' (Par), 3 days; 'Virginia' (Par), 2 days alone; and Charley Mack's 'Monkey Shines' unit with 'Perfect Gentleman' (MG), 2 days; gross over the 9-day period $5,100, happiness money.

Stuart (LTC) (1,900; 10-25-40)—'Two Cities' (MG). Running good to probable $4,000 or better. Last week 'Littlest Rebel' (20th) in the money for $3,900.

Varsity (Westland) (1,100; 10-20-25)—'Could Only Cook' (Col). Up in a new kind of money with $2,000 in sight. Last week 'Dan Matthews' (Col) echoed in an empty house and cornered but $1,000, n.s.h.

'OBSESSION' IN BUFFALO A WOW $16,000

Buffalo, Jan. .

(Best Exploitation: Shea Houses)

Picture business is emerging currently from the holiday mix-up of scrambled features and split weeks and looks to be okay and better for the present stanza. Special midnight showings helped increase the grosses and keep the figures above the water line. Majority of houses are feeling drop-off since the week-end.

'Magnificent Obsession' at the Lafayette has developed into a heavy sock. All records for the house are going by the boards, the nearest approach being 'Sin Takes a Holiday' five years ago at 35c. top. Starting with New Year's Eve show the picture had been doing consistent turnaway business.

'Wilderness' at the Hipp is holding up nicely and the Buffalo show will probably hold its own.

The exploitation for the New Year's Eve midnight shows at the Shea houses was an outstanding feature of the week. Campaign was carried on for three weeks with plenty of extra newspaper space which gave all four downtown Shea first-runs a flaring start. Radio plugging helped as did also a string of co-operative tie-ups.

Estimates For This Week

Buffalo (Shea) (3,600; 30-40-50)—'Bride Comes Home' (Par). All right. May get up to $13,000. Last week, 'Littlest Rebel' (20th), in for 12 days prior to New Years, a neat $18,500 for the period; five days from Friday to New Year's Eve midnight show, $7,100.

Hipp (Shea) (2,400; 25-40)—'Wilderness' (MG). Very well liked by public and reviewers, steady business for what looks like over $10,000. Last week, 'Sylvia Scarlett' (RKO) took it on the chin for the lowest gross in town, $5,800.

Great Lakes (Shea) (3,400; 25-40)—'Riffraff' (MG). The 'new Harlow' ballyhoo does not seem to be selling this one which will likely do around $9,000. Last week, 'Two Cities' (MG) deserved all it got, excellent at over $14,000.

Century (Shea) (3,400; 25)—'King of Burlesque' (20th). First single feature at this house in many a moon, nicely at a pace of about $7,500. Last week 'Annie Oakley' (RKO) and 'Beat the Band' (RKO), double feature clicked over the holiday period for fine $6,800.

Lafayette (Ind.) (3,400; 25)—'Magnificent Obsession' (U). Far and away the outstanding attraction of the town and the best the house has had in years; near riot at probably over $16,000. Last week, 'Could Only Cook' (Col) did pretty well despite the title and the switch from double feature to single; left little to complain about at over $7,000.

PORTLAND'S PULL

Big Takes, Holdovers Strong—'Bride' Tops Town at $9,000

Portland, Ore., Jan. 7.

(Best Exploitation: Par-Orph)

Pushing a line of strong bookings further back for dates, UA held 'Two Cities' for a second week and maybe longer. 'Cities' ran up a big score during Xmas week and collected raves. Another big exploitation campaign was launched by the UA to plug its second week.

Two other pix also held following strong holiday openings. These were 'Night at Opera' at the Broadway and 'Collegiate' at the Orph. 'Collegiate' was moved to the Mayfair for its second stanza and doing nicely at that house.

Paramount closed a freak biz for 'Littlest Rebel,' opening to a poor pre-holiday trade and closing the second spasm to big returns. Paramount now has a winning combo for this week, 'Pacific Fleet' and 'Chan's Secret.'

General holiday biz in the burg was best for five or six years, with the b.o. barometer upped correspondingly to higher altitudes. All exploitation is getting heavier and the number of pix holding for a second stanza indicates good prospects for strong product.

Only leading houses in the dorp opening new pix this week are Evergreen's Orpheum and Paramount, which splurged additional exploitation on their double feature bills.

Estimates for This Week

Broadway (Parker) (2,000; 25-40)—'Night at Opera' (MG) (2d week). Going strong, $4,300 is dandy; first week closed for big $8,200.

United Artists (Parker) (1,000; 25-40)—'Two Cities' (MG) (2d wk). Running up another big score in its second stanza, close to $5,000, big, and may hold over. First week hit the big money for this house at $8,100.

Paramount (Evergreen) (3,000; 25-40)—'Pacific Fleet' (WB) and 'Chan's Secret' (20th). Good combo registering well and should clear above average for okay $6,000. Last week holiday trade put second week of 'Littlest Rebel' (20th) bigger than first week for that pic, grossing $9,500 on the fortnight.

Orpheum (Hamrick - Evergreen) (2,000; 25-40)—'Bride Comes Home' (Par) and 'Uncle Dudley' (20th). Combo tops the town for a big $9,000 and holding. Last week 'Collegiate' (Par) and 'No Mercy' (20th) ran up a strong score for this house, closing at $6,300, and moved to the Mayfair for the second week.

Mayfair (Parker - Evergreen) (1,400; 25-40) — 'Collegiate' (Par) (2d week). Going okay after first at the Orpheum. Should get $3,200. Last week 'Couldn't Take It' (Col) and '$1,000 a Minute' (Rep) did a fairish trade for six days to average $2,300.

TACOMA GOING STRONG

'Rebel' $4,000, ig $4,500

Tacoma, Jan. 7.

(Best Exploitation: Music Box)

Showmen report biz better here than in years, with the usual pre-holiday slump slight. Lumber demand is pepping employment in this sector.

New first run policy at the Blue Mouse, starting cold last week, surprised with nice takings.

Best exploitation at the Music Box for 'Rebel,' with a Shirley Temple jingle contest, heavily publicized in the News-Tribune.

Estimates for This Week

Blue Mouse (Hamrick) (750; 16-27)—'Chan's Secret' (20th) and 'Payoff' (FN) dual, heading for $2,300, okay. Last week 'East of Java' (U) and 'Calm Yourself' (MG) dual, $2,700, good.

Music Box (Hamrick) (1,400; 16-27-37)—'Rebel' (20th) and 'Uncle Dudley' (20th) dual, looks like a nice $4,000. Last week 'Frisco Kid' (WB) and 'Broadway Hostess' (WB) dual, $4,100, better.

Roxy (Hamrick) (1,300; 16-27-37)—'Night at Opera' (MG) and 'Pacific Fleet' (WB) reads like $4,500, big. Last week 'Thanks a Million' (Fox) and 'Couldn't Take It' (Col) dual, $5,200, immense.

Philly Frisky; 'Blood' $19,000, 'King Of Burlesk' $21,000, 'Riff-Raff' 10G

Philadelphia, Jan. 7.

(Best Exploitation: Stanley)

Philly's downtown film houses are slowly getting back to regular schedules and normal line-ups after the usual holiday scramble. On the whole, it may be said that business around the holidays was somewhat under expectations. Two snowstorms, one on top of the other, and generally bad weather conditions, undoubtedly had something to do with that.

'Two Cities,' an even bigger sensation than first indicated at the Boyd, is still riding along at a fast clip and ought to get four weeks in all. This week's figure, which includes the New Year's Eve midnight show, should be more than $25,000, and that's something to write home about. Last week's $30,000 was best for the Boyd in over two years, or since 'Little Women,' which is Boyd's tops.

'Cities' has a new rival, a block away, in 'Capt. Blood' at the Stanley, which Warners has been plugging heavily. It opened Tuesday at 5 o'clock in the afternoon, and hence its first week's figure includes the New Year's Eve trade. Rave notices, and although lack of names was an admitted handicap at first, natural holiday crowds passed the favorable word-of-mouth around, and 'Blood' will get a sound $19,000. Evidence that the management doesn't count on its staying powers is seen, however, in a new booking on Saturday ('Collegiate'), which means only a week and a half for 'Blood.'

'King of Burlesque' varied the usual procedure by opening at the New Year's Eve midnight show at the Fox, and, like every other downtown house, did a terrific trade at that time. In fact, Philly had its biggest New Year's Eve crowds in years, and whereas usually just a single midnight show is given, most of the houses put on a second (around 2 o'clock) this year. 'King of Burlesque' tapered off considerably after that start, but came back like so many others with big Saturday trade. It should get $20,000 or $21,000 on the week, and is holding over for two extra days so that house can get back to usual Friday change rule. There is some talk of another week for 'King.' 'Professional Soldier' is next.

The Earle, one house which has stuck to its usual Friday change policy, got off to a good start Friday with its new combo, although crix weren't enthusiastic about the bill, 'Baldpate' on screen and Nina Ollivette heading stage unit. However, $14,500 figured.

Aldine, where 'Dream Too Much' has been faltering rather badly, gets 'First a Girl' tomorrow (Wednesday). 'Dream's' second week won't be over $7,500. 'Riff Raff' at the Stanton is doing much better than most shows at house. It opened Tuesday and gets $10,000, well above house average, but, of course, including New Year's Eve special shows. House has been faring much better of late than for a year or more. 'Riff Raff' holds indefinitely.

Outside of 'Two Cities' thumping $30,000 last week, Earle's $21,000 for 'Miss Pacific Fleet' and N.T.G. was a standout.

Estimates for This Week

Aldine (1,200; 40-55-65)—'First a Girl' (GB). Opens tomorrow. 'I Dream Too Much' (RKO) getting only $7,500 in second week, ending today (Tuesday), after a disappointing $12,000 in first week.

Arcadia (600; 25-40-50)—'Whipsaw' (MG). Second run, $2,600. Last week, 'Wilderness' (MG), second run, $2,800, not what holidays should have given it.

Boyd (2,400; 40-55)—'Two Cities' (MG), (2d week). Still a riot and ought to get four weeks. Over $25,000 seen this week, with $30,000 last week.

Earle (2,000; 25-40-50)—'Baldpate' (RKO) and vaude, Nina Ollivette heading show. Notices m.s.g. Good start, then slipped, $15,500 figured. Last week, 'Pacific Fleet' (WB) and vaude, very nice $21,000.

Fox (3,000; 40-55-65)—'King of Burlesque' (20th) and stage show. Opened New Year's Eve midnight show; $20,000 or $21,000 seen, but only two-day holdover. Last week, 'Littlest Rebel' (20th) and stage show, swell $17,500 in five days.

Karlton (1,000; 25-35-40)—'Kind Lady' (MG). First-run for change, $4,000 seen. Short holdover expected. Last week, 'Crime and Punishment' (Col), second run, $2,300 in six days, not much.

Keith's (2,000; 30-40-50) — 'Another Face' (RKO). First-run, unusual here, too; won't get $2,500 if it lasts. Last week, 'Could Only Cook' (Col), second run, mild $3,000 despite holidays.

Stanley (3,700; 40-55) — 'Capt. Blood' (WB). Plenty of fine exploitation and great notices. Absence of names not hurting and holidays will give it good $19,000 first week; stays only a half week over. Last week, 'Bride Comes Home' (Par), $4,500 in three days before New Year's.

Stanton (1,700; 30-40-50) — 'Riff Raff' (MG). Well above house average and ought to get two fine weeks; $10,000 in its first, which ends today (Tuesday). 'Fang and Claw' (RKO) got expected $8,000, fairly good.

WASH. SIZZLES, 'COLLEGIATE' BIG $22,000

Washington, Jan. 7.

(Best Exploitation: Keith's)

Combination of good celluloid and usual after-Christmas boom is pouring cash into box offices like water this week. Prosperity returned with Christmas Day and smashed records New Year's Eve and day following.

Interesting angle is way all houses cleaned up with midnight shows New Year's Eve. All but two vaudfilm spots opened new pix. Every place turned 'em away and Palace, offering advance showing of 'Two Cities' week before regular debut, had to send reels down street to Columbia for overflow. Keith's was only house to up price, opening 'Dream Too Much' at 7 p.m. and charging 99c from 5:30 p.m. as against usual 55c. Same stunt worked last year and no squawks.

Keith's got break when Lily Pons arrived to sing at White House during showing of 'I Dream Too Much.' Manager Hardie Meakin rounded up reporters and photogs and mobbed her at station winning bally honors for week.

Estimates for This Week

Earle (WB) (2,424; 25-35-40-70)—'Collegiate' (Par) and vaude. Stepin Fetchit on stage plus light musicale makes combo that is succeeding even beyond theatre's power to explain; looks like swell $22,000. Last week 'Captain Blood' (WB) took big $20,000.

Fox (Loew) (3,424; 25-35-60)—'King of Burlesque' (Fox) and vaude. Al Schacht and Navara's orchestra some draw on stage, but Warner Baxter responsible for good $23,000. Last week 'Wilderness' (MG) plus Coogan-Grable on stage swell $28,000.

Keith's (RKO) (1,830; 25-35-60)—'Dream Too Much' (RKO). Headed for smash $17,000. Last week 'Sylvia Scarlett' (RKO) despite pannings by critics won big $13,000.

Palace (Loew) (2,363; 25-35-60)—'Littlest Rebel' (20th). Will collect big $12,500; first week good $18,000.

Met (WB) (1,853; 25-40)—'No Mercy' (20th). Critics went to town as they rarely do on gangster film and week will wind up with big $6,000. Last week 'Nevada' (Par) got kids over holidays for good $4,500.

Columbia (Loew) (1,263; 25-40)—'Old Kentucky' (Fox). Second week downtown will smash house repeat record with wow $8,000. Last week 'Thanks Million' (20th) got good $5,000 for third week on mainstem.

Belasco (Radin) (1,100; 25-35-50-70)—'New Gulliver' (Amkino) (2nd week). Held up to satisfactory $2,800. Last week same pic took good $3,800.

Cleve. Above Par, 'Cook'-Wayne King Big $25,000, 'Blood' $23,000, 'Bride' 20G

Cleveland, Jan. 7.

(Best Exploitation: Hipp)

All grosses 'way above average.

Best sharpshooting done by 'Captain Blood,' headed for a swell $23,000, rating it a place between the Palace's Wayne King—'If You Could Only Cook' combo; which looks like abang up $25,000, and 'Bride Comes Home,' slated for around a big $20,000 for the State.

Loew's State did some neat ballyhooing, but honors go to Hipp's book tie-ups for Sabatini story. Posters also unique while ushers in pirates' costumes and heavy newspaper plugs built it up the right way.

Estimates for This Week

State (Loew's (3,750; 30-35-40)—'Bride Comes Home' (Par). Opening on New Year's Day, well liked enough to indicate a handsome $20,000. Last week, 'Two Cities' (MG) cleaned up the town with $23,600.

Palace (RKO) (3,200; 30-40-60)—'Could Only Cook' (Col) and Wayne King on stage. Corking holiday show, with King's ork yanking 'em in to the tune of around $25,000 if not better. Last week, 'Dangerous' (WB) and Leota Lane in vaude carnival took $18,500.

Hipp (WB) (3,000; 25-40)—'Capt. Blood' (WB). Going like hot cakes for certain $23,000. Last week, 'Littlest Rebel' (20th) exceeded that, $24,000.

Stillman (Loew's) (1,872; 25-35)—'Two Cities' (MG). Second week, shifted from State after swell biz, doing same here by around $8,500. Last week, 'Red the Rose' (Par), above-par $5,500.

Allen (RKO) (3,000; 5-40)—'Littlest Rebel' (20th). Transferred from Hipp for a second week downtown, very okay at $8,000. Last week, 'Mr. Hobo' (GB) made $3,500.

Circle (Marmorstein) (1,900; 15-20-25)—'Red Salute' (UA). Hullabaloo caused by anti-communistic groups who picketed the theatre, makes sweet publicity for pix, guaranteeing $3,500, which is all right.

Magnificent Obsession

Universal release of John M. Stahl production. Stars Irene Dunne, Robert Taylor; features Chas. Butterworth, Betty Furness. Directed by Stahl; E. M. Asher, associate producer. Screenplay, George O'Neil, Sarah Y. Mason, Victor Heerman. From novel by Lloyd C. Douglas. Photog, John Mescall. At R. C. Music Hall, N. Y., 10 days, beginning Dec. 30, '35. Running time, 110 mins.

Helen Hudson	Irene Dunne
Bobby Merrick	Robert Taylor
Tommy Masterson	Charles Butterworth
Joyce Hudson	Betty Furness
Nancy Ashford	Sara Haden
Randolph	Ralph Morgan
Tony	Henry Armetta
Dr. Ramsay	Gilbert Emery
Perry	Arthur Hoyt
May	Inez Courtney
Mrs. Eden	Beryl Mercer
Ruth	Cora Sue Collins
Horace	Arthur Treacher
Dr. Rochard	Frank Reicher
Hastings	Purnell Pratt
Breezy	Lucien Littlefield
Dr. Preston	Theodore Von Eltz
John Stone	Frank Maye

'Magnificent Obsession,' Universal-John M. Stahl's fil ization of a long-time best-seller, is another in a recent crop of artistic film successes which is a credit to the industry on the whole, and which should also do its quota of good business. It's a strong woman's picture and a cinch for the matinee trade.

If its 110 minutes' running time makes it appear a bit sluggish, the sensitive and intelligent development and motivation of this poignant romance ultimately makes the initial lethargic progression appear justified. As tender a romance as 'Smilin' Thru,' and of the same highly sensitized texture—one reminding not a little of the other—Stahl has paced this Universal special in fine gait.

'Magnificent Obsession,' with its metaphysical theme of godliness and faith likewise seems to enter the exhibition arena at a psychologically appropriate period. Whether construed in relation to present-day world turmoil, or to a very limited sphere within the average auditor's immediate contacts, the spiritual background of 'Magnificent' is magnificent.

Stahl and his three-ply scripting battery of George O'Neil, Sarah Y. Mason and Victor Heerman, have captured the spiritual background of the 'infinite power' and projected it with considerable suasion and intelligence, never sacrificing or ever eclipsing the basic romance elements.

The fine restraint throughout, the excellent histrionics of almost every character, the projection of the puppets and the general aura, as a result, do much to sustain what are sometimes too obvious moments.

The basic marquee elements in motion pictures being what they are, it's patent that Irene Dunne and Robert Taylor, co-starred, must clinch for the finale, even though it was a drunken mishap by the wastrel (Taylor) which had something to do with the death of the venerable Dr. Hudson. Miss Dunne is the widow of Dr. Hudson, and Taylor's ultimate reformation is achieved because of the romantic attachment for her. That he becomes a Nobel prize-winner and a surgical marvel in six or seven years, finally achieving the restoration of her sight (after a high-powered battery of medical savants had previously failed to accomplish anything) is rather deftly skirted, for all the theatricalism of the basic elements.

In Paris, during this powwow of surgical marvels who held forth little hope for her sight, one of the high spots of the romantic sequences occurs when Taylor 'shows' Miss Dunne the sights of the gay French capital, through his eyes. The scene atop the Montmartre hill underneath the Sacre Coeur is a punchy sequence that exercises the femmes' kerchiefs.

The time lapse of six years during which Taylor is pursuing his medical studies as a brain specialist, and the final discovery of the long-ill woman in a Virginia retreat, culminating in a miracle operation, is the final heart-tug in a punchy sequence.

It's towards the final hour of this 110 minutes' footage that recognition of the cutting-room difficulties facing the U artificers come significantly to the fore. Difficulties in pruning, for footage acceleration in the forepart, are evident. Any untoward speeding-up might have defeated the general romantic structure and the natural motivation to faithfully plant all the detail.

Cast, cameraman (John Mescall) and the librettists, along with Director Stahl, rate all the bouquets coming their way for the combined good results of their total efforts. Besides the stellar pair, Charles Butterworth and Betty Furness in secondary prominence scintillate. Sara Haden is capital in a serious but not too sombre assignment. Ditto Ralph Morgan, who makes his semi-spiritual influence ring true. The rest are bits, but Arthur Treacher, again the butler with the Oxford brogue, and Inez Courtney in a maid bit more than sustain their limited opportunities.

Besides its general creditability to the industry, U has a box-office entity of no small caliber. It should capitalize on it handily. *Abel.*

FIRST A GIRL

(BRITISH MADE)
(Musical)

Gaumont-British production and release. Stars Jessie Matthews; features, Sonnie Hale, Anna Lee. Directed by Victor Saville. Scenarist, Marjorie Gaffney; songs by Maurice Sigler, Al Goodbert, Al Hoffman; dances, Ralph Reader; musical director, Louis Levy; camera, Glen MacWilliams. At Roxy, N. Y., week Jan. 3, '35. Running time, 78 mins.

Elizabeth	Jessie Matthews
Victor	Sonnie Hale
Princess	Anna Lee
Robert	Griffith Jones
McLintock	Alfred Drayton
Beryl	Constance Godridge
Goose Trainer	Eddie Gray
Saraphina	Martita Hunt
Singer	Donald Stewart

This English-made picture has certain appeal, several tuneful songs and nice backgrounds, but doesn't quite ring the bell. Film is deserving of consideration, but will not attract universally. Title is no asset and Jessie Matthews and Sonnie Hale have not attained sufficient popularity in America to surmount the story.

Miss Matthews is a manikin who neglects her duty to do a female impersonator a favor by appearing for him in a music hall, when he has lost his voice. She's a hit and so the hoax grows wild and becomes an involved affair, traversing the lengths of the Continent. It becomes a bit too involved from here on so that before the finish audiences may be just as amazed to determine who is personating whom. The situations, action and dialog take curious turns.

In men's clothing, Miss Matthews' charm is handicapped. Both she and Sonnie Hale perform in typical musical comedy fashion and are okay this way. When Miss Matthews sings or dances, she is what is to be desired. If Sonnie Hale appears to force his comedy this is accountable to the snail pace of the dialog. One of the film's prime defects is the lethargic tempo.

The songs by Maurice Sigler, Al Goodhart and Al Hoffman (all three Americans imported by GB) is rhythmic and fetching but cannot overcome the retarded movement of the book.

Miss Matthews handles four of the six tunes, which is an asset to the picture. A crooner yodels the other two, 'Little Silkworm,' and 'Wiggle My Ears,' the second of which is the more attractive. 'Written All Over My Face' lingers longest, as sung by Miss Matthews, with 'Half-and-Half,' next. 'Say the Word and It's Yours' is pretty good too.

The photography doesn't help. Griffith Jones, who appeared on Broadway with Elisabeth Bergner, is in the cast and rather matter-of-fact in his role. *Shan.*

ONE-WAY TICKET

Columbia release of B. P. Schulberg production. Features Lloyd Nolan, Peggy Conklin, Walter Connolly. Directed by Herbert Biberman. Novel by Ethel Turner; adapted by Vincent Lawrence, Joseph Anthony, Oliver H. P. Garrett and Grover Jones; camera, Henry Freulich. At Globe, N. Y., week Dec. 28, '35. Running time, 66 mins.

Jerry	Lloyd Nolan
Ronnie	Peggy Conklin
Captain Bourne	Walter Connolly
Ellen	Edith Fellows
Willa	Gloria Shea
Mrs. Bourne	Nana Bryant
Mr. Ritchie	Thurston Hall
Martin	George McKay
Bender	Robert Middlemass
Wing	Willie Fung
Charlie	Jack Clifford
Ed	James Flavin

'One-Way Ticket' is probably destined for two-way bookings. It possesses a good deal of action and where patronage is not critical the plot may seem different. However, it is the plot that makes the picture a weak sister. It is 'different' at the cost of credulity.

Actually the villain of the piece is not one of the characters. He is a banker who scuttled a bank. Technicalities in the law have saved him from jail. All this is conveyed as the picture opens by means of newspaper headlines. The banker is never seen. A depositor (Lloyd Nolan) reacts to the news that the banker has gone scot-free by turning robber. He steals from the bank exactly $4,643.87 which is the precise sum he lost. That gesture is a tip-off to the cops who quickly apprehend the depositor who is tried and convicted. As he gets the rap from the judge he blurts out, 'Why don't you send the real thief to jail?'

Actually, the story unfolds a preachment not that the law is fair or just but that jails are tough places to get out of. About a dozen prisoners making a getaway with two guards for shields are mowed down by machine-gun fire in the prison yard. Every man is killed including the guards. Later when the depositor does escape his life is pictured as one of prolonged hiding out that must inevitably end, and does end, in recapture.

Romance between the depositor-convict and the daughter of the head keeper (Walter Connolly) culminates in a furtive marriage and honeymoon after the convict escapes. This part may appeal to the girls or it may not since women in the bulk are presumably too practical to tie themselves up with guys who work for the government in jute mills.

Peggy Conklin, newcomer to the screen, attracts attention as a possibility. She is pretty in an off-standard type and displays a capacity to troupe. Lloyd Nolan carries the major acting load with Walter Connolly rather miscast as the chief jailer. *Land.*

Miniature Reviews

'Magnificent Obsession' (U). Capital romance, a cinch for the femme trade. Irene Dunne and Robert Taylor in top roles.

'First a Girl' (GB). British-made musical with Jessie Matthews-Sonnie Hale, pleasant enough.

'One-Way icket' '(Col). Melodramatic romance. Action enough but cast and story lightweight.

'Navy Wife' (Fox). laire Trevor and Ralph Bellamy in problem play of naval officers and their wives. For the duals.

'Dance Band' (FD). Buddy Rogers and June Clyde in British-made musical of light texture.

'Lady in Scarlet' (Ches). Fair supporting program murder mystery. Reginald Denny in lead.

'Gun Smoke' (Kent). For western for dual billers.

'Frontier' (Amkino). Usual draggy propaganda, with remarkable air shots which will command attention.

'Frontier Justice' (FD). Hoot Gibson western, swift moving with plenty of physical combat. Good film of its type.

'Death From a Distance' (Ches). A lot of plot and sustained suspense saves this one as dual biller material.

NAVY WIFE

Fox release of Sol M. Wurtzel production. Features Claire Trevor and Ralph Bellamy. Directed by Allan Dwan. Based on Kathleen Norris' novel, 'Beauty's Daughter'; screen play, Sonya Levien; additional dialog, Edward T. Lowe; musical direction by David Buttolph; camera, John Seitz and Rudolph Mate. At Globe, N. Y., week Jan. 4, '36. Running time, 72 mins.

Vicky Blake	Claire Trevor
Dr. Quentin Harden	Ralph Bellamy
Mrs. Keats	Jane Darwell
Butch	Warren Hymer
Dr. Pete Milford	Ben Lyon
Serena Morrison	Kathleen Burke
Dr. Keats	George Irving
Susan Harden	Anna Howard
Norton	Jonathan Hele
Mamie	Ruth Gillette
Spike	John Kelly
Jenny	Susan Fleming
Dr. Barratt	Murray Alper

Coming at the tag end of a long flotilla of navy pictures, this pleasing little feature is likely to suffer. While it answers to some extent that old question of whether the U. S. naval officers or their wives suffer the most, the film builds up the love and marriage problem material that was contained in Kathleen Norris' story, 'Beauty's Daughter.' If sold on these lines, picture probably will have better chances, especially for the dualers.

So much extraneous matter has been permitted to creep into early sequences that the director obviously had to skim the surface of more moving scenes when plot actually hits its pace. 'Navy Wife' goes navy in a big way at outset, treatment of some sequences smacking of slapstick.

Claire Trevor gives a smooth, effective performance, particularly good in the intoxication scene when the lone romance of her life seems about to tumble. Ralph Bellamy as the surgeon who falls in love with Vicky contributes a satisfying portrayal without overdoing. Warren Hymer, in one of his typical humorous roles, is a happy choice for the part of the gob who's always getting hurt to see the hospital nurses. Kathleen Burke is tops as the siren while Ben Lyon is much better than usual as the rival doctor. *Wear.*

DANCE BAND

(MUSICAL)
(ITISH MADE)

irst Division release of Alliance production, (British International Picts). Features Charles (Buddy) Rogers and June Clyde. Directed by Marcel Varnel. Scenario and dialog, Roger Burford, Jack Davies, Jr., Denis Waldock; musical director, Harry Acres; songs, Mabel Wayne, Desmond Carter, Arthur Young, Sonny Miller and Jack Shirley; camera, Bryan Langley. At Fox, Brooklyn, week Jan 2, '36, as half of double bill. Running time, 64 mins.

Buddy Milton	Buddy Rogers
Pat Shelley	June Clyde
Steve Sarel	Steve Geray
Anny (Ginger)	Magda Kun
Lawes	Fred Duprez
Jim	Leon Sherkot
The Drunk	ichard Hearne
Spike	Hal Gordon
Bourne	Albert Whelan
The Dancers	Jack Holland
	June Hart

'Dance Band' is one of those light, harmless little musicals occasionally transported from the British Isles for American consumption. It has to depend entirely on Buddy Rogers, away from the Hollywood scene directing his dance band. Film appears to be best suited for the double-bill corral. Too lightweight all around.

Boy and girl both are dance orchestra leaders, entered in a big band contest. That's the story. Entirely too thin to manipulate successfully. More plot has been packed into some better American-made short features, and with more effect. Nobody doubts for a second that both Buddy Rogers' band and June Clyde's girl combination won't tie for top honors in the competish.

Picture affords Rogers an opportunity to strut his stuff as an all-round musician while conducting his orchestra. It also introduces capable girl band and several other musical outfits. But this British-made film will not add anything to Buddy Rogers' screen acting laurels.

June Clyde, co-featured with Rogers, turns in a smart performance with her ballading and stepping pages. She shows vast improvement compared to previous appearances in U. S. films. Without much aid from the lines or story, Steve Geray and Magda Kun, in two most important secondary roles, evidence real possibilities. Latter, an Hungarian film recruit, boasts a pleasing voice, has looks and a certain amount of foreign piquancy. Geray is also of Magyar extraction, both working as a team.

Dialog is head and shoulders above plot itself, being particularly sprightly for an English production. Of the four tunes introduced, only 'Turtle-Dovey' and 'Valparaiso' appear to have a chance. 'Valparaiso' is plugged heavily. It provides music for the dance team of Holland and Hart that's satisfactory but no panic. Feature handsomely mounted. *Wear.*

LADY IN SCARLET

Chesterfield release of George Batcheller Production. Features Reginald Denny, Patricia Farr. Directed by Charles Lamont. Story by Arthur Hoerl; scenarists, Robert Ellis, Helen Logan; camera, M. A. Anderson. At Colonial, N. Y., half of double feature program, three days, Jan. 4-6, '35. Running time, 65 mins.

Oliver Keith	Reginald Denny
Ella Carey	Patricia Farr
Alice Sayre	Claudia Dell
Tom Pennyward	James Bush
Julia Sayre	Dorothy Revier
James Shelby	John St. Polis
Dr. Boyer	Jameson Thomas

Fair murder mystery in which the gentleman-lawyer is the sleuth-hero who succumbs to the charmer who likes to tail him around from office to cafe and anywhere. Customary boiler plate ingredients of formula meller in which a second murder occurs to clue the first crime, Shapes up as okay supporting program material.

The film's love interest is between the lawyer and his wise-cracking secretary who does her work mostly outside, over bars and cocktails. There's a laugh or two in such moments but the romantic angle of the film is too light to be deeply amusing or interesting.

The crimes are committed conversationally, with the action exhibited post mortem style.

Reginald Denny bears most of the work, and probably never has had to perform a tougher acting job. *Shan.*

GUN SMOKE

Willis Kent release of Montie Montana production. Features Buck Coburn and Marion Shilling. Directed by Bartlett Carre. Film editor, Roy Claire; camera, Harvey Gould. At Chaloner, N. Y., half double bill two days, Jan. 4-5, '36. Running time, 57 mins.

Steve Branning	Buck Coburn
Jean Culverson	Marion Shilling
Haws McGee	Bud Osborne
Shorty	Benny Corbett
George Culverson	Henry Hall
Sam Parsons	Roger Williams
Felipe	Dick Botiller
Long Distance Jones	Nelson McDowell
Abner Sneed	Philo McCullough
Eli Parker	Lloyd Ingraham
Pecos	Tracy Layne
Sheriff	Lafe McKee

In 'Gun Smoke,' as usual, the horses and the guns work the hardest. The former are always running hard, the latter always hogging the camera. Not room for much else except the old tried-and-true plot ingredients, mixed up in the same old way and never very exciting. Designed for the double-feature stands where they are just looking for a western to fill.

No author or adaptor of story, if any, is credited. It may be that the producer, Montie Montana, and others associated with him in the picture just made it up as they went along, remembering a formula that's new to no one. There's the father whose ranch is being menaced; his pretty daughter and the gallant stranger who comes along out of nowhere, not only to become foreman but the principal romantic weakness of the girl as well. Plenty of shooting, fast drawing of six-shooters, flying lead, local lawyer-heavy and a kidnapping. Any audience is always ahead of the story.

Buck Coburn heads the cast, a lad who's fast on the draw, has the best-looking horse, dresses the nicest, fights the best and can do acrobatics in the saddle. The fist fight he has with a tough hombre would be like matching Jackie Cooper with Joe Louis and have Jackie win. Coburn isn't a good western type but he has a nice nag and gets all the breaks. The girl is Marion Shilling, satisfactory in a type role. Philo McCullough and Haws McGee provide menaces which are also formula, while Benny Corbett and Nelson McDowell lend some comedy relief. *Char.*

FRONTIER

('Aerograd')
(RUSSIAN MADE)

Amkino release of Mosfilm and Ukrainfilm. Stars S. Shkurat. Directed by Alexander Dovjenko. Camera, Edouard Tisse. At the Cameo, N. Y., commencing Dec. 24, '35. Running time, 86 mins.

Stepan Glushak	S. Shagaida
His Son, Vladimir	S. Stoliarov
Vasil Khudiakov	S. Shkurat
Two Samurai	L. Kan
	I. Kim
Chinese Partisan	G. Tzoi
Young Chukcha	N. Tabunasov
Aniky Shabanov	V. Dobronravov

(In Russian)

By and large just another example of the Russian idea of an evening's entertainment. Probably over there, where it was titled 'Aerograd,' it is regarded as an important political message, chiefly directed to Japan, but with other nations listening in if they desire. Over here it is somewhat crude drama but ending in 10 or 12 minutes of the most remarkable series of airplane shots probably ever offered in film. Some hint in recent newsreel shots of mass parachuting, but that was just a taste.

Hollywood in its most lunatic moments never dared dream of an air picture of this magnitude, and it has been photographed with rare effectiveness by Edouard Tisse, the cameraman who created the lens effects in 'Potemkin' and '10 Days That Shook the World.' If the idea of the drama were less fantastic and about 20 minutes of repetitious action could be cut out, this might stand a chance in general release, but American audiences in general will not sit quietly for about an hour waiting for the show to start, and there is nothing to interest the outsider up to then. English subtitles are no great help.

Made in Eastern Siberia, the plot concerns the efforts of Soviets to establish the city of Aerograd on the shore of the Japan sea, for what reason it is easy to conjecture. Japanese (never directly mentioned as such) cooperate with the Kulaks and the Old Believers, or steadfast Greek Orthodox, to defeat this end. They are led by Vasil, who lies to his old comrade who is seeking an escaping Jap. The comrade, Stepan, is a forest ranger whose son is in the air service. Van Lin, a Chinese, tips off Stepan as to what is up. He gathers his forces and makes attack, shooting down Vasil for the traitor he is, torn between old friendship and loyalty to the Workers. The son and some of his air forces come to their relief and the battle is virtually over.

Then comes the air stuff. Full screen titles seek to whip up the interest by telling from which provinces each batch of planes come, and the air is filled with ships, single motors, multi-motors, side view and full on. The air is so filled with parachutes that it is impossible to estimate the number, but more than 200 must be within the camera field at the same moment, and by skillful cutting it seems there must be thousands. The various fleets are all the same planes, but even at that there must be seen every plane in the air that Russia owns, could beg or borrow. It is breath-taking.

There is an anti-climax (to the disinterested) in the march to the selected site, with choral singing, long lines of men and finally Stepan exulting in the triumph in which his son has a part. It is all definite notice to Nippon that Russia can camp on her front doorstep overnight, but it is a splendid spectacle.

The drama suffers from the usual Russian faults and shines with the usual Russian merits. Their directors seem unable to evaluate scenes, with interminable stretches between vital moments, filled with going and coming. When Stepan comes upon the little Jap party he shoots down the Russian traitors and then apparently chases one of the 'not Russians,' as the sub-title suavely puts it, halfway across Siberia before he runs him down.

The Jap then asks permission to address his audience of one and epitomizes, none too briefly, the hatred of his nation for the Soviets. Stepan shoots him. Five minutes excess action. Almost 10 minutes are occupied at the opening with scenes of a few cruising planes, against beautiful cloud effects, but nothing happens until long after it has become monotonous. Scenes which an American director would dispose of in brief footage are long drawn out, and costly moments are spent permitting the actors to get from one point to another.

But the acting is often vital with Stepan, rugged and forceful, dominating most of the scenes, though the Vasil of Shkurat has his inspired moments. Stoliarov, the aviator son, has a couple of scenes, and Tzoi, the nearest approach to a comedy relief, does much. The two Jap players, Kan and Kim get chances. The women are negligible and not mentioned in the cast.

If Russia ever catches the idea of dropping propaganda and cutting the pictures to suit the general taste, great things might happen. But just now there seems to be no hope. With actors, directors and cameramen, they need only directing heads possessed of a little common sense. *Chic.*

Man From Gun Town

Nat Ross production for Puritan release. Stars Tim McCoy. Directed by Ford Beebe, assisted by Norman Demming. No story credits. James Diamond, camera; Theron Triplett, sound; Robert Johns, film editor. Running time, 60 mins. At Arena, N. Y., three days on dual bill, Jan. 5-6-7, '36.

Tim Hanlon.....Tim McCoy
Ruth McArthur.....Lilla Seward
Alan McArthur.....Rex Lease
Sheriff.....Jack Clifford
Da Lot.....Wheeler Oakman
Gillis.....Bob McKenzie
Slater.....Jack Rockwell
Carnes.....George Chesbro
Wells.....George Pearce
Aunt Sarah.....Ella McKenzie
Gillespie.....Horace Carpenter

Customary theme herein presented is surmounted by treatment and development accorded. Everyone concerned pitched in to the Tullest extent. Result is an above par mustang meller that should delight the cow-loving customers. They still cheer the arrival of the hero at the psychological moment here, so it's a cinch the country cousins will react similarly. Only incongruous item is appellation 'gun men' appended to desperado characters in what is supposed to be a tale of the unsullied west. Presence of a stage coach in these times adds to perplexities.

Tale revolves around the usual villainous twain seeking to mulct a lone frail (lille Seward) of her inherited real estate. Preponderance of situations and characters makes it difficult reading but easier visualization. urry call for her long lost brother costs him his hide. Tim McCoy in usual rambling assignment arrives in time to brother and mother the now totally alone heroine even though suspected of putting her brother away.

More than sufficient action and thrills are entailed in a solid hour's unreeling of this prairie epic. A little conjecture is provided by the freak finale when Tim rides away to purge himself (mentally) of the killings forced on him to win vindication and the exclamation of the old homestead, leaving heart interest minus osculation, but hinting a return.

To comment individually on technical and thespic end would be superfluous. Production is westerly okay.

FRONTIER JUSTICE

First Division release of Walter Futter production. Stars Hoot Gibson. Directed by Robert McGowan. From novel by Col. George E. Rodney; screenplay, W. Scott Darling; camera, Art Reed. At the Arena, N. Y., half of double bill, two days, Jan. 1-2, '36. Running time, 56 mins.

Brent.....Hoot Gibson
Ethel.....Jane Barnes
Ware.....Richard Carmer
Wilton.....Roger Williams
Ben.....John Elliot
Lessin.....Franklyn Farnum
Dr. Crane.....Lloyd Ingram
Hakon.....Joseph Girard
Snowflake.....Snowflake
Sheriff.....rge Yeoman

Hoot Gibson is a likeable although smart aleck hero in this western drama of a localized fight between sheepmen and cattlemen over range water rights. The picture moves swiftly; has plenty of horse trotting and strongman action, besides some snappy vistas. Meets the mark as a supporting program number.

In this story the general western formula is reversed. Cattlemen are the victims of the sheepmen. It's a matter of control of certain water rights and the sheepmen frame the owner, sending him off to an insane asylum. Gibson is the long absent, scapegrace son of the victim. He is a practical joker, handing out trick cigars and exploding matches to folks in his loose moments, but he gets his man, saves his pappy, and grabs the gal, the simulant of a romance.

Now and then one of the homespunners chatters indistinctly but in the main the dialog is coherent, even if not particularly niccoy lainsmen palaver. *Shan.*

REIFENDE JUGEND

('The Growing Youth')
(GERMAN MADE)

Froehlich Film production and Film Society Corp. release. Features Heinrich George, Peter Voss, Hertha Thiele, Albert Florath. Directed by Carl Froehlich; music by Walter Gronostay. At 86th St. Casino, N. Y., week Jan. 3, '36. Running time, 90 mins.

Direktor Brodersen.....Heinrich George
Dr. Kerner.....Peter Voss
Dr. Stahnke.....Paul Medeyer
Dr. Steffenhagen.....Julius Herrmann
Dr. Heppt.....Paul Henckels
Nehring.....Albert Florath
Knud Sengebusch.....Albert Lieven
Ber Frederekseen.....Rolf Kaestner
Elfriede Albing.....Hertha Thiele
Christ von Borck.....leiuise-Claudius
Anneiore Winkel.....Sabine Peters
Siine.....Carsta Loeck
Dr. Albing, Badearzt.....Herbert Huebner
Seine Frau.....Else Boettlcher

(In German)

'Growing Youth' resembles 'Maedchen in Uniform,' only in the locale of both, a boarding school. Both deal with a study of adolescent youth as found in a supposedly exclusive boy or girl schools. But in this one that study is not sufficiently intensified.

The three pretty blondes are dragged in by their golden tresses to build up the puppy-love angle, but in doing so, much incongruous matter is injected. Same effect might have been better obtained by permitting one or two love affairs just outside the walled-in confines of the school.

Too much stress has been placed on the routine and incidental goings-on in the school. No matter how educational such matter might have appeared while the film was being produced, on the screen it's only tiresome and sticky detail.

Film is at fault here in making the major femme heroine almost unattractive as compared with other girl. Another apparent flaw is the premise why the two would fall for the gangling youth.

Hertha Thiele, who was in 'Maedchen-in Uniform,' contributes excellent work whenever given the opportunity. Peter Voss, as the attractive professor, does a finished job in a difficult assignment. Albert Florath is effective as the adolescent boy while a well-rounded performance is turned in by Heinrich George as head of the school. Marieluise-Claudius, though smothered in a secondary character, screens as well as anybody.

Carl Froehlich did a splendid megging job while photography is a highlight of the picture. Far overboard on running time, with a scissoring essential for effectiveness. Ran here single feature, which is a tip-off on its length. *Wear.*

VEILLE D'ARMES

('Before the Battle')
(FRENCH MADE)

Paris, Dec. 20.

Imperial Film production and Sedif release. Directed by Marcel l'Herbier. From story by Claude Farrere, Lucien Nepoty; screen play, Marcel Herbier. Charles Spaak. Stars Annabella, Victor Francen. At Madeleine, Paris. Running time 120 minutes.

Jeanne de Corbiac.....Annabella
De Corlaix.....Victor Francen
Admiral Morbras.....Signoret
Captain Brambour.....Pierre Renoir
Alice.....Rosine Dorean
Leduc.....Boutelin
Lieut. d'Artelles.....Robert Vidalin
Le Guenn.....Dunot
Collard.....Baquet
Prosecuting Attorney.....Arvel
Defense Attorney.....Narley
Quertormaster Forgot.....Walter

(In French)

Another French film of top class. This picture, like another recent release 'L'Equipage' ('The Crew') has everything a film needs. Strange thing is that both these successes are about French armed forces: 'L'Equipage' about aviation, and 'Veille d'Armes' about the navy. French navy collaborated in its making, but it's propaganda film, nor does it suggest the educational. It runs two full hours, and there isn't a dull minute. Story grips right from the start, and never lets up.

Annabella, who has looked weak in recent pictures, comes back in this one to her old class as the first French femme star. Victor Francen is from Henri Bernstein's Gymnase Theatre troupe. Rest of the cast is all sterling, too.

As a production, the film is oke, too. Naval shots are fine and authentic. There is a thrilling, if not terrifically elaborate, naval battle, in which the action follows closely the individual characters, thus preserving the mark as a supporting program number.

Importers for the American specialized theatres shouldn't miss this one, and English or Hollywood producers who are interested in remakes should see it, too.

Story hinges on the accidental and secret presence on board a cruiser of the captain's young wife while the ship is steaming on an international mission which finally results in her sinking. Girl (Annabella) is locked in a young officer's cabin (Robert Vidalin) and he, although he once loved her, respects her completely. This difficult situation, which could be ridiculous, is put over with complete plausibility, so well is the film directed and acted.

Picture works up to a climax in the battle in which the ship is sunk, and after it's all over the audience is surprised to find that the story goes on and gets better, in a courtmartial of the captain (Victor Francen) for having lost his vessel. Here is a courtroom sequence (in which Marcel l'Herbier, the director, is a specialist) that reaches tops in tenseness.

If the French film industry can keep on making them like this, it can be favorably compared with any in the world. *tern.*

KIROV

(RUSSIAN MADE)

Moscow, Dec. 16.

Anniversary film of the late Sergei Mironovich Kirov, Leningrad leader who was assassinated last year. Was directed by Y. M. Biloloi.

Excellent work by the director, who has assembled shots of the dead hero taken by news cameramen over a period of 15 years and turned it into good film story.

Picture follows closely Kirov's revolutionary career, beginning in 1919 as military organizer of the 11th Army, and taking him up to the point when he was head of the Leningrad Soviet in 1934.

Spectacular finish when Stalin, Molotov, Kaganovich and others carry his ashes to Red Square for burial in the Kremlin wall.

Only likely appeal is to 'patriots.' *Bennett.*

Death From a Distance

Cheste eld release of Maury M. Cohen production. Features Russell Hopton, Lola Lane and George Merion, Sr. Directed by Frank Strayer. Story and adaptation, John Krafft; film editor, Roland Reed; camera, M. A. Anderson. At Chalmer, N. Y., half double bill, two days, Jan. 5-6, '36. Running time, 73 mins.

Detective Lt. Ted Mallory..Russell Hopton
Kay Palmer.....Lola Lane
Jim Gray.....George Marion, Sr.
Professor Trowbridge.....John St. Polis
Professor Ernst Einfeld.....Lee Kohlmar
Detective Regan.....Lew Kelly
Langsdale.....Wheeler Oakman
Morgan.....Robert Frazer
German.....(Cornelius Keefe
District Attorney.....Capt. E. Calvert

A whodunit which manages to stand up on the strength of a well-plotted if not expensively produced story and a careful maintaining of suspense. The cast is no wow and production only fair, but the dual feature fans will accept this murder mystery okay.

Russell Hopton as a detective lieutenant, and Lola Lane, playing a reporter, are paired for romantic interest, but it's of the friendly enemy sort. Action gives itself over seriously and tenciously to solving a murder so that it has little time for any spooning. George Marion, Sr., featured with the other two, is trapped in the final reel as a murderer who used an ingenious method to kill. Most of the action is laid in a planetarium, with many of the characters astronomers.

As usual everyone but the cops look guilty, plot carefully planting suspicions all around. One even suspects the girl reporter who dishes most of the light comedy in ribbing the cops. Lew Kelly is a good foil for her. Hopton is butt of many of her cracks also.

Picture is rather long, 73 minutes. It could have been edited down a little closer for probably better results and, for dual billers, more convenient length. At points there is too much police routine. *Char.*

BATTLE FOR KIEV

(RUSSIAN MADE)

Moscow, Dec. 15.

Soyuzknokhronika release. Music by R. Stelnberg.

(In Russian)

Film of Red Army maneuvers held recently in Kiev, capital of the Ukraine, made by 36 cameramen and four directors in a big way. Given every facility, the operators have turned out a literal thriller.

The great city of Kiev is being attacked by the enemy 'Blues.' Citizens are warned of the air attack by radio and factory sirens.

The 'Reds' launch a defensive. The 'Blues' make a mass parachute landing in the rear of the 'Reds.'

More than 2,500 parachutists whirl about in the air at one time. This is the most impressive scene. *Bennett.*

Show Biz Bills

(Continued from page 7)

and is anxiously awaited by the broadcasting industry and by film exhibitors and hotels, confronts indefinite delay, the result of outspoken antagonism on the part of Chairman William I. Sirovich of the House Patents Committee. Wrapped up in several other proposals far more interesting to his mind, Sirovich has indicated he has no intention of even holding hearings on the Senate-ratified plan to strike minimum damage awards out of the existing law.

A new allen-actor bill saw daylight on the opening day of the session when Chairman Samuel Dickstein of the House Immigration Committee dropped into the hopper a proposal to consolidate previous amendments to the contract labor laws. With his own bill to tighten admission regulations on the House slate, ickstein proposed a double-barrelled resolution curbing entry of musicians and actors not of distinguished ability and putting all foreign entertainers on a reciprocal quota basis. No hearings have been planned yet, but the New Yorker said he would press this measure during the session.

The film industry is waiting impatiently for reports of three groups which have investigated financial affairs of major producer-exhibitors, but does not expect the findings will result in legislation of immediate consequence. Expected to urge new laws covering bankruptcies and reorganizations, the Sabath (ouse) and McLaughlin (Senate) committees, as well as the Securities and Exchange Commission will tell what they discovered in the course of summer and fall probes into Paramount, RKO, Fox, and Fox-West Coast theatre properties.

All three reports are expected to be outspokenly critical of methods and practices revealed in reorganizing and refinancing film corporations. Individuals who participated in the different inquiries have displayed sharp disapproval of the way affairs of certain film corporations were handled by bankers, officers, protective committees, receivers, and trustees.

Carry-overs from the 1935 session include the Celler and Pettengil bills to prohibit block booking; the Monaghan bill establishing Government ownership of all broadcasting facilities; the Rudd bill allotting radio time and channels for educational and other non-commercial uses; the Walsh bill requiring State Department approval for foreign radio broadcasts; several bills, introduced by Representative Scott and indorsed by the American Civil Liberties union relating to political use of radio, air censorship, and a broadcasting research commission; the Culkin bill creating a Federal commission to regulate leasing of films; the Cannon bill prohibiting shipment of films of questionable character; and the Quinn and Celler bills lifting present restrictions on prize fight pictures.

Stars' Taxes

(Continued from page 3)

bring him publicity. The judges took a stern view of the publicity motive behind the lavish outlays, which included purchase of liquor and losses at poker games, declaring 'the petitioner's efforts to obtain publicity seem to have been directed toward the matter of building up good will rather than the development or increase of a business enterprise.'

Money spent for purchase and maintenance of an airplane cannot be deducted for tax purposes when the ship was used for personal purposes, but operation and depreciation expenses are deductible during the period when the craft was being used commercially in pictures, the decision said. Denny was permitted to figure depreciation at the 20% rate fixed by law instead of at 40% which he claimed was more equitable.

Biggest item in the dispute was the sum of $11,000 received from Universal which Denny said was a 'gift.' Decision noted that the money was in return for 'a consideration' since the money was to be Denny's only if he stayed in Universal's employment upon the exercise of an option in his contract. Board said the money should be included as income in 1926, although paid in 1925, because it did not become Denny's until the contract clauses were carried out the following year.

Inside Stuff—Pictures

(Continued from page 6)

eastern colleges, high schools and women's clubs on Warner's 'Midsummer Night's Dream,' plans to carry the educational campaign westward. He also has made 10 radio broadcasts. Literary critic is working out of the Warner h.o. in New York.

Legit appearance in Hollywood does pay, rence, who did his stint in 'Sour Mountain,' job he was set for parts in esire' at Par at Radio, and 'Under Two Flags' at 20th-Fox. ing bits.,

Speed with which scripts for feature pictures are now progressing through the Joe Breen production code office is attributed to fact that picture producers are preparing story material minus certain objectionable features. This has made it possible for that office to push through scripts with few if any alterations.

Three other New Orleans newspapers, The Item, Morning Tribune and The States have followed the lead of Times-Picayune in refusing to insert Bank Night, Buck Night or other chance game copy in local theatre advertising. Claim it is a violation of the postal laws.

Industry pretty generally was offered the right to snap exclusive pictures of the Stanford-Southern Methodist Rose Bowl game in Pasadena New Year's Day before articles were signed by Reliable for $10,000 guarantee on a split. Among those approached was Fox-West Coast.

Former tax expert for film names has compiled directory of home addresses and confidential telephone numbers of celebs and execs which he is peddling at $15 a copy. Sale carries supplemental service of monthly report on revisions.

Agents again have aroused the ire of 20th-Fox execs and drew warning not to bother players and directors during production. Agents previously had run of the lot. They now have to contact clients during commissary calls.

Build-up of contract list of players and talent on Radio lot in Hollywood is intention of Sam Briskin, new production head. He plans to concentrate on new screen personalities from the list.

Darryl Zanuck is having a 16mm. print of the feature, 'The Country Doctor' (20th-Fox) made for presentation to Dr. Allan R. Dafoe, physician to the Dionne Quints. Story is dramatization of the medico's life.

Bland Johaneson is the only fil critic on New York dailies who doesn't have an assistant, with result she catches more pictures than any other first string reviewer.

Six to 13 inches of snow put a dent in picture house grosses last week in several southern states, according to film company officials who spent the holidays in the south.

Md. State Censor Insp. Sues for Theatre Fall

Baltimore, Jan. 7.

Howard Harding, inspector on the Maryland State Censor Board, has sued the Park Theatre Corp. for $5,000 damages for injuries sustained when he toppled down stairs recently at the Majestic, south side nabe.

Harding had been inspecting censor seals on the films in the booth at the Maj, and, when leaving, tumbled down the stairs leading out of Booth. The Majestic is currently dark, having shuttered a week ago because of poor biz.

Par's Pard Deals

(Continued from page 5)

the company's financial reorganization, however, permitted dividend declaration to be controlled by the partners. There are Paramount interests who feel that this condition permits partners to take advantage of this angle of their deals to influence the company into submission on option repurchase retirements by withholding proper dividends. Also by writing up depreciation charges. It is figured, therefore, that efforts will be made by all sides to clear up this angle to mutual satisfaction, and amicably.

Downtown estimates are that maybe around $8,000,000 in cash is being held by various of Par's theatres groups around the country, much of which amount could be declared in dividends to the parent company, were the firm's repurchase clause in such partnership agreements to be taken up. There are others who figure that to do this precipitately would hazard the loss of good manpower which is held to work on a partnership basis, rather than under centralized or decentralized management arrangements, on a percentage basis.

Additionally, it is felt that under management arrangements Par might have to stand all the risk of loss, which it is held is otherwise under partnership deals. Another angle is that should the company throw up its partnerships and assume its rights under the repurchase clauses, it would take much money besides opening up the possibility of the same manpower being freed to compete against Par in such territories.

HAIL THE NEW COAST-TO-

20th Century-Fox gives the trade a new wonder-show. Returns from early showings prove its super-charged box office power. Grab it . . . date it . . . push it . . . and break your records, too!

PHILADELPHIA (*Fox Theatre*) Broke every house record for the last five years!

BUFFALO (*Century Theatre*) By far the biggest of any Fox picture this season!

COLUMBUS (*Loew's Broad*) Topped everything but record-holding "Steamboat Round the Bend".

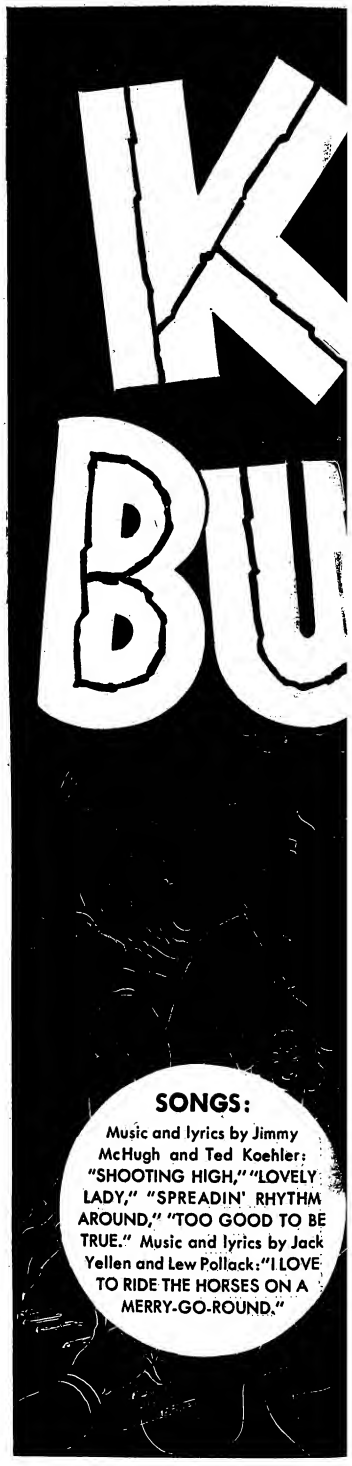
LOUISVILLE (*Strand Theatre*) Beat everything but Will Rogers' biggest.

KANSAS CITY (*Uptown Theatre*) Tremendous business almost equalled "Steamboat Round the Bend" record.

MILWAUKEE (*Wisconsin Theatre*) Beat everything in months.

LOS ANGELES (*Chinese and Loew's State*) Positively sensational day-and-date showing tops everything in sight!

No wonder "TIME" names it: "One of the year's best musicals!"



COAST BOX OFFICE KING!

ING OF
RLESQUE

Starring

WARNER BAXTER

(Even greater than in "42nd Street")

ALICE FAYE · JACK OAKIE

MONA BARRIE · ARLINE JUDGE

GREGORY RATOFF · DIXIE DUNBAR

HERBERT MUNDIN · FATS WALLER

NICK LONG, JR. · KENNY BAKER

Associate Producer: Kenneth Macgowan. Directed by Sidney Lanfield

Screen play by Gene Markey and Harry Tugend. From a story by Nina Delmar. Dances and ensembles created and staged by Sammy Lee.

A FOX PICTURE Darryl F. Zanuck in Charge of Production

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

MOSQUE, NEWARK

(THEATRE-BALLROOM)

Newark, Jan. 2.

Radio has always offered its audience the alternative of turning the dial if not entertained. And over here in Newark vaudeville is doing the next best thing. If they don't like the stage or picture show in the theatre, they can walk up one flight to the ballroom at no extra admish and creep till unconscious to the music of a good name orchestra.

The combination show and dancing idea on an all-day grind and at bargain prices is the attempted new policy being tried at the Mosque by John L. McCurdy, vet theatre operator and film man, and Henry (NVA) Chesterfield, plus the Prudential Life Insurance Co.

Mosque is the former Shrine temple of Newark. As a commercial theatre proposition it has been operated by the Fabians and later Warner Bros., and not successfully by either. Warners let it go when its lease expired and the Nobles tossed it back to Prudential, which had the mortgage. It had been dark a couple of years until McCurdy and Chesterfield came along and interested the Prudential people into going into the show business. In any event it's bound to show the Prudential people whether or not they should stick to the life insurance business.

If plenty of ballyhoo for a novel idea, with a good stage show and fine dance music, can overcome a picture weakness in what has been known as a strictly picture-minded town, then the Mosque with its new policy is going to get over. There's nobody around, here or anywhere else apparently, who doesn't think a bad picture is better than no picture at all. So the Mosque is playing pictures along with everything else, on the theory that it must, and despite all the other selling points. And the pictures it's playing are only the pictures it can get. Which isn't much in the way of pictures.

As in similar highly competitive spots, try and get pictures for an indie—out of pity or otherwise. Newark is highly competitive. Warners, Loew, Paramount and RKO all are represented downtown, and WB has five houses in the business and theatre section. Everybody and his uncle seems to be double-featuring, so there's not enough product to go around even for the circuits themselves. Only one house (Paramount) had been playing stage shows until the Mosque stepped in. If this indie threat, and it really is a threat, forces some self-defense stage shows into another theatre or two, that would mean just so much less film consumption and perhaps an extra film now and then to go around. That's about the only hope for the Mosque in a screen way, and in the meanwhile it will have to bank on what it's got, which may be enough at that, with or without good pictures.

On the show caught, second of the new policy, are seven acts headed by El Brendel. 'Mimi' (FD), with Fairbanks, Jr., and Gertrude Lawrence, on the screen. Backing the stage stage are a 17-piece stage band and an m.c.. In the ballroom are Nick Lucas with his new orchestra and a local dance band as the alternate.

Building contains two ballrooms and a rathskeller besides the theatre. The name and local bands play the main ballroom together from Monday to Friday. On Saturday and Sunday the name band stays in the main dancery. while the local aggregation takes over the No. 2 ballroom. Each b.r. has a sandwich and soft drink bar and the customers' lingering is encouraged by the management. There's so much space the place can stand crowds without crowding. On New Year's Eve the theatre and two ballrooms took care of 8,000 people at 40c per (top has since been raised to 55c at night, still reasonable) and there was still plenty of room.

Dancing commences at 7 p.m. and lasts till 1 a.m. during the week. On Saturdays-Sundays they can start hoofing early in the afternoon and up to the same closing hour. Because the whole layout operates under a theatre license the Mosque's ballrooms are the only ones in the state of New Jersey in which dancing is permitted on Sundays.

Name bands for the ballroom booked to follow Lucas are Tom Dorsey, Harry Reser and Roger Wolfe Kahn, in that order. Irving Aaronson and his Commanders inducted the name band policy.

High pressure exploitation by Harry Reiners got the venture off to a fast start. Within the drawing radius for any Newark theater there are about 1,000,000, with Jersey City and other towns near at hand, and Reiners is playing the field. He's especially concentrating on radio, with the Mosque now obtaining what is perhaps a record amount of air space weekly for any theater to date. House goes on a CBS network from WABC, New York, twice weekly, with its name band broadcasting (required in the booking agreement) from 11 to 11:30 Friday nights and the pit band going over the same network Saturday evenings from 5 to 5:30 p.m. Local broadcasts include 24 spots, from announcements to musical programs, a week on WNEW, Newark; announcements daily on WAAT and WHOM, Jersey City, and WHBI, Newark, and a once weekly broadcast of the stage show by WOR.

Theatre, seating 3,850, has been modernized electrically backstage, but otherwise needed no fixing. Most of the chairs are on the rising main floor, with one medium-sized shelf. Fanchon & Marco is booking the vaude.

On the second bill, along with Brendel, are Simpson's Marionettes, clever novelty in which the man and woman operators pull their strings in sight of the audience; Marve Jensen, a dancer with ideas but whose Fred Astaire idea, announced by the m.c., doesn't get very close to Astaire, especially in the dancing; Virginia Verrill, mike-hugging contralto from the CBS artist bureau list, and that first rate pony and dog turn, Gautier's Toy Shop.

No. 2 on the show is one Al White, baritone, providing the amateur touch and introduced as a recent winner on a Nick Kenny (N. Y. Mirror columnist) tyro broadcast. Also announced that a regular tie-up for a weekly winner has been made by the house. That should entitle Gus Edwards to write a column. Or maybe one more Major won't make much difference at this stage of the amateur game.

Al Mitchell m.c.'s the show nicely and conducts a very capable stage band. He seemed to be well known by the audience. The local boy angle also applies to Nick Lucas, who rates as a name with the Walthours and others over here in Joisey.

That El Brendel and Flo Burt haven't lost the good old two-a-day touch, even on the present four-and-five basis, was evident in their click Thursday night. And the audience ate up the rest of the stage fare as well, another good sign.

The Mosque as set up can get by for less than $15,000 a week, which makes it a money-making possibility even without pictures. With pictures it probably would have a cinch. But the others have the pictures, and that's where the vaudeville and the ballroom come in.

Bige.

LOEW'S MONTREAL

(MARCUS SHOW)

Montreal, Jan. 3.

Big show week currently in Montreal with 'La Vie Paree,' Marcus Show, at Loew's and worst weather this winter can't keep 'em away.

Not much to do with Paree, but the unit contains knockout scenes from China, Bali, Java and what-have-you all over. Leon Miller heads the 65-minute bill, with line of 20 girls wea ing in and out, dressed all we and almost no ways at times, with ostrich feather and peacock plumes and sleazy silks and satins that give the fans plenty of eyefuls.

Scenery is fine, with rain-drop curtains, built-up Chinese temples and pirate ships. Against these comics, tap and toe dancers, singers, acrobats, tumblers, clowns and always girls, all sizes and colors, but all of them easy on the eye.

Miller does plenty in the show, but stand-out act comes a little late when he tap dances with fast and novel steps to a line of girls who imitate his dancing. Does a fast step at finish that gets first real burst of applause in a house dazed maybe by the weather, but anyway a bit Scotch on handing out recognition. Four Nutty Knock-abouts in clown act pass in and out of show all through and get their share. At the finish of the show a standout acrobat act, Five Daredevils, panic the house and get curtain calls. Other acts that do well are Les Sechrist, concertina; Sharon De Vries, songster; Ha Cha San and Arthur Stanley, tap dancer.

Biz a sell-out opening night Friday (3). Features, 'The Rainmakers' (RKO) and 'Broadway Hostess' (WB).

Lane.

CENTURY, BALTO

Baltimore, Jan. 3.

Reason for four acts again this week is the pic, 'Wilderness' (MG). Yet opening performance, opening day, house had to shunt a two-reeler in because the closing act, 12 Aristocrats, jumped in from Pittsburgh via bus and arrived several hours late because of the weather.

Larimer and Hudson slip on at start, mixed cycle act. Girl works straight, man in tramp getup. Standard, stock stuff bullish with audience that hasn't seen a bike act in over a year.

Sylvia Froos deuces and works up warmest reward on bill. Typifies sort of singer town takes to; she's vivacious, winsome and appears thoroughly the ol' fashioned Southern gal.

Three Fonzal Bros. engage in knockabout antics in next-to-close. Boys disport in too brief turn, and might widen work. And, though their mayhemistic tactics are quite mad enough, they might be executed a little faster.

Aristocrats shut to usual fond tribute from mob. Incidentally, all the music accomp. used throughout act is at least a year old; might well be more recently dated.

Aside from pair of shorts, bill also contains Metro clips and Harvey Hammond organlog.

MINNESOTA, MPLS.

(BURNS & ALLEN UNIT)

Minneapolis, Jan. 2.

Burns and Allen account for the record throngs which have stormed this 4,200-seat theatre this week, bringing it its biggest business since the 1929 boom days. When this comedy couple last played Minneapolis six years ago they had not reached the heights and were just one of the acts on an Orpheum vaudeville bill. Now they return as two of the biggest frogs in the entire amusement puddle.

For this five-week personal appearance tour, starting here, Gracie and her Georgie have surrounded themselves with a group of familiar but first rate entertainers, each outstanding in a particular stage field and, in their entirety, affording diversified and satisfying entertainment. Ben Blue and Cardini, along with others, are calculated to appeal to and pull in individual clienteles. In fact, the stars' selection of acts bespeaks their knowledge of vaudeville and of audience tastes.

The show, which might be labeled a revue instead of a five-act vaudeville bill if it had a line of girls, is run off in front of a stage band of 12 local musicians directed by the B. & A. radio program's orchestra leader, Jacques Renard. The simple house setting of black drapes is touched off by a touch of color decorating the raised band platform. As the comedy, dancing, singing and sleight-of-hand tricks unfold, Gracie and George bounce on and off the stage as mistress and master of ceremonies, butting into some of the acts and hitting the high fun spots generally. There's an informal air to the entertainment which scores even in this huge house. The fact that Burns and Allen themselves work so hard to please and seem to derive so much enjoyment from their cavorting sets them all the better with the audience.

Renard brings on the luminaries immediately, installing Gracie as mistress of ceremonies. She tells the customers they'll have to excuse her if she happens to say the right thing in announcing the acts and, after an exchange of nifties between her and Renard, the Stone-Vernon Foursome go into the first part of their adagio dancing turn, with the three men tossing Miss Stone about with their accustomed sensational abandon.

Gene Marvey, tenor, is on next effectively, doing pop number and a Victor Herbert medley through the mike and clowning with Miss Allen and Burns for a wind-up. Ben Blue follows, working with both Gracie and George and a young woman stooge in some comedy dance numbers and also soloing a bit on the underpinnings.

The Blue act, which stopped the show cold, precedes the suave Cardini whose deft and mystifying sleight-of-hand tricks go over with their usual bang. He continues to produce packs of cards and lighted cigarettes from nowhere, finishing with a large cigar and then a lighted pipe pulled out of the air. For good measure there's a brief comedy bit with George and Gracie and then the Stone-Vernon Foursome return for their thrilling leopard leap, with the girl catapulting herself from atop the cage into her partner's arms for a climax.

Closing the show, Burns and Allen cop more laughs with their nuttiness. Also, Gracie sings through the mike, getting her number across skillfully. It leaves the audience thoroughly pleased.

Show also includes 'Bride Comes Home' (Par) and a Leon Errol comedy and Paramount News. All for 60c.

Rees.

STATE, N. Y.

The week after New Year's finds the lone eagle among Times Square vaudeville houses with a show that's far from being the strongest house has ever played but in Harry Richman, headliner, it has a sturdy hub. Of the four spokes around the hub, the 3 Slate Bros. stand the greatest weight, the others being just acts of a passable nature which neither contribute nor detract much.

Five-act bill will depend on Richman for draught in support of 'So Red the Rose' (Par). Richman has unquestioned pull at the box office and unquestioned entertaining ability. He sings his songs in the same old way and tells his stories no differently than he has for years but it's always palatable.

On the early Friday night show he stayed on the stage for 23 minutes, doing his stint with agreeable alacrity. Richman could have scrammed much quicker, in fact after 12 minutes but he gave 'em their money's worth with some encore work, including 'Music Goes Round and Round.'

Richman is quite a showman. He even gets away with some oldies. Richman stating that he told that one years ago. 'Independent' is the headliner's first number, excellently done. 'I Found A Dream,' not as good for Richman, also well sold, while the medley arrangement of songs he has written, introduced or 'found' over the past decade gets over good. Final encore is a number which Richman sings with Rochelle Hudson in a forthcoming Columbia picture, 'Rolling Along'; fair.

Slate Bros., long standard with their slapstick, singing and dancing, No. 3 for 15 minutes. Their stuff is standard but it still gets the laughs satisfactorily. Closer, 'I'm Tired Over All Songs About the South,' dished out in the Clayton-Jackson-Durante manner, is the best thing the Slates do.

No. 2 act Margot and Libby Robbin, impersonating picture personalities; some okay, some not so hot. Garbo and West the best.

Mickey King, aerialist who features 50 arm turnovers on the web a la the late Lillian Leitzel, opens the show and the Grace DuFaye dance flash closes. Miss DuFaye is an acrobatic dancer who tries to tire people of acrobatic dancing. She has a routine that is about three times as long as it should be. Her work is fairly good but in no way approaches the sensational. Miss DuFaye carries a girl trio of rather agile dancers (Dot, Dona and Teddy) and Eddie Stuart, who does a novelty tap on a piano, keyboard and stool. Business fairly good Friday night.

Char.

A.B.C., PARIS

Paris, Dec. 20.

Joan Warner gets top billing among the Americans here this fortnight. Girl who won fame here by being prosecuted for nude dancing last year presents two short dances, one of them, new, titled 'Bird of Paradise.' Music is tough and the orchestra was very bad at the opening show, which may be the reason why the number failed to click. Also the fact that nudes are not customary at this house. This is Miss Warner's first vaude appearance in France, after long terms in niteries and revues.

Other Yank number is Glenn Poppe and Ann, sleight-of-hand act. Boy's smile and nonchalant manner please as much as his prestidigitation. Girl is decorative.

Revelation of the bill is a young Spanish dancer named Adrina Otero, full of pep, charm and personality. Although very inexperienced and a little heavy, she has a lot and will bear watching.

On the French side, surprise is Samson Fainsilber, stage and film tragedian, who blossoms out with a series of imitations and gets away with them. Also he doubles his mimicry with lightning caricatures of the victims. This is his vaude debut.

This is an example of how far the local vaude houses are going in their search for talent. Fainsilber got the booking because of his film name (as did Albert Prejean, Armand Bernard and Fernand Gravey recently), but unlike them he rises to the occasion.

Headliner is Noel-Noel, also of films, but formerly a singer in Montmartre. He returns to his original way of working. Also worthy of note is Jean Lumiere, pop young tenor.

Stern.

MUSIC HALL, N. Y.

Fast and finely gaited proceedings at Radio City Music Hall for the 10 days coincident with the exhibition of 'Magnificent Obsession' (U). Main screen feature's 110 minutes' running time has curtailed the stage portion, limited the newsreel and totally elided the usual production overture, with result that the rostrum hors d'ouvres are highly palatable.

Per usual, it's a Leon Leonidoff production, up to usually high standard on decor, terpischore and encore. Captioned 'Lucky Vein,' it's in three parts—'Strikes Silver,' 'Strikes Copper' and 'Strikes Gold' in sequence.

Entr'acte 'silver' interlude is on a magnificent disk platform, inclined, against a silver-dollar background, beautifully lighted, costumed and presented. Hilda Eckler is the terp soloist with a 'dirty' blues arrangement of 'Temptation,' which alternates in its scoring against a wailing wah-wah battery of trumpets, and at other moments augmented with a bolero orchestration. The formations are a bit hotcha for the Hall, but a brisk and spicy starter-offer.

'Sriking Copper,' the No. 2 interlude, is only an olio specialty by the Three Wiere Bros., with their concerted legmania. Sometimes the unison of their hoofing formations is captivating; in some spots it misses. But like all sight acts, the size of the Hall acts in its general favor.

'Striking Gold,' finale scene, is themed by 'At the Golden Calf,' an engaging (special) song by Kay Swift-Al Silverman. The Golden Calf is a class bar setting, rising from the pit and revolving in a number of interesting formations. Eddie Miller here vocal-leads the song in nice voice and nifty tails. Gloria Gilbert, a Leitzel on her toes, again whams 'em with her sensational ballerina pirouettes. Miss Gilbert panicked 'em at the French Casino (Broadway nitery) show and repeats her signal click here. The Rockettes and glee club combine into a telling finale. The Rockettes particularly register with a concerted routine to 'Music Goes Round and Round,' arranged against a 'truckin' dance formation by Russell Markert.

Abel.

GAYETY, BUFFALO

Buffalo, January 3.

Dewey Michaels and Nate Boasberg, having fattened their bankrolls for several prosperous seasons as burlesque and picture impresarios at the Palace, have looked around for new fields to conquer. They have taken over the Gayety, former Columbia burlesque, and reopened it Christmas Day with a policy of six acts and a picture. Business since opening has been encouraging and the boys hope to build the house, despite the fact that it bears the stamp of burlesque, into a vaudeville spot.

George Godfrey, who is booking the show, was on hand for the opening and the air was thick with speeches to the 'folks' pleading for patronage and basing the appeal on a plea for re-employment of actors, rather than on the merit of the offerings.

Opening show probably presented as fair a picture of the present day vaudeville as is obtainable. It can't stand too much criticism. With the house seating only a little over 1,000 at a 25c and 35c top, it does not appear that any considerable money is going to be available for attractions, even though the schedule calls for four shows daily and five on Saturday. This is the first vaudeville as such, which the town has seen since Shea cut the acts off the Hipp program at least five years ago.

What time has done to the type and style of vaudeville acts even in those few years is sad to contemplate. What the absence of shows has done for the public is also sad. One of the main things that has happened as far as audiences is concerned is that there does not appear any longer to be any family trade, upon which in the old days vaudeville was so largely dependent. Inspection of the type of fan present at the Gayety shows would indicate that the draw is composed mostly of rooming house trade, with little of the family style or response in evidence. No doubt much of this is due to the entertainment itself, because a great deal of it gets down to the level of night club and saloon back-room comedy which may be alright over the drinks but certainly does not go where the show has to stand up on its own merits.

It is especially significant that the management was called upon to sit down hard on the acts to keep the antics as well as the conversation within the family range. After running several days it was still liberally sprinkled with profanity and it was still necessary for the house to check each show.

Opening show had the Jack Randall Dancers in the number one spot, the act working well but lacking dressing and production. Turn looks as though it might be okay for floor show purposes but not su ciently ornate for here.

Deuce spot went to Amoros and Janet, slapstick with the woman taking all bows, although the skill and the comedy come exclusively from the male member. Ward, Pinkey and Terry in a comedy knockabout worked snappily. The two boys could get by almost anywhere, particularly with their slow motion stuff, but this act also suffered from lack of proper costuming.

Godin Siamese twins with their brides headline the bill. The act is the old familiar routine and was well liked. The boys added their patriotic bit for the reemployment of vaudeville actors. Distinctly a novelty turn, but with Ripley's Believe It or Nots following as headliners currently it looks as though this is the type of show the house is going for.

Charles Stuart and Al Samuels were in for the two-man act on the bill with both m.c.'ing throughout the show. Some day some one will conceive the idea of running off a vaudeville performance without an m.c., which will be sufficient of a novelty in itself to take vaudeville out of the class of the night clubs. Also, some day some performer will conceive the idea of trying to make good on the strength of hard work and good material minus the wisecracks and insults to the customers which are now generally accepted as stock vaudeville material. Not that Stuart and Samuels are any worse offenders in this respect than most similar acts.

Dagmar the Great closes the bill with a magic performance which stands out over the rest of the bill and drew especial acclaim from the crowd. Dagmar works fast and can hold his own in any spot, although some brushing up, both for literacy and pronounciation, of the patter would be in order, not to mention that almost any substitution for the women members of the troupe would be an improvement.

Picture is 'Unknown Woman' (Col).

The management intends to continue making a play for family trade and has expressed its intention of 'operating' on the acts to keep the palaver suitable. If they can do so, and in addition eradicate the burlesque stigma which attaches to the house, they will undoubtedly be able to continue, and at the same time remove a possible competing spot for burlesque as against their Palace show.

Burton.

ROXY, N. Y.

Certainly, this week, it may be stated that the Roxy's biggest selling point is its price of admission. The show is a potpourri of specialty novelties, and the picture is 'First a Girl' (GB). Biz under snuff when caught Friday night.

The assemblage of acts is curious. Of the five numbers that precede or follow the Gae Foster girls, in the current presentation, one is an equilibristic exhibition and another is a tumbler.

Bob Howard, introduced with a WHN background, is a Harlemanical colored night club product. He swings tunes through a piano mike while rattling the keyboard. Howard pulls the old gang harmony trick for a finish by inviting the audience to join in his presentation of 'Music Goes Round and Round.'

Edgar Bergen is standard, breaking the chain of specialties preceding him by his clever ventriloquistic performance. Bergen builds his laughs to a point where audience anticipation runs ahead of his performance. His femme associate looks new. Her stage gait is the tipoff but the act is clicker in toto.

The acts perform in 'full' against set backgrounds or in front of the travelers. There is no attempt to blend the performance by sequence of action or kind of offering except by background setting. Therefore, it is an episodic and vaude style of a show with the Foster girls' routines breaking it up.

Among the acts is an amateur accordionist, John Skolnikl, winner of a Fred Allen air program contest. Skolnikl wears a tuxedo and for his first of two numbers takes a colored spot that makes his skin look sallow. Has no stage presence.

A distinct novelty, and good, is Lela Moore's 'Dance of Lovers.' Looks like an act at the French Casino. This single offers a clever bit of artistry in her manipulation of arms and legs to simulate a man and woman, with the aid of a costume, half of which is dress the other a trouser leg.

Three Walkmirs, billed, didn't show, replaced by 3 Jackson Bros., who open with their balancing to good results. Later the Stanley Bros. (2) tumble all over the stage in tuxedos. Strange that evening clothes should be utilized for this kind of floor act but the boys are fast, if not original. One number is a rubber drunk.

Freddy Mack leads the band and intros, now and then. One of the line numbers offers the girls in pantaloon pajamas of white under poor lighting effects in specialty bits. A short subject and Universal newsreel round out the program.

Shan.

EMBASSY, N. Y.

(NEWSREELS)

News items pertaining to the new year of 1936 and the vast N. Y. crowd New Year's eve, political developments and sports hold sway on the new 60-minute program at the Embassy. Little of it is particularly striking but most of material is seasonal enough to be of especial appeal right now. Variety of subjects fairly well split up among the five newsreels, with Metrotone, Universal and Paramount getting a little the better of it because of resourcefulness or ingenious treatment.

Hearst Metrotone copped first laurels on the New Year's eve celebration, with its view of the mob in Times Square and in front of the Paramount building, and good coverage of Mummer's Parade in Philadelphia on Jan. 1. Universal was nearly as well represented with its view of new crop of 1936 babies in a New York hospital and Belle Bart, noted seer, making a 7-year prosperity prediction based on the stars. Paramount chimed in with Al Smith celebrating his 62nd birthday on New Year's day.

Trend in politics covered by nearly all reels, with Dr. Townsend explaining his old-age pension plan, Commander Clark of the Crusaders denouncing it and Senator Vandenberg (Michigan), tossing his hat into the G.O.P. ring.

In the field politic is a fairly detailed explanation of the Unemployment Insurance plan which went into effect first of this year. Paramount dug up some excellent spokesmen on this and then explained it more fully by using an employe and employer in a confab. Loomed as tops for a political topic.

Preparations of Olympic fancy skaters, bob-sledders and swim stars covered by Paramount, Pathe and Metro in such sweeping fashion as to lead sports field. Pathe showed some fancy hunting on Long Island. Race of huskies in Pennsylvania was depicted by Fox while Universal staged a terrapin race at Miami (with interest focused on bathing beauties) and caught big-time bridge match in Madison Square Garden. Newburgh's eastern skating classic by Metrotone.

Humor of program provided by five-man free-for-all rassling match, by Paramount, in Florida; and Lew Lehr's (Fox) comical description of a police dog's tricks.

Norfolk waterfront blaze (Fox) rovided biggest thrill among world news events. Sleet storm at Atlanta that caused $2,000,000 damage was given graphic coverage by Metro.

In the foreign field, Fox did a swell job photographing world's largest dirigible which Germany is constructing. Mexican workers demonstrating for their new president from Par, and Japanese children in mass drill at Yokohama a Metrotone contribution.

War front dimmed into background, with Fox Movietone catching what purports to be a skirmish between Italian troops and natives. Used machine guns but natives refused to drop. Same newsreel did nice job showing change in command and other phases of the situation. Universal again filmed Haile Sellassie as he prepared to leave for the front. Same reel photographed Senator Nye asking for stricter neutrality and a sweeping plea by Gen. Mitchell for a bigger air force in the U. S.

Latest in beach wear, as shown in Florida, provided display of pulchritude as captured by Universal. Government tests on wearing qualities of silk stockings, shoes and auto tires, and models displaying fans of fur came from Fox.

'Wings Over Mt. Everest' (Educational-Fox) the short feature of Emb's program.

Wear.

SHEA'S, TORONTO

Toronto.

With vaude back at Shea's after its all-pix policy brodied after a brief try, it's a Happy New Year for Jerry Shea, with standees at the rear for the opening night show. Little Jack Little and his band, plus three pick-up acts, comprise the 55-minute stage bill, with the tunesters taking 35 and Little forced out for more bows after house had gone dark for the feature. Everything over with speed and flash and looks like a good week.

Ingratiating personality of Little and his generosity to his men lent a charm to the proceedings which draws strong audience response. Self-effacing but working hard, Little sings, plays and conducts, converses intimately with the audience but never lets down the tempo. Band plays old and new faves, a medley of the Little songs, and does style-imitations of the Hal Kemp, Eddie Duchin, Lombardo and Bernie aggregations, with Little paying warm tribute to fellow-leaders. P.a. announcement has the band here through CBS courtesy. Little's finish in dark stage at an illuminated keyboard centers the attention on his swift finger-manipulations and goes over on novelty.

Three acts preceding the band session all get over without any trouble. Jack Hedley Trio, two men and a girl in ski costumes, open with clever head-to-head stands and some blindfold work on the teeter-board; Joe and Jane McKenna are out for knockabout clowning, a concerto eccentric and a burlesqued adagio, and have no trouble in getting across; Johnny Hyman is back with his blackboard act and showing a surprising knowledge of local politics and inside stuff on the prominent peasants. Whole bill pleases the customers.

Feature, 'Stars Over Broadway' (WB).

McStay.

National, Louisville

Louisville, Jan. 3.

Layout this week has several weak spots, and pace is generally pretty slow. Has every indication of having been slapped together at the last moment.

House band directed from piano by Elsie Weber, femme leader, is spotted on stage, and bill opens with acrobatic dancing by Five Wonder Girls, each of whom steps out for a bit of contortion work, which did not arouse any noticeable enthusiasm from the audience. Girls appear to be rather muscle-bound and their movements are characterized by a stiffness which is unbecoming.

Unicycle turn next on, with two men doing familiar routines on the wheels. Some good falls garner an occasional laugh and they bow off to mild returns.

Convey and Rowena next for the comedy spot. Femme partner relies on grotesque appearance and gangling figure to snare the chuckles, while man has his moment in an eccentric dance which clicks. Reception mild for their closer, which is a reprise of their eccentric work.

Harry Kahne is the feature act on the bill, and he sells 'em with his mental trickery.

Closer is Irving Edwards, comic, who m.c.'s the show. He found house rather slow to respond to his gags, and they were still tepid when Edwards directed his remarks to incoming patrons, in search of seats. This particular bit has been much overdone by two or three recent masters-of-ceremonies, and there's just the bare possibility that the seat-holders are weary of the repetition. Edwards finally dropped the 'extemporaneous' stuff and wound up his time on the stage with a song and recitation, which sent him off to a good hand. Wonder Girls were then on for a fast routine of acro-dancing, which clicked.

Rounding out bill, 'Forbidden Heaven' (Rep), and Universal news. Biz fair at first show Friday.

Wicde.

G. O. H., N. Y.

House booker rummages through the dustier sections of the files this week and emerges with a four-part bill, three-quarters of which has been on the boards in present form for lo, these many years. One newcomer, Don Trent, puppeteer, completes the lineup. Show is a notch above the ordinary G. O. H. fare in seasoning and performance. Films are 'Peter Ibbetson' (RKO) and 'Grand Exit' (Col), the works commanding a 35c top.

Harry Small and Sisters open with a round of tapping billed as 'Top Hat' stuff. Trio hammer out an ensemble number, then don tin toppers which are subsequently used as miniature platforms for a second ensemble. Windup has some solo exhibitions with Small the standout. Routines are snappily delivered, and the sister pair is becomingly decked out in white overalls with black shirts underneath.

Trent is in the deuce. Emerges from the wings with a gadget resembling a screen which, when unfolded, is the facade of a house for a Punch and Judy show. Later he produces a large colored puppet which is manipulated through a soft shoe tap number. Punch and Judy version strictly stereotype, but okay for the Saturday p.m. drove of kids who called Trent out for the soft shoe puppeteering as an encore.

Abbott and Robey in the trey, assisted by a tall titian who goes through two changes of svelte draperies. Open with a blackout skit good for only sprinkled applause because of the gags, but warm up as they go along. Chatter and comic singing in front of a mike draw better reception, with one of the boys scraping out request numbers in hillbilly style on a fiddle. Pair are equipped with fair voices which could be used to better advantage.

Windup has the Five De Guchis, acrobats, who became a quintet since the addition of a femme. Act has played the bigger houses off an on for years, and has all the glistening equipment and sartorial trappings. Juggling, tumbling and acrobatic strong man stuff delivered with polish. Finish is a socko balance stunt directly over the pit in which one of the lads, lying on his back on an elevated platform, balances another atop a series of chairs. Chairs are kicked away and the top man lands neatly on the feet of his partner.

FOX, PHILLY

Philadelphia, Jan. 3.

Run off in vaude style except that house band is on stage, show at Fox this week has five acts above average in talent. Three Sailors, ballyed as 'direct from European engagement,' headline. Film is 'King of Burlesque' (20th). Caught three days after New Year's Eve opening.

Three Sailors are really tops, too, laying out sundry giggles with dizzy chatter and cut-ups. Most of stuff is fairly old now but it's all presented with slight variation. Team saves best gags for last and leaves 'em wanting more.

New act for this sector, Lorraine Santschi and Josephine Buckley, although not puffed in billing, gives the Gobs a chase for first honors. Girls comely brunette and blonde, show exceptional taste for rags, sporting long black gowns with white lace collars. Offer three unison terp turns and contrive to look like they enjoy it. Doubling at Arcadia International Restaurant.

Balance of show has Jackie Green, m.c., offering the usual Jessel, Cantor, Arliss and Givot mimes; Selma Marlowe, topnotch tapper whose choice of get-up is glaringly bad, and Randall Sisters, harmony trio doing unvaried hillbilly tunes. Latter have fetching faces but they bounce with rhythm and concentrate on the mike instead of looking at the audience.

Hobe.

KEITH'S, BOSTON

Boston, Jan. 2.

Jane Froman heads a bill that can't miss. It carries with it about all the ingredients needed for a general vaude appeal: comedy, top singing, novelty, good hoofing and girl flash.

Miss Froman has not appeared here before in a vaude date, although last year the $3.30 crowd saw her in 'Follies.' Customers obviously don't believe in letting her off with just a few numbers, and she's getting demands for plenty bows and extras this week. Haloed with that Hollywood aura and big radio build-up, she registers from start to curtain speech. One of the most sightly femme vocalers in the big time, Miss Froman sells her songs and personality with a flourish.

Next-to-shut, and separated only by a production number from Miss Froman, is Eddie White, another song-seller, who, in contrast, does not register at the take-off. But, with unrelenting vigor and trouping, he wins over ultimately with the help of some handy gags, until his 'Music Goes Round' demands an encore of the same number.

In the dance end Bankoff and Cannon are outstanding specialists, in a hoke adagio that is meticulously developed and pruned for plenty laughs. Petch and Deauville show twice in some neat acro work that adds much to the consummate flavor of the whole show. Ray Saxe, deucing, is very oke with his flash musical novelty that works into a finale of rope-twirling, sax playing and dancing, simultaneously.

Line flash is supplied by 24 girls who show to good advantage in three production numbers. Line will be held over another week, and that makes sense, judging from their routines in this show.

Billy House takes the m.c. assignment and does himself and the rest of the company a lot of good in tying together the several acts. Blond femme partner assists in a brief bit of grind work as a scene shifter, and she, another woman and a young man help on the skit.

Stage policy here looks set. Jackie Coogan and Betty Grable and Joe Morrison for next week; Ken Murray and 'Sketch Book'; Fats Waller in a sepia show; Joe Cook; Wayne King; Ruth Etting, Toby Wing and the 'Folies Bergeres' are all booked.

On the screen, 'Face' (RKO).

Fox.

HIPP, BALTIMORE

Baltimore, Jan. 3.

With 'Dream Too Much' (RKO) majored on the marquee, the Hipp has good stage show to augment. Lottie Mayer's '16' Diving Girls headline vaude, and prove to be an even dozen in number. Girls are versatile. They slip on for three drills inserted during show. Open on roller skates, giving place momentarily to the Three Whirlwinds, two boys and girl, standard skate turn which whirs through usual assortment of antics, then closing with the act for nice flash.

Professor Lamberti follows with his xylophone, and in his high-water dress suit made of mohair, walter's dickie and red flannel undies. Same ol' stuff, bouncing out to always appreciable audience here. Mayer line follows for a sinuous writhe to score of Berlin's 'Heat Wave.'

Radio Ramblers (3) next with their imitashes, which totaled 18. Much of earlier proxies have been done often here before. The closing counterfeits, which deal with pix nanies, had much better mob value through their freshness.

The Mayer maids closed with that disappearing water ballet. Complete cascaded set used. Incidentally, for those who remember when Lottie Mayer herself did that final high dive at close, her dotter does same chore currently. Miss Mayer originally started this act 27 years ago.

Puttying up rest of bill are usual trailers and Pathe clips. Capacity, lower floor, Friday afternoon.

JEFFERSON, N. Y.

Second week of the return of vaude to this 14th Streeter found the customers reacting lively enough to the individual acts, but not enough customers to indicate a happy future for the combination policy. Main floor at the early Friday night show 30% of capacity. Entertainment as a whole had an air of skimpiness about it, and even at 35c top the five acts as presented and the feature, 'Frisco Waterfront' (Repub) wouldn't be rated by this nabe clientele, or any other, as a bargain.

Plenty of action and acrobatic skill derives from the opening and closing acts, the Four Robeys and Jack Randell & Co., respectively, while Mells, Kirk and Howard make of next to shut a fairly spry session of assorted clowning and harmony. Lillian Carman fills the midway spot with the looks that it takes plus a knack for getting 'em excited over her pop tune deliveries. In No. 2 it's Ross & Bennett, the girl sporting a perpetual giggle and the boy proving that he's passing up a fine talent for eccentric soft-shoe dancing in an effort to become a comic.

Four Robeys mix headstands with hoop juggling and develop a routine that's bright, fast and in a large measure spectacular. They registered solidly.

Ross and Bennett start slowly. Pair's major handicap is material, while the qualities that pull them over the hurdles are the girl's infectious good humor and nifty underpinnings and the lad's adroitness at acrobatic shuffling.

Miss Carman shows she knows her audience by the numbers used for the warming process. She completes the chore in a big way with 'Music Goes Round and Round.' It didn't take any wheedling to get the bunch out front to join her in the yo-hooing portion of the chorus. Brought back for an encore, she gave them a sizzling interpretation of 'Truckin'.'

What the Jack Randall entourage of three men and two girls lack in finish they make up in punchiness of performance. The acrobatic adagio stunts are of the regulation sort, with the smaller of the girls taking one stiff toss after another. What gives the turn a touch of the difference is the skillful stances that the contortionist of the femme twosome took as she swings successively from the arms of each understander.

Odec.

SMASH TICKET CAGE GLASS, $300 STICK-UP

Minneapolis, Jan. 7.

Bandits who smashed the glass of the ticket window at the Minnesota theatre, ace Publix house, compelled the two cashiers on duty to push across more than $300. The hold-up occurred at 9:30 p. m., when patrons still were buying tickets. It was the second-theatre robbery within a fortnight, the Orpheum box-office also having been held up si ilarly.

Four hours after the Minnesota theatre robbery, a pair of bandits attempted to hold up Bob La Piner, Publix circuit official, but were foiled by the latter.

J. P.-Exhib Hijacked

St. Louis, Jan. 7.

George R. art, owner of a picture theatre in Ferguson, Mo., suburb, was victim of armed highwaymen last week. Driving his automobile on contemplated trip to Washington and New York, Hart was intercepted in Wellston, Mo., robbed of $370 in cash and ejected from car which highwaymen drove away. In car were two steamer trunks and two gladstone bags filled with clothing, two hats in box and an overcoat.

Hart is also Justice of the Peace in his town.

30 BEST OF 1935

West Coast Preview Committee Assn. with Hays Org. Lists 'Em

West Coast preview committee, comprising eight organizations judging pictures in Hollywood, in cooperation with the Hays organizations, has listed its best 30 features for 1935. Committee, which is made up of representatives from Daughters of American Revolution, National Society of New England Women, General Federation of Women's Clubs, California Congress of Parents and Teachers, National Council of Jewish Women, the Women's University Club of L. A., Southern California Council of Federated Church Women and California Federation of Business and Professional Women's Club (L. A. district), considered the year 1935 notable for large number of excellent pictures.

Its 30 best for year are 'David Copperfield,' 'Bengal Lancer,' 'Littlest Rebel,' 'Cardinal Richelieu,' 'Mutiny on Bounty,' 'Top Hat,' 'Ah, Wilderness!' 'Crusades,' 'Louis Pasteur,' 'Anna Karenina,' 'Tale of Two Cities,' 'Crime and Punishment,' 'Dark Angel,' 'Diamond Jim,' 'Informer,' 'Escape Me Never,' 'Midsummer Night's Dream,' 'Peter Ibbetson,' 'Private Worlds,' 'Naughty Marietta,' 'Ruggles of Red Gap,' 'Alice Adams,' 'Sanders of River,' 'Oil for Lamps of China,' 'Scarlet Pimpernel,' 'Broadway Melody,' 'Scoundrel,' 'So Red the Rose,' 'Les Miserables,' and 'Thanks a Million.'

WB Folds Davis, Ptsbg.

Pittsburgh, Jan. 7.

Reopened couple of months ago principally to unload lot of accumulated product, WB's Davis will fold again, Thursday night (9). House had been closed for couple of years, and, with nabes running short of flickers, Warners decided to try the Davis to help out situation and at same time give house another chance.

However, with only class B pictures available and competition plenty stiff, Davis never got started, and has been a consistent loser. Likely WB will make a deal for its sluff product, which has been piling up on shelf through recent WB-Loew pool, or else.

Ed (Hip) Segal, upped to managership of Davis from Ritz when house reopened, goes back to latter house.

HARDING GETS 'CHAIR'

Hollywood, Jan. 7.

Next for Ann Harding at Radio is 'Witness Chair.'

Cliff Reid puts the picture in production Jan. 14.

Connelly Starts 'Pastures'

Hollywood, Jan.

Marc Connelly has started rehearsals on 'Green Pastures' at Warners, Henry Blanke supervising.

A trainload of the orig cast arrived last week from the east.

ALL AMERICA OPENS ITS HEART TO A GREAT NEW SCREEN STAR!

THE SENSATIONAL SCREEN DEBUT OF LOVELY LILY PONS IS THE THRILL OF A NATION!..... Selected for holiday-time opening by leading independent and circuit theatres from Coast to Coast, including practically the entire nationwide circuit of RKO Theatres.....backed by a tremendous advertising campaign in local key-city newspapers.....“I Dream Too Much” is playing to excellent business everywhere... permanently establishing Lily Pons as one of the biggest draw names the screen has ever known!

Britons in Hollywood

Hollywood, Jan. 7.

Hollywood is just about another Picadilly, declares Herbert Marshall. No longer a surprise to see such players as Cicely Courtneige, Edmund Gwenn, or writers like H. G. Wells and Hugh Walpole, sauntering down the boulevard.

Leslie Howard, over whom the Warner studio is more than mildly concerned because he insists on dueling without guards, lays down the dirk to admit he is pleased with the Romeo role, opposite Norma Shearer, but takes the stand that the stage is his first love and pri rily the actor's medium.

Reg Denny and Basil Rathbone in dressing gowns and towels around their necks, eating German dishes in Metro cafe.

Constance Collier, trailing long lack lace over purple satin underskirt gown of the '80s, remarking on the 'different' feeling it gives one to wear such . . . gentler, y'know.

Henry Stephenson, on the last days of 'Little Lord Fauntleroy,' questioning why studios wait till the last moment to make costumes. Says he works all day and tries on costumes all night to prepare for his next pic.

Jane Darwell in her own seventh heaven on receiving a message from H. G. about her new pic to be made under his supervision in England.

Sybil Jason washing clothes for her family of dolls.

Henry Wilcoxon has renamed his new valet, whom he brought back from London, Jeeves.

Vic MacLaglen probably will not get over to England to make that G-B pic until summer. He's been cast in 'another' at 20th-Fox.

The C. Aubr. Smiths have redecorated their home in Coldwater Canyon. Very English and very country.

Merle Oberon excited over David Niven's playing lead in Wanger's new pic, 'Palm rings.'

Marian Marsh entertaining for Lieut. Jack Baird, son of Lord Stonehaven. Molly Lamont one of the guests.

Margot Grahame back from New York where she spent the holidays.

Barton MacLane giving a dinner for his sister.

Donald Crisp on location at sea for months, taking busman's holiday by making voyage to Copenhagen for holiday.

Herbert Mundin meeting Noel Madison on set for first time since they played together in London.

Alan Mowbray, freelancing, playing in four films simultaneously.

Stan Lupino states the difference between Hollywood and London is that they eat, drink, talk and dream pix here, while in London when the day is done—the day is done.

Wendy Barrie, in the semi-finals of Carole Lombard's tennis tournament.

John Wood back hunting trip.

DOYLE GRABS MASTERCRAFT

Sydney, Dec. 17.

Stuart F. Doyle, m.d. of Cinesound, is working on a deal whereby his company will take over Mastercraft from Raymond Longford. With clinching of the deal, Mastercraft will become known as Cinesound No. 4. Doyle will go in as chairman of the board.

Last year Mastercraft went on the market with a stock issue of 20,000 preference shares and 80,000 ordinary shares at $2.50 each; 74,000 ordinary shares were offered for public subscription, and production work was set for March, 1935.

Prospectus stated that unit would not proceed to allotment until 50,000 shares had been subscribed and paid for, and in the event of allotment failure application money would be refunded in full. Company held an option on 16 acres of land situated at Lane Cove, a few miles up-river from Sydney.

Public failed to subscribe as expected and, beyond making some slight headway on studio erection in the hope that enough money would eventually flow in, nothing further has so far been done.

Doyle will now control Cinesound, Bondi; Cinesound, Rushcutter's Bay, Cinesound (Victoria), Ltd., and Mastercraft (Cinesound No. 4).

BANK GIFT NIGHTS AN ANTIPODES WORRY

14.

Bank nights are causin bother among the indie exhibs following a police action against 'Gift Nights.' In the nabes the 'Bank' gag has grown higher and higher, with exhibs attempting to outbid each other to secure biz.

Public now playing the b. d. not because of pix screened, but to make a try for the coin offered. Game has been going on for some time and bitterness continues to grow alarmingly. Believed that police will again step in and stop the methods now used.

Method generally used by the exhibs is to ask patrons to estimate the number of peas in a bottle. Under no consideration must the word 'guess' be used, because police officials say that action can then be taken against gambling. By using the word 'estimate' exhibs are safe.

FORDE, ELVEY, SAVILLE STAY WITH G-B

Walter Forde, Maurice Elvey and Victor Saville, three of Gaumont-British's ace directors, plan continued affiliation with that company, although Elvey eventually is to assume a financial interest in Twickenham Films (Julius Hagen).

The three directors are not leaving G-B. Forde and Elvey are at the moment without assignment, but Saville has the new Jessie Matthews picture, 'It's Love Again,' in work.

Forde is currently vacationing in America, and after a Hollywood once-over plans traveling through Canada. However, he is in constant communication with Michael Balcon, G-B's London production head, and Arthur A. Lee, v.p. of G-B of America, on his next assignment. Balcon's recent Hollywood deals for an international exchange of talent will shortly recall both Forde and Elvey, it is presumed.

Elvey, recently on a picture-to-picture basis, has contracted to make another for G-B before aligning with Twickenham. He and the others were reported joining the new Charles M. Woolf organization in England.

London, Jan. 7.

Previous report that C. M. Woolf had weaned away three of G-B's four ace meggers, leaving only Alfred Hitchcock, is not so. Both Woolf and the G-B directorate deny it, although Forde, presently in the U. S., and Elvey, re currenly between pictures.

Victor Saville's next Jessie Matthews filmusical is currently in work.

VON PLESSEN RETURNS WITH 80,000 FEET

The Hague, Dec. 31.

With 80,000 feet of film in his trunk, Victor von Plessen, producer, has returned from his expedition into the interior of Borneo. Entire footage treating of life of Dajsik head-hunters in their native habitat, required eight months actual working ti e, during which 200 miles of jungle was traversed.

Assisted by Dr. Dalsheim and van Praag and Angst, Traut and Staudinger on cameras, von Plessen reports a very arduous trip. Most of conveying was done via rowboats through rivers and marshes almost impassable.

CIVIC, SYDNEY, BACK TO PIX

ney, Dec. 14.

After several dickers with Ernest Rolls for a legit season, Haymarket Theatres, Ltd., decided to revert back to a pic policy at the Civic, Sydney, and house will reopen in two weeks. Has been dark for many months.

Understood pix will be used for the nex

Snider-Dean Starts

Sydney,

The new Snider-Dean combo begins activity as of Jan. 1, following the takeover from the Fullers in Sydney, Melbourne and Brisbane. And, at this time, Sir Ben Fuller will quit his main pic interests in Australia, concentrating hereafter mainly on his New Zealand territory.

Knight says that because he has granted a lease to S-D it does not necessarily mean he is out of the show biz for keeps. He has several moves left up his sleeve, he intimates.

SEGAL'S AMBISH THEATRE BLDG. PROGRAM

London, Jan.

Arthur Segal, connected with the Paramount Astoria chain of theatres in England, has signed a contract with Union Cinemas to build several big de luxers for the chain throughout the country. Deal calls for the erection of houses with capacities of 2,000-3,000.

Policy will be to present stage shows in the same manner as Segal introduced in the London Astorias, which he built.

Fred Bernhard, managing director of Union during the past few months, has been building and purchasing houses on all sides, and has 47 cinemas now in construction, which will give his circuit a total of over 200 theatres.

Current deal embraces the Mancunian and Reed circuits. Arthur Reed, of the latter, will become associated with Union Cinemas, assuming an official post, unnamed as yet.

Mexican Producers Urge Gov't Aid for American Distribs

Mexico City, Jan.

Group of Mexican pic producers, including Alberto Ricardo Pani, president of the Cinematografica Latino Americano, S. A., has asked the ministry of finance to use its offices toward bringing about an early settlement of the strike against the eight major American distributors here.

Native producers told the ministry that biz of cinemas in this country has fallen off 50% since imports of top grade American pics were shut off by the strike, which has lasted since Sept. 27, and that while the Mexican industry is making progress, it is also being hurt in the long run.

Producers assert that Mexican pic makers must still continue under the wing of stellar American pics, cinemas must have these foreign attractions in order to lure the crowds to witness the home-mades.

HAIK SETTLEMENT APPROVED BY COURT

Paris, Dec. 29.

Reversing the lower court, Court of Appeals has confirmed a settlement in the bankruptcy of Etablissements Jacques Haik, by which 30% of the liabilities are to be paid over a 15-year period, or 2% a year.

On protest by creditors, including Kodak for raw film furnished, and several laboratories for negatives and prints, the Commerce Tribunal had refused to approve this settlement, but Court of Appeals says it's oke.

Jose Bohr in H'wood

Hollywood, Jan. 7.

Jose Bohr, producer of Spanish pictures in Mexico, accompanied by Mrs. Bohr are here for first showing of his latest film, 'Luponini.'

Also discussing deal for distribution of his pix in the states.

Fewer British Films in Canada In 1935, but B. O. Grosses Up; Donat Leads All Stars at Gate

were 1935, total annual higher than in 1934, when a considerably greater percentage of English films were O.K.'d by Canadian distributors.

Explanation of this is that the Canadi n distributors, while releasing fewer British pictures, have been skimming the cinematic cream and offering exhibitors only those films which have international appeal. While these films showed a numerical decrease, the 1935 grosses of the Canada-distributed pictures showed a high box-o ce gain because (1) Canadian distributors avoided mediocre product and refused to handle films which, they believed, would not benefit the exhibitors, and (2) more Canadian exhibitors were signing contracts for British pictures on box-office potentialities alone.

Present set-up has Regal Films, a subsidiary of Famous Players Canadian, distributing Gaumont-British; Gainsborough, London Films and British Lion; Empire Films handling ritish International Pictures, Twickenham Productions, Associated Talking Pictures and Toeplitz; United Artists distributing British & Dominions.

Action Films

Judging from the 1935 top-grossers in Canada, film-goers in this country want action-pictures. Films which made best money records in Canada were '39 Steps' (GB), 'Scarlet Pimpernel' (LF), 'Trans-Atlantic Tunnel'), 'Drake of England' (BIP), 'Sanders of the River' (LF) and 'Abdul the Damned' (BIP).

Report of the Department of Overseas Trade, just released, reveals that, during the past year, 65 British pictures were released in Canada as against 80 the preceding year. With several hit pictures still playing, the estimate of the Overseas Trade Commissioner places the Canadian film market increase at 25% over the preceding year.

Noticeable in 1935 was the exploitation done in Canada for British films. This included intensive campaigns by means of national advertising and publicity, radio dramatizations, bill-boards, window-displays, commercial tie-ups and an apparent in with film columnists.

Stars

Top grosser in Canada of any British film to date is '39 Steps' (GB). This was preceded by a tremendous advance build-up which followed appointment of the author, John Buchan, later Lord Tweedsmuir, as Governor-General of Canada. Exploitation commenced as soon as Tweedsmuir was named to the office and an audience-expectancy was created weeks before his arrival on Canadian soil.

Robert Donat is definitely the top box-office star, either Hollywood or British, in Canada. Gracie Fields is in the peculiar situation of being a flop in the East and a hold-over name in the West. Richard Tauber is a favorite with the hi-hats, as is Fritz Kortner, and Matheson Lang has a following because he used to star in Canadian legit some years ago. Arliss, of course, is tops, and other Canadian favorites include Madeleine Carroll, Jessie Matthews and Grete Natzler.

GERMAN-DUTCH FILM WINS FRENCH PRIZE

Paris, Dec.

'Kermesse Heroique' ('Heroic Carnival'), Tobis production megged by Jacques Feyder, was awarded the Grand Prix of French cinema, despite the fact that the producing firm is German-Dutch, director Belgian, cameraman American, and writer Belgian.

Runner-up was 'Veille d'Armes' ('Armed Watch'), film glorifying the French navy, with less than half the votes garnered by the Tobis spectacle. 'Crime and Punishment' and 'Deuxieme Bureau' ('Secret Service') got a few votes each.

Grand Prix is awarded by a jury under official auspices of the Ministry of National Education and Fine Arts.

U. S. ATTACKS CONTINUE IN PARIS

Paris, Dec. 26.

Attacks on American pictures continue to be made in hearings before the National Economic Commission, which is getting ready to submit a film reform law for presentation to the Chambre of Deputies.

Arguments are that Yank competition is unfair because films arrive with the negative cost already written off and therefore can be sold cheaply. Even if this were so, cost of dubbing and preparing for the market, including all taxes, brings the local investment in U. S. pix nearly up to the cost level of average French production.

Also contended that Paris houses specializing in English language versions take a big hunk of the coin on which the French trade should depend. This argument is particularly strange in view of the fact that real money trade here has to be done in French versions, and English specialized houses only gross $1,660,000 a year, at the most.

Mario Roustan, minister of national education, is reported still trying to get the Cabinet to back the essence of the defeated decree laws as a bill before parliament. But cabinet, at the moment, is too busy with more important affairs.

U. S. Pix Back in Canton After Three Months of Censor Fee Battle

Shanghai, Dec. 17.

Canton theatre owners and American distributors are at peace again, according to word from Norman Westwood (Universal) and Leon Britton (RKO).

In September the Canton local censor board slapped a special fee on Paramount and subsequently on al. pics. U. S. distributors claimed the Nanking (capital) censorship fee covers all China and refused to pay. Canton theatres refused to pay, also, resulting in a deadlock. For three months there were no first-run U. S. pics in Canton.

Theatres have now capitulated and will pay the local fee themselves, feeling that they must have U. S. product.

Brit Pix Up in China

Shanghai, Dec.

The British are beginning to make a bid for the Shanghai market, with screening this week of '39 Steps,' (G-B).

Agencies are now in a position to handle London output direct. M.P. and Gaumont, British have local representatives.

British population of 10,000 heads is twice that of American.

G-B UPS 1936-37 SKED TO 24 PIX

London, 7.

In line with an increased production schedule of 24 pictures for 1936-7, Gaumont-British will expand its policy of importing American directors. The 24 pix is eight above the present season's sked.

Charles F. (Chuck) Riesner already here with picture assignments for Cecily Courtneidge and Jack Hulbert. Deals are reported on for Raoul Walsh and William K. Howard, as well, to come over [illegible].

EW YORK HERALD TRIBUNE.

Reviewers Vote 'The Informer' Best 1935 Film

City Newspaper Critics Also Give Award to John Ford for Direction of Piece

The New York Film Critics, an organization of cinema reviewers representing virtually every daily newspaper in the city, announced yesterday their picture awards for 1935. Their selections are:

Picture of the Year—"The Informer," duced by RKO-Radio Pictures.

rection of the Year—John Ford: er."

THE NEW YORK TIMES,

CRITICS' FILM PRIZE GOES TO 'INFORMER'

New York Group Unanimously Votes It Best Movie of Year —Ford First as Director.

he recently organized New York Critics, representing a f the leading metro pers, announced yesterday ults of their balloting on the cture," performances and di- of 1935.

Informer," made by RKO- d directed by John Ford, the unanimous choice on the irst ballot for the best picture of he year. Cliff Reid, its producer, will receive the critics' gold medal ward.

THE NEW YORK SUN

'THE INFORMER' WINS

New York Critics Vote It Best Film Produced in 1935.

"The Informer," an R.-K.-O. motion picture directed by John Ford, was voted the best picture of 1935 by the recently organized New York Film Critics. The gold medal award will go to Cliff Reid, the producer.

City's Film Critics Pick "The Informer"

At a recent meeting, the New York Film Critics voted the following awards for 1935:

The best picture of the year, "The Informer," produced by RKO-Radio Pictures.

The best direction of the year, by John Ford, of "The Informer."

A feature of the voting was the unanimous selection on the first ballot of "The Informer" as the best picture of the year. In the

BROOKLYN TIMES UNION

direction of "Thirty-[illegible] Knew

Critics Vote 'Informer' Best of 1935

WORLD-TELEGRAM.

THE MORNING TELEGRAPH,

her acting [illegible] Hitchcock's

NEW YORK EVENING JOURNAL

'THE INFORMER,' [illegible] AND [illegible] 33 TOPS

DAILY NEWS, THURSDAY, JANUARY 2, 1936

The New York film critics, from their seats of the mighty, have pinned the blue ribbon to the best picture of 1935. It's "The Informer."

The award was made on the first ballot by unanimous vote. All the critics were of one mind about the RKO-Radio movie that starred Victor McLaglen. John Ford, who directed the picture, got the laurels for best direction of the year. A-1 performance, in

Above, Margot Grahame and Victor McLaglen in a scene from "The Informer," the motion picture critics' choice as the finest film of the year. At the left, John Ford, director of "The Informer."

Film Critics Hail 'Informer'

At a meeting on Monday the New York Film Critics voted the following awards for 1935:

The best picture of the year: "The Informer," produced by RKO-Radio.

The best direction of the year: To John Ford for his direction of "The Informer."

BROOKLYN DAILY EAGLE,

[illegible] was the [illegible] the first [illegible] ture of the year. In the [illegible] the best feminine performance, Katharine Hepburn received [illegible] ly vote for her work in [illegible] dams," Alfred Hitchcock's [illegible] of "The 39 Steps" and [illegible] an Who Knew Too Much" [illegible] ceived minority recogni-

[illegible] he request of the publishing [illegible] of Covici-Friede, the critics [illegible] mended for [illegible] form "The S[illegible] publica[illegible]

NEW YORK AMERICAN

The Informer' Year's Best Picture

By REGINA CREWE,
Motion Picture Editor, New York American.

In more or less solemn conclave assembled, those members of the working press known as the New York film critics voted their impressions of the big parade of pictures which has deployed upon countless screens during the late unlamented year. Thus lads and lasses who view hundreds and hundreds of movies annually recently determined to bestow tangible laurels upon the worthiest effort [illegible] than encomiums in perishable print. Thus the fet[illegible] her ballot[illegible] the ballotting.

Loose outside the sacred circle [illegible] loud with doubts that any critics could agree upon any thing. And, tell it [illegible] even those [illegible] with some[illegible]

New York Movie Critics Call 'Informer' Best Film

By a unanimous vote, the New York motion picture critics have named "The Informer" the outstanding photoplay of 1935. Based on the novel by Liam O'Flaherty, "The Informer" was directed by John Ford for RKO Radio Pictures, [illegible] ership it was [illegible] here at the [illegible] last Spring. [illegible] ded by the [illegible] tinguished contributions [illegible] for the [illegible] screen during the past [illegible] Best direction [illegible] "The Inform[illegible] Best [illegible]

ALSO SELECTED AS THE YEAR'S BEST BY NATIONAL BOARD OF REVIEW AND LIBERTY MAGAZINE

EXPLOITATION

By Epes W. Sargent

Likes His Press

Recent item... this department anent the use of a small hand press in theatre work reminds Martin W. Larmour of the National theatre, Graham, Texas, that he owed us a letter. He writes in part:

"It occurs to me that two or three years ago you wrote asking if I ever bought a press. I did, and I thank you for the advice. Bought a 6 x 10 press and about 14 cases of type and a lot of other stuff and made it pay for itself in printing bills saved within six months after it was received. Since then it has made me hundreds of dollars. We have a girl to run it, and we not only print a program, print c- date heralds, but get out all sorts of novelties, office forms, etc.

"I am enclosing a few samples of our work. The Christmas cut is a linoleum cut that we made ourselves. The rest of the enclosed stuff is just fun to show you the variety of work we turn out. We have even been offered outside jobs, but the printers and newspaper men here are friends of mine and so I have positively refused to do anything except my own printing, and they are still my friends, even going so far as to loan me anything they have, order supplies for me and allow me to use their machines for cutting my stock, etc.'

He sends a full package of samples, including some Rotary club publications. He writes copy for one side of the four-pager, which is reproduced by mimeograph, and then prints the other side with promotional matters. He also includes postcard programs, a very slightly weekly four-page program for the theatre, duplicate cards for his Bonus Nights, office forms and herald imprints.

Mr. Larmour is fortunate in having the friendship of the local printer, but the printer knows that the press is not costing him any orders, since before the press Mr. Larmour was one of the leading exponents of the use of the hektograph. He even ventures on two-color jobs, which is not as easy as it sounds. Incidentally, his press assistant is a good proof reader, which is important.

Two-Piece Pram

Manager of a subsequent run has an idea for a two-week exploit on "The Perfect Gentleman." He saw the picture in town and realized that Frank Morgan was almost a double for a local character. It will take very little make-up to turn the latter into Morgan's likeness, he asserts.

Idea is to turn the localite into a duplicate of Morgan and keep him around town for a week with merely a back sign reading 'Don't ask me who I am. I don't know myself.'

After this runs a week he'll keep right on, but now with front and back signs for "Gentleman." He's paying the man $3 a day and figures the initial $18 investment will have every one primed to look for the sign when it does appear.

Idea is good for other pictures, particularly where it is desired to gain interest for a particular character. There is always a build-up value, and it's merely the question of whether the additional expense will yield a commensurate return. This exhib thinks it will. Probably he's right. Might not be so good for a low-budget house.

Right now the prams are working for the Marx brothers. Just to be different one exhib plans to flood the town with Harpos, ignoring Groucho and Chico. He has used the trio on early pics and thinks that a bunch of one character will be better than to repeat.

Front sign on the bunch reads 'You can have three guesses as to who I am. But you won't win any prizes. You ought to know by this time. If you don't, go to the Isis next week and see me and my brothers.' It's at least a change of pace.

Just Happened (?)

New Haven.

Ben Cohen of the College worked an attention-getter for some general publicity aimed at parents and their younger offspring. Cohen snared Mrs. Herbert Cooper, model teacher of lower grades visiting from New York, for an air interview and mixed questions about school work with a line of chatter as to which pix were good for kids and which were not.

By a strange coincidence, all those coming to the College were on the favorable list.

Used the Tieup

Iowa theatre, Cedar Rapids, made good use of the G. E. electric kitchen tie-in on 'If You Could Only Cook' and built on that with five double tickets to persons whose names were in the want ads in the Gazette. He got both a department store and the power company for large spaces on the kitchen angle.

With New Year's eve included, A. H. Talbott garnered a flock of coin.

In St. Louis

t. Louis.

The boys at Loew's in this burg staged a big exploitation, radio and newspaper campaign on their Christmas show 'Ah Wilderness.' Several weeks in advance of showing of feature they used special transcriptions made up at studio, continuity from local desk and specially prepared material from home office advertising department. This enabled them to give picture a great build up over the air. Exploitation included 12x20 flag hung over street in front of theatre, special layouts in all movie columns of local papers; placed special cards in all street cars and buses.

A special invitation screening was held for selected audience and at conclusion postcards which were given them on entrance to theatre were collected and mailed to friends of those in attendance. Lobby display of picture was printed on card and place for comments. Jimmy Harris, p.a., and 'Chick' Evens, mgr. of house, made a deal with McCrory stores and 10c. stores for distribution of 10,000 'Wilderness' circulars; obtained newspaper co-op ads with local department stores; Max Factor tie-up with windows in two prominent stores; 5,000 Postal Telegraph stickers; 5,000 magazines from local news agency on which stickers were placed on covers of all books sold Xmas week; blowups of Wedgwood reviews in lobby two weeks in advance and a special trailer was used for advance build up.

Theatre tied up with Pet Milk company for 2,000 window streamers used on grocery store fronts. Regular routine exploitation with readers to all suburban papers, regular downtown frames with advertising material changes, etc.

Store Hook-Ins

Frequently some theatre will permit an exhibit in its mezzanine or in the lobby, if the latter is large enough. These displays are generally canned goods or household articles. The idea gets over nicely. A few theatres go further. One with some niches built into the rear of the auditorium uses the spaces to show merchandise. Two of the prominent stores each get space once a month to display the latest models in frocks and lingerie. Now and then the niches are built up for scenes from incoming pictures, but the house figures that there is just as much ticket sales value to the dress displays, since most women are interested in pretty things whether they are able to afford them or not.

Meantime the theatre has the call on window space in the stores and the stores also take newspaper display space to tell what the fair models spoken of in the ads can be seen at the theatre in advance of the store display.

Another house has a small display case in the lobby with a weekly change of display. This may be a new style can opener, an electric mixer set, a new idea in ashtrays or anything that will interest the women. Only stipulation is that it must be displayed in the theatre before it can be seen in the store.

In another spot the coup is a dressmaking expert from the store in the mezzanine every Wednesday afternoon. She advises on new clothes, the making up of new goods or the remaking of an old dress. Particularly clever at the latter. Store gets its profit from the sale of material and finds the stunt well worth while.

Times Change

Looking over an old scrap book the other day brought to light a stunt worked by Eli M. Orowitz, then a Paramounteer, on a Paramount picture. Getting hold of Jacqueline Logan, leading woman in the picture, he got her to wear a bathing suit with the trousers above the knee and a gap of bare leg showing to the calf-high stockings. Took her down on the beach at Atlantic City and left it up to the police to tell her hether to pull down her bloomers or pull up her socks. They ordered an old dress-ers down. Today a suit with knee length panties would be in line with the Godiva and the white horse gag, but it made talk then. It put the picture over for a week.

Nowadays in bathing contests the trunks are purely technical, but there might be something in an early spring bathing suit contest with a set of prizes for the most attractive suits with full bloomers. It could be worked up with the newspapers into a contest that would bring half the town out to see.

Today the old fashioned suits are used purely for burlesque contrast, but there is no reason why they should not be treated with respectful attention, if that will pay better.

Like a Picture

Paul Sander, who was out ahead of Andre Lasky's 'French Revue,' is back in town with a pack of stuff to show for his tour. Sander handled the advance like a feature picture, sending ahead a press book with complete information about the show, backing up the formal billing with the prop list, line list, light plot and not only an analysis of the cast but a complete description of the running of the show by scenes.

He came in 10 days ahead with more material, plates for news pics, a hook-up page and advertising ideas, and the show followed in with a complete lobby and front display. It was a more complete campaign than was common in the heyday of the road, and where intelligently used helped the local management to put it over in a big way.

But he still is wondering why a theatre will book a four-figure unit and then gag at spending $10 or $15 for accessories. The show being in on percentage he sometimes added lithographs at the show's cost, but that still doesn't explain why management that will get $8 worth of stuff for a $20 picture rental will not kick in a larger sum when the rental is many times greater.

New Record

Handling it like a circus, Joe (Doc) Lee, of the Brooklyn Paramount hung up a new house record with 'Captain Blood,' beating 'G Men' by some $5,000. He pulled 101,426 admissions in seven days.

He got 25 windows on book tie-ups, and staged an essay contest for high school pupils. Essay and cross word puzzles were worked in the neighborhood publications with coloring contests for children in the same mediums. He also staged a contest with WLTH, a local station, and had plugs on four other spots. Special heralds were sent to all boys' adventure clubs and 50,000 general heralds were put out three days in advance, to back up a heavy newspaper campaign and 150 24-sheet stands.

Nothing sensationally original, but a well balanced campaign that hit most prospective patrons from one or more angles.

Cake for Kids

Berlin.

Local Metro office invited 600 orphans to the Marmorhaus to see 'David Copperfield' and additionally treated them to cake and chocolate.

BEHIND *the* KEYS

Detroit.

Fire starting from furnace caused $25,000 damage last week to the Colonial. Holland, Mich., owned by John Raven and John Kramer and leased to Butterfield chain. Town's blue laws, unpopular among younger element, probably saved many lives. Prohibited from operating on Sundays, theatre was empty at time of blaze.

Salt Lake City.

Publix-Salt Lake Theatres, Inc., began expansion program with Harry David, v.p. and general manager, announcing that the chain had acquired two houses in Logan, Utah, 90 miles for Salt Lake. Houses leased are the Roxy and Grand, formerly owned and managed by Michael Nielson of Logan.

David's company will obtain two additional theatres within the week, the Grand, Brigham City, and the Grand, Preston, Idaho. Nielson is also interested in these house.

Jack Braunagel, formerly assistant manager of the Capitol, Salt Lake; later managing the Granada, Boise, Idaho, has been named by David as manager of the Logan theaters.

Roxy, 546-seater, built in October, 1935, is regarded as one of the most modern small houses in the intermountain country. The Grand has a seatin- capacity of 400, built in 1926.

St. Louis.

Suit to enjoin Royal Neighbors of America, fraternal organization, from cancelling lease on Granada theatre, nabe house, was filed in Circuit Court Friday (3) by St. Louis Amus. Co., operator of house which asks court to determine validity of lease and agreement modifying it. Amusement co. states it leased property for 20 years in November, 1933, at rental of $1,875 per month for first 14 years. In April, 1934, petition states, rent was reduced to $1,642 for period of six months and payment of reduced rental was extended until April 1, 1936. It is alleged fraternal organization refused to accept reduced rental for month of December and threatens cancellation of lease for defaulting in full payments from April, 1934. Court has ordered fraternal organization to answer by Thursday (9).

Lincoln.

Musicians local here has re-elected Dr. H. C. Zellers, president of the outfit for 1936. Other officers posted in this month's final business session were Charles Phillips, vice-president; Mark Pierce, secretary; Lee Jensen, sgt-at-arms, and Charles Kunkler, Luther Andrews, August Dietz, John Schildneck, and Will B. Green, as members of the board.

William Youngclaus' Central City, Neb. State was badly damaged by an Xmas day fire. Fire started under the stage, and is the object of an investigation by the state fire marshal. Joe Lucas is manager.

Cal Bard, one-time exhib here, is peddling five indie films over Iowa and Nebraska.

Lynchburg.

Craver & Falls, owners of the Academy here and houses in Danville and Roanoke, are completing a second-run, 600-seater in Columbia, S. C. House will be ready in February.

Tampa.

E. N. Creek, managing Ritz for Casino Enterprises, unit of Sparks group.

Canton, O.

Ohio theatre in Market street, Youngstown, has been opened with a subsequent run policy. House has been completely refurbished.

Ray Allison, former manager of Warner theatre, Chillicothe, O., appointed manager of the new 1,800-seat Shaker theatre that Sam Stecker, Myer Pine and associates are building in Shaker Heights, an exclusive Cleveland suburb.

Cleveland and Akron Theatre Company, new owners of the Allen theatre, Akron, has announced the appointment of Charles Schweitzer as manager.

William H. Ryan has been appointed treasurer of the RKO Palace in Columbus after 14 months on the Palace service staff.

Ray Wallace, general manager of the Tri Theatres, Inc., Alliance, O., is displaying his commission as a colonel on the staff of Gov. Ruby Laffoon of Kentucky.

Pine Bluff, Ark.

Fire of unknown cause totally destroyed the Princess at Hot Springs National Park, Xmas eve, and the lives of four persons were lost in a government rooming house for transients. Two other up and down business houses also sustained losses.

According to estimate made by the fire chief the loss will aggregate approximately $250,000, the greater part of the loss being to Sidney M. Nutt, proprietor of the cinema.

Glendale, Ariz.

E. B. Sturdivant, manager of Silver Crest chain, signed long term lease for Glendale theatre.

O. B. Wise set as manager.

Winchester, Mass.

Citizens of this township, without a motion picture house for many years, are stirred up and want to know why no license has been issued by the Board of Selectmen, for a flicker house, in view of advisory vote of the town last spring in favor of granting such a ticket.

Comeback is that no application pends before the Board in such a form as to warrant grant of license with the result that type of house will be built and maintained for best interests of town. Public hearing brought rosy pictures of plans by would-be operators, but one by one proposals died.

Rochester.

Banor Corporation and Moore-Wiggins Ltd., have dropped Supreme Court suits against the city following approval of reductions in assessments on the RKO Palace and RKO Temple theatres. Palace is cut $150,000 for 1935 and $180,000 for 1936 from $1,123,800; the Temple $14,680 each year from $560,00

Des Moines.

Fire struck the Pastime at Massena, Iowa, last week at a loss of $12,000, only partially protected by insurance. Phil Griffith, manager.

A building permit has been issued to the Lincoln Theatre Corp. to construct a $15,000 house at 3400 S.W. Ninth street.

Newark.

William Sherman has left the Branford; succeeded as asst. mgr. by Raymond Williams the treasurer, Williams replaced by John Reilly of the E bassy, Orange.

Charlotte, C.

Christmas theatre parties sponsored by Charlotte theatres the

(Continued on page 31)

Smoking Cutouts

Almost like a voice from the past is a letter from an oldtimer who complains that when he was new in the business it was a common trick to chew the other end of a lighted cigaret, push it against the lips of a figure, cut out and it would smoke down to the last bit of tobacco. He can't do it any more and wants to know why.

That would take him back to 1910 or there abouts when the so-called Egyptian and Turkish cigarettes were prevalent. The tobacco in these was moistened with a solution of saltpeter to improve the burning quality, and turned the cigarette into a slow burning fuse. The same thing can be done today by wetting the modern cigarettes with a dilute solution of saltpeter, but it must be carefully done or the paper will soak off when the paste becomes moistened. A cigar can be given the same treatment and with greater safety.

Smoking figures can be constructed with comparatively little trouble. The requirement is a small bellows, preferably box shaped. Two tubes lead into the box to the cutout mouth. One terminates in a cigarette holder and the other ends just below. To the first is attached an intake valve, with a reverse on the other. The chest is actuated by a small motor low geared. As the box is pulled open the air is drawn through the cigarette. When the box is in process of closing, the valve to the holder is closed and the smoke discharged through the other tube with the egress valve. The chest should be fairly small and the motor geared down to about 10 revolutions per minute.

Always mystifying and good for a repeat two or three times a year. Can be laid off to a tobacconist with a well located window, if desired.

Just a Repeat

Recently Mayor LaGuardia, of New York, started a campaign for a less noisy city. Still summonsing auto horn blowers and other noise makers, but doing very little about his garbage truck drivers. Everywhere it has been hailed as a real novelty in municipal affairs.

Seems to have been forgotten that in 1921 Clara Kimball Young was starred in a feature called 'Hush,' and that the energetic Milt Crandall (who later developed the first marathon dance), got the then Mayor Hylan to issue a proclamation calling for a hush week. It was not until the proclamation had been signed published that he learned that 'Hush' was playing the Capitol the week designated in the proclamation.

Crandall had gone through the usual motions of forming a pseudo society, with offices apart from the theatre district and sponsored by a number of more or less important societies, just to show that there's nothing really new.

Dan Roehe, then a Paramount exploiteer, did almost as well when he got an advertisement of 'Manslaughter' back at the Chicago Bar, beneh, with the judge sentencing careless drivers to see the Meighan pictures. This discounts several more or less humorous organizations since the Brothers Under the Skin' club, and goes to show that anything with a strong dash of reform is pretty easy to get over in a big way if it is handled adroitly.

Rubes for 'Collegiate'

Indianapolis.

Bud Summers of the Indiana turned the lobby of the little house into a bucolic setting to call attention to the coming of 'Collegiate,' with a small house and fence just inside the doors and two ducks on constant display.

Contest idea was used with the patrons awarded passes for the best names submitted for 'Goo Goo's' mate. Time tied in with one day spread carrying picture of the stunt and more than 2,000 replies were received, which is high batting average for a lobby display. In addition, Frank Moneyhun and Don Wright wangled a tie-in ad with Ayres on a hair dress, L. Strauss and Company on collegiate clothes, Joe Benner cigar store windows, and a store-wide display at the Collegiate Shop, which had its grand opening just in time for the arrival of the pic on the Indiana screen.

Type Not Title

Charlotte, N. C.

Gene Street played the William Powell picture, 'Rendezvous,' here without ever disclosing its title. He said he was afraid the title would scare the patrons away and he advertised it merely as being Powell in another 'Thin Man' role.

In the theatre he flashed an explanation just ahead of the feature, saying that he preferred to tell patrons the type of film it was rather than give the title that Hollywood gave the film.

Gay, reckless, dashing" "spirited and 'criminally' good-looking" ."a handsome and engaging figure of the doughty Robin Hood of the sea"..."a fine up-standing hero who has a way with him to charm the affections of every film fan "an important new screen personality" who is destined to cause more swooning in female circles than has been seen since the vapors went out of fashion"... in fact, "the first authentic matinee idol since Valentino!"*...Gentlemen of the picture business, we give you

ERROL FLYNN
in
"CAPTAIN BLOOD"

With OLIVIA De HAVILLAND
Lionel Atwill • Basil Rathbone
Ross Alexander • Guy Kibbee
Henry Stephenson • Robert
Barrat • Hobart Cavanaugh
Directed by Michael Curtiz
A Cosmopolitan Production
A First National Picture

* *Quoted respectively from the N. Y. Sun, Times, Herald-Tribune, American, Journal, Post and Daily Mirror*

"A knockout"..."all the excitement and action that cameras can crowd into two hours' entertainment"..."a real humdinger"†...And "the biggest take in 2 years—smash—socko—best bet on the street" is the way Variety reports the sensational grosses now forcing holdover after holdover for this "truly outstanding production" from

WARNER BROS.

† *N. Y. Mirror, Sun, and World-Telegram*

Going Places

By Cecelia Ager

Bumps From Butterfli

This week, wearing their very nearly very best dresses, the ballet girls are the Music Hall's little pets. For one thing, the Rockettes happen to be wearing their very nearly worst.

The ballet corps doesn't mind too much that their number is interrupted by outbreaks of applause. Better they should be on the stage hearing it than in the wings a-listenin' to the Rockettes get it. Though, of course, they don't let all this go to their heads and confuse their patterns.

So the ballet corps, undulating around in torchy tempo in fitted satin, long-sleeved, high-necked sheaths that are slashed up one thigh and have a straight scarf of contrasting color fastened on at the shoulders in front, that reaches—when they hold it that way—to the very ends of their out-stretched arms, get quite swingy at times and bump with great refinement into some real la-de-dah formations. It's good to see the ballet corps living a full life.

That they won't be too covetous, the Rockettes are tossed 'Round and Round' as the tune for their precise frolickings, but so dizzily fancy are their costumes, with strips of gold tinsel hanging from their hips, gold bobbing on their wriggling derrieres, long green gloves smothering their arms and the tops of their trunks shaping into a V line at their abdomens that even their never-failing straight line kicking is received with comparative calm. It's no easy task for costumes to dim the radiance of a troupe like the Rockettes, but this week's vagaries succeed splendidly.

Gloria Gilbert is adding new kinds of spins to her incredible and electrifying specialty, and her cavortings until she gets into them are quite as gangling.

Eyelashes

Irene Dunne is supposed to be blind through most of 'The Magnificent Obsession,' and since she is noted for being sincere about her work, ruthlessly she veils her lovely eyes with flickering eyelids, which permits study of an excellent job of augmenting a lady's own eyelashes with bunches of artificial ones from the studio make-up supply.

Miss Dunne does not hold with the eyelash school that appends thin, long feelers curling up and back to the brows, realizing, no doubt, that this effect has often wound up more terrifying than alluring. Miss Dunne's is a thickening process rather than an elongating one. The additions are a plausible length, luxuriant but not distracting, massed in greatest profusion at the outer edges of her lids to suggest a wider-apart set to her eyes than what they've got.

The rest of Miss Dunne's grooming is quite as artful. The discreetly spectacular but thoroughly lady-like mood of her wardrobe when she can see what she's doing, is evenly maintained when she can't. Her costumes fit as suavely, her lipstick's as smooth and neat, her hair's as shinily waved, her jackets flare out in the back as consistently. In fact her taste seems to be even a little bit better when she's blind, for then she does not drive her own car through country roads in a white ermine hip-length coat.

Betty Furness, who plays Miss Dunne's devoted step-daughter, is a very real person in the film. She gets off the boat from Paris dressed just like a nice American girl who's been to Paris and must prove it instantly—in a swagger white caracul coat tied at her chin with a black bow, and a white fedora hat tilted over her eye and tied round the brim with a dotted black veil. Miss Furness, too, is most sincere in 'The Magnificent Obsession,' and so is Sarah Haden. Sincerity and basic goodness of character bites everybody in it.

Drawing Room Stuff

The thing that Libby and Margot Robbin, the two classy mimics at the State have figured out, is that a mimic's either got to get the look and movement of her models or she's got to get their voice and their inflection. The Robbins sisters get the voice and inflection. They do it so well the State audience overlooks their drawing-room entertainer way of announcing just what it is they're going to do, especially since when they get going, the State audience discovers that drawing room entertainment is quite broad indeed. The Misses Robbin wear long, white, stiffy 'deb' evening coats as themselves, and their hair drawn back straight, then bunched in little curls. They have good ears.

Mickey King opens the bill, a thoughtfully groomed tenorist who thinks well enough of her shapely legs to encase them in sheer skin-colored stockings. Her black silk trunks fit as sleekly as tights, and her white silk bolero blouse is buckled snug to her diaphragm, for Miss King does most of her work hanging from one ankle. Miss King wears gold circlets in her ears, her bob in curls, and takes her bows skipping about gracefully on her tip-toes.

Grace Du Faye and company's flash dance act opens with three little maids in white polo coats and berets singing, rather metallically, that they're going to dance right into our hearts. Later they reappear and dance, sure enough, in black fire trousers and bolero bodices buttoned and edged at every boundary with a single row of rhinestones. Miss Du Faye's remarkably-steady acrobatic dancing is done first in a little thing of flesh colored chiffon bound with lice marlbou and sparkling with diaments, but nevertheless she does not quite attain a sexy look, perhaps because she is prone to tap while engaged in a split.

Ash Gold and Dai

'My, now ain't she dainty!' said a hefty matron at the Roxy, watching Jessie Mathews carrying-on pirouettingly in 'First a Girl.'

The lady spoke true. Miss Mathews certainly is dainty, especially as a boy. Maybe because this picture, produced to the hilt, has run amuck most fiercely in costumes, and so Miss Mathews as a girl is buried beneath white foxes, birds of paradise, hats with wiggly wired brims of pearly transparency, ruffles, curly wigs, laces, pearls, polka-dots, paillettes, till nobody can see her and how really dainty she is. As a boy, however, in beautiful British men's clothes, that are Britishly reserved and yearn for no more than that they be allowed to fit decently, Miss Mathews' daintiness is unchecked.

Miss Mathews' make-up, since first she gave her dainty self to pictures, has improved no end. Now, mouth and teeth subdued, eyes glowing, spirit soaring, she looks as attractive a little cutie as she behaves, and indeed, has one close-up—in which she wears a huge white beach hat that extends beyond the boundaries of the screen and whose soft gleaming whiteness provides a ravishing background for her brunet lovelineas—that will make the pampered beauties on the Metro and Radio lots in Hollywood good and jealous. Furthermore, whatever mugging Miss Mathews does, which for an English ingenue is not too unbearably much, is counteracted by the fact that she's pretty and elfin enough to try.

The menace in this British film, it is interesting to note, is a platinum blonde who looks like great hordes of Hollywood heroines. She is a platinum blonde and not an ash gold blonde like nice English girls.

BOLAND-RUGGLES' NEXT

Hollywood, Jan. 7.

'Where Am I,' original by Lucien Littlefield, actor, and Chandler Sprague, assistant to Ernst Lubitsch, was bought by Paramount for Mary Boland-Charlie Ruggles, Brian Thompson produc

REPUBLIC SETS TRIO

Hollywood, Jan. 7.

Three directorial assignments were passed around at Republic.

Joseph Stantley drew 'Laughing Irish Eyes'; Joseph Kane, 'G-Men of Nineties,' and C. Reeves Eason, 'Red River Valley.'

Did You Know That—

Harry Warner has bought property in Florida and will build a winter home there... when Ruth Morris and William White decided to marry during the New Year house party at the Morris Camp in the Adirondacks, there was not an appropriate dress to be found for the bride except a Dutch costume, so she wore that and the guests attended in ski suits ...June Clayworth flies to the Coast this Thursday...the Joe Furnas are going to Australia ...Rosie Dolly gave a cocktail party the other day... arbara Newberry, too...the latter's guests, included Conde Nast and Carlyle Blackwell...that was Beatrice Lillie chatting with a newsboy on 58th street ...Olive McClure Taylor goes skating every morning...Melida Alexander was so charming as mistress of ceremonies at that open forum on economics at the Waldorf...Lily Damita was too lovely at the New Year's Sixty Club dance...she wore a white gown with royal blue chiffon scarf floating from the shoulders...another very effective gown was worn by Natalie Schaefer (Mrs. Louis Calhern) and Dorothy Hall was lovely in blue chiffon...Marilyn Miller wore an unusual lame with a coat, and insisted on breaking into a solo dance every few minutes....Mildred Halliday is looking for a house in Westchester.

'Bride,' Robinson, $25,000; 'I Dream' $17,000; S. F. Oke

San Francisco, Jan. 7.

Now that the holidays are over, no racetracks are open, and no football to worry about, and election so far away that it can't be used as an alibi, Frisco houses have only to provide good pictures to do business.

Warfield will head the gross parade this week with Bojangles Robinson on , and Colbert on screen. Golden Gate will be a big second with the new Pons picture and the Paramount is a nice third with Myrna Loy back on the screen again.

No exploitation except regular newspaper ad space, although most theatres whooped that a bit.

Estimates for This Week

Clay (Roesner) (400; 25-35)—'Dancing Duchess' (Vienkinema) (2nd wk). Will do the usual $1,000. Last week neat $1,300.

Embassy (Cohen) (1,512; 25-35)—'Mr. Hobo' (GB) and 'Man of Aran' (GB) (3rd week). Around $2,500, which is nice going. House finds it better to hold pix than try with the indies now available. Last week almost $3,000. Aries is doing it.

Fox (Leo) (5,000; 25-40)—'Perfect Gentleman' (MG) and 'Escape from Devil's Island' (Col) won't do quite $5,000. Last week 'Coronado' (Par) and 'Confidential' (Masco) some better at about $6,600.

Golden Gate (RKO) (2,850; 30-35-40)—'Dream Too Much' (RKO) and stage show. Ought to pass $17,000 with extra midnight show to help. Last week, 'Scarlett' (RKO) didn't do either house or Hepburn any good, about $13,500.

Orpheum (F&M) (2,440; 30-35-40)—'If You Could Cook' (Col) and 'Impersonation' (U) (2nd week) about $5,000 for this holdover. Last week around $6,500.

Paramount (FWC) (2,740; 30-35-40)—'Whipsaw' (MG) and 'Freshman Love' (WB) good for about $12,500, with Loy as the draw. Last week, holidays hurt a little for second week of dual bill 'Stella P arish' (WB) and 'Miss Pacific Fleet' (WB) hitting a little over $9,000.

St. Francis (FWC) (1,470; 30-35-40)—'Bounty' (3rd week). Going strong at better than $5,400. Last week good $6,500.

United Artists (UA) (1,200; 25-40)—'Wilderness' (MG) (2nd week). Doing extra nice business at $7,200. Last week, $9,600.

Warfield (FWC) (2,680; 35-40-55)—'Bride Comes Home' (Par) and Bill Robinson on stage ought to mean nice $25,000. Show opened New Year's Eve and has advantage of capacity midnight show to brace take. Last week, 'Rebel' (Fox) around $24,000, fine.

MONTREAL

(Continued from page 10)

come in. Last week 'I Dream Too Much' (RKO) and 'Charlie Chan' (20th) disappointed a bit with $11,000.

Terminal (Skouras) (1,600; 15-25-40)—'Thanks Million' (20th) and 'Navy Wife' (20th) with 'Bulldog Drummond' (GB) and 'Fighting Blood' (Time) split. 'Thanks' can still take them and should do a passable $3,500 this week. Last week 'New Gulliver' (Amkino) and 'Old Kentucky' (20th) hardly paid for extra advertising although by itself the $3,000 would be all right.

'OAKLEY'-PERSON' DUO TERRIF $24,000, NEW'K

Newark, Jan. 7.

(Best Exploitation: Loew's State)

The surprise of the New Year is the business done at Proctor's this week by 'Annie Oakley' and 'In Person.' Dual will take a tremendous $24,000. New Year's Eve brings more money always, but this bill broke the record and has continued at a similar rate. Credit has not been assigned to either film, but so far it is given to both.

'Two Cities' will do great at Loew's with $18,000, and the second week of 'Captain Blood' will make the Branford happy with $10,000. Everything is pleasant at the Paramount where 'Show Them No Mercy' should take $16,000.

For 'Two Cities' Loew's State is using a scrambled photo contest in Star-Eagle and the National Essay Contest with the prize of a trip to Europe on the Normandie in the Ledger. A double teaser campaign is used on screen and several stories and displays in the newspapers and a radio transcription on WHOM. Five hundred letters were sent to Boy Scout leaders, 300 to teachers, 100 to ministers and 100 to presidents of civic clubs, etc. The Catholics were reached through the Paulist choristers, and 1,000 exchange heralds were distributed.

Estimates for This Week

Branford (WB) (2,966; 15-65)—'Capt. Blood' (FN) (2d week). No tears at $10,000 on second week; first over $18,000, big.

Capitol (WB) (1,200; 15-30-40)—'Mutiny' (MG). Should take over $3,800 with this one although it took plenty downtown at Loew's Penn. Last week 'Frisco Kid' (WB) and 'Red the Rose' (Par) on six days no wow at over $3,000.

Little (Franklin) (299; 30-40)—'Moscow Laughs' (Amkino). Only $750. Last week 'Singer of Warsaw' (Pol) ditto.

Loew's State (2,780; 20-30-35-55-75)—'Two Cities' (MG). Strong at about $18,000 and may hold over. Last week 'Night at the Opera' (MG) not all that expected but nice at $19,000. Women falled to come to this.

New Mosque (Chesterfield) (3,281; 15-25-40-55)—'Mimi' (FD) and vaude. Prices tilted as shown in scale but New Year's Eve remained as advertised. Probably the first Newark house not to tilt N. Y. E. Dancing now cut out at mats but runs nites until one. Fifty-two broadcasts a week, including two coast-to-coasts, building house into something real. This week not counted very good will take about $14,000. Last week at 25-40 'Dance Band' (FD) took nearly $18,000.

Paramount-Newark (Adams-Par) (2,248; 15-20-30-35-40-55-75)—'No Mercy' (20th) and vaude. Going very nicely and expects $16,000.

'BRIDE'-'NIGHT OUT' DUO WOW $13,500, SEATTLE

Seattle, Jan. 7.

'Couldn't Cook' is being held for second week at Liberty, and going strong. New Hamrick's evergreen policy provides for move-overs every week from Orpheum to Blue Mouse, and from 5th Ave. to Music Box. Only occasionally is it figured the plan would change if B.M. and M.B. would warrant long run on the move-over.

Seattle is getting its first road-showed pix since 'Dinner at Eight,' which held for a week at Metropolitan two years ago. 'Midsummer Night's Dream' opens for six days at Music Hall (Hamrick) Jan. 20 at $1.50 top, exclusive of 10c tax. Outcome being watched with interest and special campaign to be uncorked.

Estimates for This Week

Blue Mouse (Hamrick) (900; 27-37-42)—'Collegiate' (Par) and 'No Mercy' (20th). Hot release from Orphgum; expects good $5,000 on nine days. Last week, 'Musketeers' (RKO) and 'Stormy' (U) dual, 11-day run landed good $5,300.

Coliseum (Evergreen) (1,800; 21-32)—'Rendezvous' (MG) and 'Last Outpost' (Par) dual; okay for $3,500. Last week, 'Barbary Coast' (UA) and 'Transatlantic Tunnel' (GB) dual, six days, $4,500, good.

5th Ave. (Evergreen) (2,700; 27-37-42)—'Bride Comes Home' (Par) and 'Night Out' (U) dual. Anticipates a corking final count-up of $13,500, which includes $1,100 from

ST. L. CHEERFUL, 'OBSESH' $14,000, 'CITIES' 19G

St. Louis, Jan.

(est Exploitati Ambassador)

Happy days again. The boys are reaping a little harvest of their own this week. Real perky at most of the first run box-offices and in fact at the second run Missouri where vaudeville was added to the show on New Year's Day.

Good pictures and a combination of good weather and ideal conditions are responsible. Loew's with 'Two Cities' is doing a wholesale job, while the Fox with 'Magnificent Obsession' is right up there. At the Orpheum Lily Pons is a healthy proposition and the Shubert with Colbert is acting like it has taken a shot in the arm. Ambassador with 'Paddy O'Day' and Henry Armetta in person continue big with its combo stage and screen policy introduced a few weeks ago.

The Ambassador with all sorts of tie-ups including several radio interviews and newspaper spreads on Henry Armetta takes the bow for best exploitation this week.

Estimates for This Week

Fox (F&M) (5,038; 25-35-55)—'Magnificent Obsession' (U). Can't miss $14,000 for a very good week. Last week 'Littlest Rebel' (20th) one of best drawing cards to hit town, swell $16,500.

Ambassador (F&M) (3,018; 25-40-55)—'Paddy O'Day' (20th) and 1936 Sunkist Revue on stage. Nice play and should have no trouble doing $15,800. Last week (2nd) 'Dan Mathews' (Col) and Olsen & Johnson stage unit opened big but sagged and finished with $15,500, below usual take here.

Shubert-Rialto (WB) (1,725; 25-35-55)—'Bride Comes Home' (Par). Colbert is helping this small house to a big $9,800 week. Last week 'Captain Blood' (FN) enjoyed a good $8,500 week. More seats would have meant more cash.

Orpheum (WB) (1,950; 25-35-55)—'Dream Too Much' (RKO). Pons, exploited in newspapers and musical circles will cash in at $8,200 for okay week. Last week 'Collegiate' (Par) lived up to expectation and $11,500 was enjoyed by all.

Loew's (3,162; 25-35-55)—'Two Cities' (MG). Now that the holiday slump is over this program is pointing to $19,000. Probably holds for second week. Last week 'Wilderness' (MG) finished with $11,400, all that was expected.

Missouri (F&M) (3,614; 25-40)—'Thanks a Million' (20th) and vaude. Looks like natives are going to patronize vaudeville to tune of $10,500 for best week in about six months. Last week 'Metropolitan' (20th) and 'Navy Wife' (Fox) surprise of week with $7,600, good.

Schaefer

(Continued from page 5)

was desired. He left for the Coast instead Sunday afternoon (5). He would probably fly to St. Louis from Los Angeles if summoned. Agnew also was excused from going over the week end but is on call from New York. Keough went to St. Louis Friday (3), accompanied by Louis Phillips, Par attorney.

Hollywood, Jan. 7.

Arrival of John E. Otterson is skedded for late this week. Paramount pres is expected to go over future production plans and make assignments to producers. He also will take up matter of refurbishing studio's stock player list.

Otterson is expected to remain west for a month.

the N.Y.E. midnite show. Last week, 'Littlest Rebel' (20th) and 'Millions in Air' (Par) dual, $9,700, good.

Liberty (J-V-P)—'Could Cook' (Col) (2d week). Started big at first of year, midnite show boosting to a bang-up $7,000. Last week, same film, $7,300, great.

Music Box (Hamrick) (900; 27-37-42)—'Littlest Rebel' (20th) and 'Millions in Air' (Par) dual, on moveover from 5th Ave., okay $4,500. Last week, 'Sylvia Scarlett' (RKO) and 'Great Impersonation' (U) dual, $4,700, big.

Orpheum (Hamrick) (2,700; 27-37-42)—'Hit Parade' (MG) and 'Stars Over Broadway' (WB) dual. On nine days, $10,000, plenty oke. Last week, 'Collegiate' (Par) and 'No Mercy' (20th) dual, $10,300, big.

Paramount (Evergreen) (3,106; 21-27-32)—'Remember Last Night' (U) and 'Nevada' (Par) dual. Former title changed to 'Hangover Murders' locally, same as book, expects $6,500 on week, big. Last week, 'Ids and Queen' (U) and 'Chan's Secret' (20th) dual, $5,800, big.

IT'S GOOD SENSE TO PLAY THE FAVORITE!

Again this year's check-up at the Box-Office finds Leo at the front—by a wide margin. This magazine lists all the industry's Box-Office Champions from 1930 up to June of 1935. *Out of a total of 79 Box-Office Champs listed, M-G-M has 21 and the nearest competitor has 13.* That doesn't even cover the second half of 1935 which included such hits as "China Seas", "Broadway Melody of 1936", "Mutiny on the Bounty", "A Tale of Two Cities", "A Night at the Opera", 'Ah Wilderness", "Whipsaw", "Riffraff", and others.

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"AND 1936 COMES IN LIKE A LION!"

For instance: ROSE MARIE *with* Jeanette MacDonald, Nelson Eddy; SMALL TOWN GIRL *with* Janet Gaynor; TARZAN ESCAPES *with* Johnny Weissmuller; THE GREAT ZIEGFELD *with* William Powell, Myrna Loy, Luise Rainer; WIFE VS. SECRETARY *with* Clark Gable, Jean Harlow, Myrna Loy; ROBIN HOOD OF ELDORADO *with* Warner Baxter; GORGEOUS HUSSY *with* Joan Crawford; ROMEO AND JULIET *with* Norma Shearer, Leslie Howard; THE GOOD EARTH *with* Paul Muni, Luise Rainer and more!

CALENDAR OF CURRENT RELEASES

Chesterfield

Offices: 1540 Broadway, New York, N. Y.

Circumstantial Evidence. A mystery asking does circumstantial evidence convict the innocent? Chick Chandler, Shirley Grey. Dir. Charles Lamont. 67 mins. Rel. March 30. Rev. July 17.

Condemned to Live (Invincible). Horror story. organ, Russell Gleason, Maxine Doyle. Dir. Frank Strayer. Rel. Aug. 15. Rev. Oct. 9.

False Pretenses. Modern love story. Ware, Russell Hopton. Dir. Charles Lamont. Rev. Oct. 30.

Ir| Who Came Back.—About a public heroine No. 1. Shirley Grey, Sidney Blackmer. Dir. Charles Lamont. Rel. Aug. 15. ?

Happiness C. O. D. Domestic comedy. Irene Ware, Donald Meek. aude Eburne. Dir. Charles Lamont. 68 mins. Rel. Aug. 1. Rev. Dec. 25.

Itch Hike to Heaven. Movie-struck girl takes a Hitch Ike to Heaven. Henrietta Crosman, Anita Page, Herbert Rawlinson. Dir. Frank Strayer. 64 mins. Rel. Nov. 1.

Lady in Scarlet. A mysterious woman in a mysterious setting. Reginald Denny, Patricia Farr, Claudia Dell. Dir. Charles Lamont. Rel. Oct. 15.

Murder at Glen Athol. Crime Club story of a G-man on vacation. John Millan, Irene Ware, Noel Madison. Dir. Frank Strayer. Rel. Oct. 1.

Ing Around the Moon. Story of love on the rebound. Three people who dared love. Donald Cook, Erin O'Brien Moore. Dir. Charles Lamont. 68 mins. Rel. Dec. 1.

Society Fever (Invincible). Proud but impoverished family struggles to keep up appearances. Lois Wilson, Lloyd Hughes. Dir. Frank Strayer. 66 mins. Rel. Oct. 1. Rev. Nov. 27.

Tango. The modern 'Tango' girl. A story of a professional model. Marian Nixon, Chick Chandler, Warren Hymer. Dir. Phil Rosen. 66 mins. Rel. Jan. 1.

Columbia

: Gower at Sunset, Hollywood, Cal. Offices, 729 Seventh Ave., New York, N. Y.

Atlantic Adventure. High crimes on the high seas. Nancy Carroll, Lloyd Nolan, Harry Langdon. Dir. Al Rogell. 70 mins. Rel. Aug. 26. Rev. Sept. 4.

Jack Boom, The. Mystery thriller in which Karloff's kiss is the seal of doom. Boris Karloff Marian Marsh. Dir. Roy Wm. Neill. 70 mins. Rel. July 25. Rev. Aug. 21.

Case of the Missing Man, The. Candid camera turns detective. Roger Pryor, Joan Perry. Dir. D. Ross Liderman. 58 mins. Rel. Oct. 15. Rev. Nov. 27.

Calling of Dan Matthews, The. Harold Bell Wright's novel. Richard Arlen, Charlotte Winters. Dir. Phil Rosen. 65 mins. Rel. Dec. 10.

Crime and Punishment. From the novel by Dostoivsky. Edw. Arnold, Peter Lorre, Marian Marsh, Tala Birel. Dir. Jos. von Sternberg. 92 mins. Rel. Nov. 20. Rev. Nov. 27.

Escape from Devil's Island. Just that. Victor Jory, Ir. Al Rogell. 64 mins. Rel. Nov. 10. Rev. Nov. 27.

Feather in Her Hat, A. Vivid story of a mother's sacrifice. Pauline Lord, Billie Burke, Louis Hayward. Dir. Alfred Santell. 72 mins. Rel. Oct. 24. Rev. Oct. 30.

Gallant Defender, The. Western. Chas. Starrett, Ir. David Selman. 57 mins. Rel. Nov. 30.

Irl Friend, The. Comedy situations in a barn theatre. Ann Sothern, Jack Haley Roger Pryor. Dir. Edw. Buzzell. 69 mins. Rel. Aug. 9. Rev. Oct. 2.

Grand Exit. Novel story of a fire investigator. Ann Sothern, Edmund Lowe. Dir. Eric Kenton. 68 mins. Rel. Oct. 25. Rev. Nov. 13.

Guard That Girl. Mystery death threat story with an odd twist. Robert Allen, Florence Rice. Dir. Lambert Hillyer. 67 mins. Rel. Sept. 20. Rev. Nov. 13.

Heir to Trouble. Ken Maynard inherits a baby. Ken Maynard. Joan Perry. Dir. Spencer Gordon Bennett. 59 mins. Rel. Sept. 26.

If You Could Only Cook. Kitchen masquerade that ends in a wedding. erbert Marshall, Jean Arthur, Leo Carrillo. Dir. Wm. A. Seiter. 7 ins. Rel. Dec. 20. Rev. Jan. 1.

Lawless Riders. Western. Ken Maynard, Genev Ir. S. G. Bennett. 57 mins. Rel. Dec. 28.

Lone Wolf Returns, The. Favorite screen and fiction character reappears. Melvyn Douglas, Gail Patrick, Tala Birel. Dir. Roy W. Neil. Rel. Dec. 20.

No More Yesterdays. Roth Chatterton, Marian Marsh, Otto Kruger, Robt. Kelh. Dir. Marion Gering. Rel. Dec. 30.

One Way Ticket. Love in and out of prison, and a girl who weds a convict. Lloyd Nolan, Peggy Conklin. Dir. Herman Biberman. 71 mins. Rel. Nov. 25.

Panic on the Air. Ann Sothern, Lloyd Nolan. Dir. Al. Rogell. Rel. Dec. 31.

Public Menace. Crime reporter on board ship. Jean Arthur, Geo. Murphy. Dir. Erle Kenton. 72 mins. Rel. Sept. 30. Rev. Sept. 25.

She Couldn't Take It. Gangster seeks to tame wild socialite. Joan Bennett, Walter Connolly, Billie Burke. Dir. Ty Garnett. Rel. Oct. 20. Rev. Nov. 13.

She Married Her Boss. Title tells the story. Claudette Colbert, Melvyn Douglas, Michael Bartlett. Dir. Gregory LaCava. 90 mins. Rel. Sept. 19. Rev. Oct. 2.

Superspeed. Speedboat environment. Norman Foster. Mary Carlisle and Florence Rice. Dir. Lambert Hellyer. 57 mins. Rel. Spt. 1. Rev. Dec. 4.

Together We Live. Domestic tragedy induced by red propaganda. Willard Mack, Ben Lyon, Esther Ralston. Dir. Willard Mack. 70 mins. Rel. Aug. 16. Rev. Oct. 23.

Too Tough to Kill. Newspaper girl saves a hardboiled hardrock man. Victor Jory, Sally O'Neill. Dir. D. Ross Lederman. 58 mins. Rel. Nov. 23. Rev. Dec. 25.

Western Courage. Western. Ken Mayn Dir. S. G. Bennett. 58 mins. Rel. Nov. 15.

Western Frontier. Ken Maynard meets a blonde Queen of the Range. Ken Maynard, Lucille Brown, Nora Lane. Dir. Al Herman. 59 mins. Rel. Au 25. Rev. Dec. 25.

DuWorld

: 729 Seventh Ave., New York, N. Y.

Dame aux Camelias, La (Fr.). Literal adaptation of the Dumas classic. Yvonne Printemps, Pierre Fresnay. Dir. Ferdinaad Rivers. 85 mins. Rel. March 15. Rev. March 27.

Legong.- Technicolor version of Bali with plenty nudity. Dir. Marquis de la Falaise. 60 mins. Rel. Oct. 1. Rev. Oct. 9.

Pecheur d'Islande (Fr). Pierre Loti's saga of fishermen. Yvette Guilbert. Dir. Pierre Guerlais. 75 mins. Rel. Sept. 15. Rev. Sept. 25.

Sans Famille (Fr.). Story of a boy's fight without family. Robert Lynen. Dir. Andre Mouzy. 8? mins. Rel. June 1.

The Last Wilderness. Expedition, animal film Howard Hill. 35 mins. Rel. May 1. Rev. July 24.

First Division

Offices: R.K.O. Bldg., New York, N. Y.

Releases Also Allied, Chesterfield and Liberty

Circumstantial Evidence. Reporter fakes murder in campaign against death penalty and almost goes to chair. Chick Chandler, Shirley Grey, Arthur Vinton. Dir. Charles Lamont. 70 mins. Rel. Aug. 1.

Curtain Falls. One-time famous actress uses her talents in an entirely novel role; and stages one final glorious comeback. Henrietta Crosman, Dorothy Lee, Wm. Bakewell. Dir. Charles Lamont. 68 mins.

Dance Band (Alliance). A girl and boy band leader find a peppy, tuneful, exciting way to overcome rivalry. Charles 'Buddy' Rogers, June Clyde. Dir. Marcel Varnel. Rel. Nov. 8.

Drake the Pirate (Alliance). England's virgin queen in a human tale of devotion. Matheson Lane, Jane Baxter. Dir. Arthur Woods. 73 mins. Rel. March

Death from a Distance. (Invincible). A girl reporter and a police detective match their wits. Russell Hopton, Lois Lane, George Marlon, Sr. Dir. Frank Strayer. 62 mins. Rel. Sept. 1.

False Pretenses. Sympathetic romance of a shady lady, powerfully developed. Sidney Blackmer, Irene Ware, Russell Hopton, Betty Compson, Edward Gargan, Lucy Beaumont. Dir. Charles Lamont. 66 mins. Rel. Oct. 22.

Frontier Justice (Futter). A rip-roaring out-door drama of might and right. Hoot Gibson. Dir. Robert McGowan. 58 mins. Rel. Oct. 1.

Irl Who Came Back, The (Chesterfield). The regeneration of a girl hopelessly involved in a vast counterfeiting plot. Sidney Blackmer, Shirley Grey, Noel Madison. Dir. Charles Lamont. 66 mins. Rel. Sept 8. Rev. Sept. 18.

Gun Play (Beacon). lg Boy Williams, M: Al- bert Herman. Jan. 1.

Happiness C.O.D. llarious solution to the money problem

These tabulations are compiled from information supplied by the various production companies and checked up as soon as possi after release. isting is given when release dates are definitely set. Titles are retained for six months. Managers who receive service subsequent to that period should preserve of the calendar for reference.

The running time as given here is presumably that of the projection room showings and can only approximate the actual release length in those states or communities where local or state censorship may result in delet ime in the reviews as given in 'Variety' carry the actual ti , clocked in the theatre after passage by the New York stats censorship, ictures are reviewed only in actual theatre showings.

While every effort is made to hold this list accurate, information supplied may not always be correct, even though official. To obtain the fullest degree of accur 'Variety' will appreci ion of all iscrepanci

Studio Placements

Hollywood, Jan. 7.

Patricia Havens-Monteagle, Esther Deane, 'Wife vs. Secretary,' Metro.

Fred Kohler, Jr., Ruth Findley, Roger Williams, Ed Cassidy; William Berke, directing, 'The Pecos Kid,' Radio.

John M. Stahl directing ,' Metro.

Ansel Friedberger, urious,' U.

John Twist, Cyril Hume; screen plan, 'The Witness Chair,' Radio.

Spencer Charters, Margaret Ar strong, 'The Farmer in the Dell,' Radio.

Robert Montgomery, Rosalind Russell, Frank Morgan, 'Suicide Club,' Metro.

George Bancroft, Margaret Matzenauer, 'Opera Hat,' Col.

Henry Armetta, 'The Show Goes On,' Lesser.

John King, Joyce Compton, Bert Roach, 'Love Before Breakfast,' U.

Robert , 'The Country Doctor,' 20th.

J. B. Priestley, screen play, untitled original, Par.

Gilbert Wright, Rex Taylor, screen play, 'Boots a .d Saddle,' Lesser.

Jo Swerling, screen play, untitled yarn for Bing Crosby, Col.

Joan Woodbury, 'Anthony Adverse,' WB.

Bill Janney, Nan Grey, Harry Carey, Katherine Alexander, 'Sutter's Gold,' U.

Merrit Gerstead, camera, 'One Rainy Afternoon,' Pickford-Lasky.

Richard Flournoy, adapting 'Navy Born,' Republic.

Phil Regan; Ben Ryan, Stanley Rauh, screen play, 'Laughing Irish Eyes,' Republic.

Joseph Poland, Horatio Winslow, screen play, 'Legion of the Lost,' Republic.

Olive Cooper, Jack Natteford, 'Ticket to Paradise,' Republic.

Earl Snell, Clarence Marks scripting 'Home,' U.

Slim Summerville, 'The Country Doctor,' 20th-Fox.

Reginald Denny, 'Romeo and Juliet,' MG.

Maude Allen, Eddie Kane, 'Money Mad,' Col.

Pat West, 'Devil's Squadron,' Col.

Arthur Lake, 'Small Town Girl,' MG.

Barbara Denny, Arthur Lake, 'Little Lord Fauntleroy,' Selznick-Int.

Franklyn Pangborn, Marjorie Gateson, 'Opera Hat,' Col.

Phyllis Fraser, 'Every Saturday Night,' 20th-Fox.

Francis Ford, Charlie Chan in the Circus,' 20th-Fox.

Ida Lupino, Jack lesque,' Par.

Etienne Girardot, WB.

Claude King, Christian nh, Schuyler Shaw, 'The Leatherne cks Have Landed,' Republic.

Alan Dinehart, 'Everybod Id Man,' 20th-Fox.

George Regas, nld, Harry Worth, Tor Johnson, 'Under 20th-Fox.

that besets every family. Maude Eburne, Donald Meek, Irene Ware, William Bakewell, Polly Ann Young and Lona Andre. Dir. Charles Lamont. 69 mins. Rel. Oct. 15.

Hitch Hike to Heaven (Invincible). how they crash -Hollywood. Russell Gleason, Polly Ann 63 mins. Rel. Dec. 1.

Hong Kong Nights (W. Futter). An exotic story of American courage and Oriental cunning. Tom Keene, Wera Engels, Warren Hymer, Tetsu Komai. Dir. E. Mason Hopper. 59 mins. Rel. Sept. 15.

Java Head (Associated). An adaptation of the Joseph Hergesheimer prize-winning novel also serialized in the Saturepost, a gripping drama of the barriers of race and prejudice. Anna May Wong, Elizabeth Allen, Edmund Gwenn, John Loder. Dir. J. Walter Ruben. 70 mins. Rel. Sept. 1. Rev. Aug. 7.

Living Dead, The (Alliance). Coffins and chills—terror and thrills, that live again! George Curzon, Sir Gerald du Maurier. Dir. Bentley. 90 mins. Rel. Feb.

Mi l (Alliance). Murger's immortal love story freely adapted from 'La Vie de Boheme.' Douglas Fairbanks, Jr. and Gertrude Lawrence. Dir. Paul L. Stein. 76 mins. Rel. Oct. 8.

Old Curiosity Shop (ritish made). Dickens story. Ben Webster, Dir. Thos. Bentley. 90 mins. Rel. Dec. 25. Rev. Dec. 25.

Red Wagon (Alliance). Life under the big top with cross currents of love, hate, and revenge. Charles Bickford, Raquel Torres, Greta Nissen, Don Alvarado, Anthony Bushell. Dir. Paul L. Stein. Rel. Dec. 8.

Society Fever (Invincible). A mad, merry saga of the zany Proutys. Lois Wilson, Lloyd Hughes, Grant Withers, Hedda Hopper, Guinn Williams, Marion Shilling, George Irving, Sheila Terry. Dir. Frank Strayer. 66 mins. Rel. Sept. 15.

Southern Maid (Alliance). Romantic story under Southern skies. Bebe Daniels. Dir. Harry Hughes. 60 mins. Rel. Feb. 1.

Spy 77 (Alliance). Italian war espionage highlighted by spectacular airplane warfare. Greta Nissen, Don Alvarado, Carl Diehl. Dir. Arthur Woods. 77 mins. Rel. Jan. 15.

First National

Studios: Burbank, Calif. : 321 W. 44th St., New York N. Y.

Broadway Hostess. Glamorous drama of Broadway's bright lights. Wini Shaw, Phil Regan, Genevieve Tobin, Lyle Talbot, Allen Jenkins. Dir. Frank McDonald. 69 mins. Rel. Dec. 7. Rev. Dec. 18.

Captain Blood (Cosmopolitan). Based on Rafael Sabatini's smashing tale of the sea rovers of the 17th century. Errol Flynn, Olivia de Havilland, Lionel Atwill, Basil Rathbone, Ross Alexander, Guy Kibbee. Dir. Michael Curtiz. 119 mins. Rel. Dec. 28. Rev. Jan. 1.

Case of the Lucky Legs. Detective story in a beauty contest. Warren William, Genevieve Tobin, Patricia Ellis. Dir. Archie L. Mayo. 77 mins. Rel. Oct. 5. Rev. Nov. 13.

Ceiling Zero (Cosmopolitan). Story of three war buddies who, in developing commercial aviation, are thrown together in the most exciting events of their careers. James Cagney, Pat O'Brien, June Travis, Stuart Erwin, Barton MacLane. Dir. Howard Hawks. Rel. Jan. 25.

I Found Stella Parish. International trials and tribulations of a famous actress. Kay Francis, Ian Hunter, Sibyl Jason, Paul Lukas. Dir. Mervyn LeRoy. 84 mins. Rel. Nov. 23. Rev. Nov. 6.

Irish in Us, The. Three brothers of Irish extraction with Cagney leading in the mischief. Jas. Cagney, Pat O'Brien, Olivia De Havilland, Frank McHugh. Dir. Lloyd Bacon. 84 mins. Rel. Aug. 3. Rev. Aug. 7.

Man of Iron. Comedy-drama which treats of the adventures in high society of an unpolished workman. Barton MacLane, Mary Astor, John Eldredge. Dir. Wm. McGann. 61 mins. Rel. Dec. 21. Rev. Jan. 11.

Payoff, The. Sports columnist is put on the rocks by his cheating wife, but makes heroic comeback. James Dunn, Claire Dodd, Patricia Ellis Alan Dinehart. Dir. Robt. Florey. 74 mins. Rel. Nov. 9. Rev. Nov. 13.

Road Gang. Powerful drama with the glamorous romance of a girl who battles to establish the innocence of the man she loves who has been framed and sent to a terrible penal institute by crooked politicians. Donald Woods, Kay Linaker. Dir. Louis King. Rel. Feb. 15.

Shipmates Forever. Made at Annapolis. Dick Powell, Ruby Keeler, Lewis Stone. Dir. Frank Borzage. 109 mins. Rel. Oct. 12. Rev. Oct. 23.

Song of the Saddle. Stirring Western drama with music. Dick Foran, Lloyd. Dir. Lou King. Rel. Feb. 29.

Story of Louis Pasteur (Cosmopolitan). Dramatization of the stirring events in the life of Louis Pasteur in his battle against ignorance and his efforts to save life by science. Paul Muni, Josephine Hutchinson, Anita Louise, Donald Woods, Dickie Moore. Dir. Wm. Dieterle. Rel. Feb. 22.

The Murder of Dr. Harrigan. Kay Linaker, Ricardo Cortez, Mary Astor, John Eldredge, Joseph Crehan. Dir. Frank McDonald. 67 mins. Rel. Jan. 18.

G-B

: 1600 Broadway, New York.

Alias Bulldog Drummond. Comedy chiller takeoff. Jack Hulbert, Fay Wray. Dir. Walter Forde. 62 mins. Rel. Sept. 14. Rev. Sept. 11.

Born for Glory. Naval warfare with aid of British gov't. Betty Balfour. Dir. Walter Forde. 70 mins. Rel. Oct. 15. Rev. Oct. 23.

Clairvoyant, The. Chiller. Claude Rains, Fay Wray. Dir. Maurice Elvey. Rel. Jul. Aug. Rev. June 12.

Loves of a Dictator, The. Stong historical costume drama. Madeleine Carroll. Dir. Victor Saville. 83 mins. Rel. June 5.

Man Who Knew Too Much. Realistic underworld drama in the Alps and London. Peter Loree, Leslie Banks, Edna Best. Dir. Alfred Hilchcock. 75 mins. Rel. March 15. Rev. April 3.

My Heart is Calling. Romantic musical. Jan Kiepura. Martha Eggert Dir. Carmine Gallone. 70 mins. Rel. April 1. Rev. April 17.

My Song for You. Romance in the opera house. Jan Kiepura. Dir. Elvey. 76 mins. Rel. May 15. May 29.

Princess Charming. Musical. Evelyn Laye, Henry Wilcoxon. Dir. Elvey. 70 mins. Rel. June 15. Rev. June 26.

39 Steps. Romantic melodrama. Robert Donat, Madeleine Carroll. Dir. Alfred Hitchcock. 86 mins. Rel. Sept. 1. Rev. Sept. 18.

Tranceatlantic Tunnel. Fantastic story of undersea pathway between Europe and America. Richard Dix, Helen Vinson, Madge Evans, Basil Sydney. Dir. Maurice Elvey. 90 mins. Rel. Oct. 15. Rev. Oct. 30.

Liberty

Office: 1776 Broadway, New York, N. Y.

Old Homestead, The. Hill-billy singer becomes radio star. Six musical numbers. Mary Carlisle, Lawrence Gray, Dorothy Lee, Willard Robinson. Dir. William Nigh. 71 mins. Rel. Aug. 10. Rev. Oct. 9.

Mascot

1776 Broadway, New York, N. Y.

Confidential. An expose of the numbers racket. Donald Cook, Evalyn Knapp, Warren Hymer. Dir. Edward Cahn. 68 mins. Rel. Oct. 26. Rev. Nov. 20.

Brown. 80 mins. Rel. Nov. 29.

Harmony Lane. Life and songs of Stephen Foster. Douglass Montgomery, Adrienne Ames, Evelyn Venable, William Frawley. 85 mins. Rel. Aug. 21. Rev. Oct. 30.

Streamline Express. Story of a girl who eloped to baptize a train and marry a man she didn't love. Victor Jory, Evelyn Venable. Dir. Leonard Fields. Rel. Aug. 27.

Waterfront Lady. Fast moving romance of two who loved—and joked with the shadow of the law across their lives. Ann Rutherford, Frank Albertson. Dir. Jos. Santley. 67 mins. Rel. Oct. 6. Rev. Oct. 9.

Metro

Studios: Culver City, Calif. Offices: 1540 Broadway, New York N. Y.

Ah! Wilderness. Film version of Eugene O'Neill's comedy success. Lionel Barrymore, Wallace Beery, Cecilia Parker, Eric Linden. Dir. Clarence Brown. 92 ins. Rel. Nov. 29. Rev. Jan. 1.

Anna Karenina. Tolstoy's famous novel of a wom Greta Garbo, Fredric March, Basil Rathbone. 85 ins. Rel. Sept. 6. Rev. Sept. 4.

Bl lsbehaves. A cleric impressed into duty as a detective. wenn, Maureen O'Sullivan, Norman Foster. Dir. E. A. ins. Rel. Sept. 13. Rev. Oct. 2.

Bonnie Scotland. A farcical romp through the Highlands Laurel an Dir. James W. Horne. 82 mins. Rel. Aug 23. Rev. Aug 28

Broadway Melody of 1936. Big song and dance show. Jack Benny, June Knight, Eleanor Powell, Buddy and Vilma Ebsen. Ir. Boy Del Ruth. 102 mins. Rel. Sept. 20. R Sept 25

China Seas. Intensive drama with a locale of a Chinese tramp steamer. Clark Gable, Jean Harlow, Wallace Beery. 89 mins Rel. Aug. 16.

Great Ziegfeld, The. Based on the life of the late great impresario Powell, Louise Rainer, Fannie Brice. Ann Pennington. Dir. R. ard. No release date.

Here Comes the Band. An ambitious song writer an

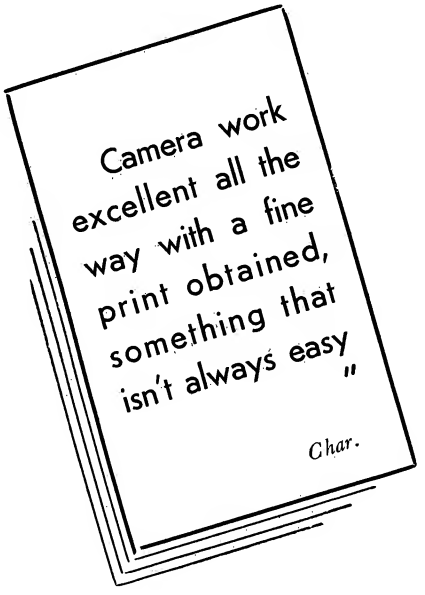
(Continued on page 27)

STRENGTH--STABILITY--INTEGRITY

laboratory work praised in trade paper review!

that's news!

● Excerpt from review of Frank Buck's new picture, "Fang and Claw," in "Variety's" 30th Anniversary Issue, January 1, 1936.



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STRENGTH--STABILITY--INTEGRITY

CALENDAR OF CURRENT RELEASES

(Continued from page 25)

Lewis and his band. Virginia Bruce, Ted Healy. Dir. Paul Sloane. 82 mins. Rel. Aug. 30. Rev. Sept. 25.

I Live My Life. The archeologist and the society girl. Joan Crawford, Brian Aherne, Frank Morgan, Aline MacMahon. Dir. W. S. Van Dyke. 1? mins. Rel. Oct. 4. Rev. Oct. 16.

It's in the Air. High pressure comedy with stratosphere setting. Jack Benny, Una Merkel, Grant Mitchell, Mary Carlisle. Dir. Charles Riesner. 80 mins. Rel. Oct. 1. Rev. Nov. 13.

Ind Lady. Based on the Broadway play by Edward Chodorov, stemming from a Hugh Walpole tale. Aline MacMahon, Basil Rathbone, Dudley Digges. Dir. G. Seitz. 78 mins. Rel. Dec. 6. Rev. Jan. 1.

Last of the Pagans. Love story of the South Seas. Mala, of Eskimo' fame, and Lotus Long. Dir. Richard Thorpe. Rel. Dec. 20.

Mutiny on the Bounty. Based on famous historical episode of South Seas mutiny. Clark Gable, Charles Laughton, Franchot Tone. Dir. Frank Lloyd. 131 mins. Rel. Nov. 8. Rev. Nov. 13.

ight at the Opera. Wild adventures in mistaken identity of three Italians, Groucho, Chico and Harpo Marx. Dir. Sam Wood. 96 mins. Rel. Nov. 15. Rev. Dec. 11.

O'Shaughnessy's Boy. A father and son who follow the circus. Wallace Beery, Jackie Cooper. Dir. Richard Boleslawski. 87 mins. Rel. Sept. 27. Rev. Oct. 9.

Perfect Gentleman, The. An actor who comes back. Frank Morgan, Cicely Courtneidge. Dir. Tim Whelan. 73 mins. Rel. Oct. 18. Rev. Dec. 25.

Pursuit. Pseudo kidnap story. Chester Morris, Sally Ellers. Dir. Edw. L. Martin. 75 mins. Rel. Aug. 9. Rev. Oct. 9.

Rendezvous. Based on Major Herbert O. Yardley's 'Black Chamber.' William Powell, Rosalind Russell, Cesar Romero. Dir. W. K. Howard. 95 mins. Rel. Oct. 25. Rev. Oct. 30.

Ri raff. Jean Harlow, Spencer Tracy. Dir. J. Walter Ruben. Rel. Jan. 3.

Robin Hood of El Dorado. Drama of a frontier days' bad man.' Warner Baxter, Ann Loring. Dir. William Wellman. No release date.

Rose-Marie. Rudolf Friml's operetta. Nelson Eddy, Jeanette MacDonald. Dir. W. S. Van Dyke. No release date.

Tale of Two Cities. Based on Dickens' famous novel of the French Revolution. Ronald Colman Elizabeth Allan, Edna May Oliver Basil Rathbone Henry B. Walthall. Dir. Jack Conway. 121 ins. Rel. Dec. 27. Rev. Jan. 1.

Tarzan Escapes. Further adventures of the ape man. Johnny Weissmuller, Maureen O'Sullivan. Dir. James McKay. No release date.

Three Live Ghosts. Based on the novel by Fred S. Isham. Richard Arlen, Ann Loring, H. Bruce Humberstone. Rel. Jan. 10.

Whipsaw. Spencer Tracy as a G'-man on the trail of pearls with a fortune. Myrna Loy, Harvey Stephens. Dir. Sam Wood. Rel. Dec. 13.

Monogram

Office: RKO Bldg., New York, N. Y.

(Released through Republic)

Cheere of the Crowd. Russell Hopton, Irene Ware. Rel. Aug. 5.

Keeper of the Bees, The. Famous story by Gene Stratton Porter. Neil Hamilton, Betty Furness, Hobart Bosworth, Emma Dunn, Edith Fellowes, Helen Jerome Eddy. 76 mins. Rel. July 15. Rev. Aug. 21.

Trail Beyond, In the. John Wayne, Verna Hillie. 55 mins. Rel. Oct. 22.

: 5851 Marathon St., Hollywood. Calif.

Paramount

: 1501 Broadway, New York, N. Y.

Annapolis Farewell. Usual type of story made at the U. S. Naval Academy. Sir Guy Standing, Rosalind Keith, Tom Brown, Rich Cromwell. Dir. Alex Hall. 75 mins. Rel. Sept. 6. Rev. Aug. 28.

Anything Goes. Broadway musical hit. Bing Crosby, Ethel Merman, Chas. Ruggles, Ida Lupino, Dir. Lewis Milestone. Rel. Jan. 24.

Bar 20 Rides Again. Hopalong Cassidy western. William Boyd, Jimmy Ellison, Ethel Wales. Dir. Howard Bretherton. Rel. Dec. 6.

Big Broadcast of 1936 The. Jack Oakie, Lyda Roberti, Burns and Allen and Wendy Barrie carry along a fanciful story which serves as background for an array of radio stars. Dir. Norman Taurog. 97 mins. Rel. Sept. 13. Rev Sept. 18.

ride Comes Home, The. A girl with spirit and a boy with a temper. Claudette Colbert, Fred McMurray, Robert Young, Wm. Collier, Sr. Dir. Wesley Ruggles. 83 mins. Rel. Jan. 3. Rev. Jan. 1.

Collegiate. Musical. Jack Oakie inherits a girls' school. Jack Oakie, Joe Penner, Ned Sparks. Dir. Ralph Murphy. Rel. Dec. 27.

Coronado. Story of Coronado Beach, Southern California swank resort. Johnny Downs, Betty Burgess, Jack Haley, Alice White, Leon Errol. Ir. Norman McLeod. 79 mins. Rel. Nov. 29. Rev. Dec. 25.

Crusades, The. Cecil de Mille's spectacle. Loretta Young, Henry Wilcoxon. Dir. Cecil de Mille. 124 mins. Rel. Aug. 2. Rev. Aug. 28.

Eagle's Brood, The. Second in the Hopalong Cassidy series. William Boyd, Jimmy Elson, Wm. Farnum, Nana Martinez. Dir. Howard Bretherton. Rel. Oct. 25.

Every Night at Eight. Radio story capitalizing the amateur craze. Geo. Raft, Alice Faye, Frances Langford, Patsy Kelly. Dir. Raoul Walsh. 80 mins. Rel. Aug. 9. Rev. Aug. 7.

Hands Across the Table. The story of a barbershop manicure. Carole Lombard, Fred MacMurray, Ralph Bellamy. Dir. Mitchell Leisen. Rel. Oct. 18. Rev. Nov. 6.

Her Master's Voice. Ed. Everett Horton gets into trouble for flirting with his own wife. Stage hit. Peggy Conklin. Dir. Jos. Santley. Rel. Jan. 17.

Hers Comes Cookie. Gracie Allen gets her father's fortune and starts a private theatre for out-of-work actors. Geo. Burns, Gracie Allen, Geo. Barbier. Dir. Norman McLeod. 65 mins. Rel. Sept. 6. Rev. Oct. 16.

Hopalong Cassidy. From the familiar book character. William Boyd, Jimmy Ellison, Paula Stone. Dir. Howard Bretherton. 59 mins. Rel. Aug. 23. Rev. Oct. 2.

It's a Great Life. Story of the CCC camps. Joe Morrison, Paul Kelly, Chas. Sale, Rosalind Keith. Dir. Edw. F. Cline. Rel. Nov. 1.

Last Outpost, The. From F. Britten Austin's striking fiction story. Cary Grant, Claude Rains, Gertrude Michael. Dir. Chas. Barton. 72 mins. Rel. Oct. 4. Rev. Oct. 9.

Little America. With Byrd in Antarctic. Special. 52 mins. Rev. Oct. 16.

Mary Burns, Fugitive. G-men story. Sidney Silvia, Mulvyn Douglas, Pert Kelton. Dir. Wm. C. Howard. 81 mins. Rel. Nov. 15. Rev. Nov. 20.

illions in the Air. A romance of the radio amateurs. John Howard, Wendy Barrie, Willie Howard. Dir. Ray McCarey. 72 mins. Rel. Dec. 13. Rev. Dec. 18.

ilky Way, The. Harold Lloyd production taken from a stage hit. Lloyd, Adolphe Menjou, Verree Teasdale. Dir. Leo McCarey. Rel. Jan. 3.

Nevada. Larry Crabbe in a western story. Monte Blue, Kathleen Burke. Dir. Chas. Barton. 58 mins. Rel. Nov. 29.

Peter Ibbetson. George Du Maurier's famous love classic. Gary Cooper, Ann Harding, John Halliday. Dir. Henry Hathaway. 83 mins. Rel. Nov. 8. Rev. Nov. 13.

Rose of the Rancho. Richard Walton Tully's and David Belasco's gorgeous story of old California. Gladys Swarthout, John Boles, Charles Bickford, Willie Howard. Dir. Marion Gering. Rel. Oct. 25.

Scrooge (ritish made). Sir Seymour Hicks and Donald Calthrop in Dickens' 'Cristmas Carol.' Ir. Henry Edwards. 72 mins. Rel. Dec. Rev. Dec. 18.

Ship Cafe. Waterfront story of a stoker who sang. Carl Brisson, Arline Judge, Mady Christians. Dir. Robert Florey. 64 mins. Rel. Nov. 1.

So Red the Rose. From Stark Young's best seller. Margaret Sullavan, Walter Connolly, Randolph Scott. Dir. King Vidor. 19 mins. Rel. Sept. 27. Rev. Dec. 4.

Two Fisted. Two pugs enter Park Avenue society. Lee Tracy, Roscoe Karns, Gail Patrick. Dir. James Cruze. 60 mins. Rel. Oct. 3. Rev. Oct. 9.

Two for Tonight. From the stage hit by Max and O. Llef. Gay-hearted playwrights on the loose. Bing Crosby, Joan Bennett, Mary Boland, Thelma Todd. Dir. Frank Tuttle. 80 mins. Rel. Sept. 27. Rev. Sept. 4.

Irginia Judge, The. Based on Walter C. Kelly's vaudeville character. Walter C. Kelly, Stepin Fetchit, Marsha Hunt. Dir. Edw. Sedgwick. 60 mins. Rel. Sept. 27. Rev. Oct. 23.

Wanderer of the Wasteland. Zane Gray story. Dean Jagger, Gail Patrick, Edward Ellis. Dir. Otho Lovering. 62 mins. Rel. Aug. 16. Rev. Oct. 16.

Wings Over Ethiopia. Topical. 62 mins. Special release. Rev. Oct. 16.

Without Regret. From a stage play. Love and treachery in London. Elissa Landi, Paul Cavanaugh. Frances Drake. Dir. Harold Young. Rel. Aug. 23.

Studios: Hollywood, Calif.

R.K.O. Radio

Office: R.K.O. Bldg., Radio City, N.Y.C

Alice Adams. Small town girl dramatizes herself and tries to win a rich husband by lying about her family. Katharine Hepburn, Fred MacMurray, Fred Stone, Evelyn Venable, Frank Albertson, Hedda Hopper. Dir George Stevens 95 mins. Rel. Aug. 23. Rev. Aug. 21.

Annie Oakley. vents in the life of Annie Oakley, famous woman rifle shot. Barbara Stanwyck, Preston Foster, Melvyn Douglas, Moroni Olsen, Pert Kelton, Andy Clyde. Dir. George Stevens. 90½ mins. Rel. Nov. 15. Rev. Dec. 25.

Another Face. A killer has his face remodelled by plastic surgery and becomes a movie actor in Hollywood. Brian Donlevy, Wallace Ford, Phyllis Brooke, Alan Hale. Dir. Christy Cabanne. 72 mins. Rel. Dec. 20. Rev. Jan. 1.

Chasing Yesterday. Adaptation of an Anatole France classic. Anne Shirley, O. P. Heggie. Dir. Geo. Nichols, Jr. 78 mins. Rel. May 3. Rev. Oct. 23.

Chatterbox. An orphan with a vivid imagination yearns to become an actress, but finds happiness with the man of her dreams. Anne Shirley, Phillips Holmes, Edward Ellis. Dir. George Nicholls, Jr. Rel. Jan. 17.

Don't Bet on Love. To win a bet, a meat-packing heir starts out from New York in his underwear. By the time he reached his destination he has money, clothes, and a charming fiancee. Gene Raymond, Wendie Barrie, Helen Broderick. Dir. Leigh Jason. Rel. Feb. 7.

Fang and Claw. Frank Buck's latest expedition into the Malayan Peninsula. Frank Buck. Dir. Frank Buck. 73 mins. Rel. Dec. 20. Rev. Jan. 1.

Follow the Fleet. A song-and-dance man who joins the navy meets his former girl friend in a dance hall and helps her salvage a ship by staging a big show. Fred Astaire, Ginger Rogers, Randolph Scott, Herbert Rawlinson. Dir. Mark Sandrich. Rel. Feb. 21.

Freckles. Orphan boy who conquers fear in order to save the life of a little girl and thereby wins the love and esteem of his benefactors. Tom Brown, Virginia Weidler, Carol Stone, Lumsden Hare, James Bush, Dorothy Peterson, Addison Richards. Dir. Alexander. Dir. Edward Killy. 69 mins. Rel. Oct. 4. Rev. Oct. 30.

Green Shadow. Private detective solves the origin of extortion notes and a kidnapping. Preston Foster, Margaret Callahan, Jack Adair. Dir. Charles Vidor. Rel. Jan. 31.

Hi Gaucho. A romance of the plains of Argentine. John Carroll, Steffi Duna, Rod LaRocque, Montague Love. Dir. Thomas Atkins. 69 mins. Rel. Oct. 11.

His Family Tree. Old Man Murphy comes from Ireland to visit his son only to find that the family has changed its name to Murfree. James Barton, Margaret Callahan, Addison Randall, William Harrigan, Maureen Delany. Dir. Charles Vidor. 63½ mins. Rel. Sept. 20.

Hot Tip. An amusing tale of the vagaries of the race track and the unquenchable fever that surges in the veins of men who follow the ponies. James Gleason, ZaSu Pitts, Margaret Callahan, Russell Gleason. Dir. Ray McCarey. 68½ mins. Rel. Aug. 16. Rev. Oct. 23.

I Dream Too Much. Lily Pons debut picture. While trying to sell her husband's opera, a great impresario discover's Lily's marvelous voice. Lily Pons, Henry Fonda, Osgood Perkins, Eric Blore, Paul Porcasi. Dir. John Cromwell. 95 mins. Rel. Nov. 29.

Indestructable Mrs. Talbot. An ideal marriage is broken up by a scheming siren, but the wife gives the other woman a taste of her own medicine. Ann Harding, Herbert Marshall, Walter Abel, Margaret Lindsay. Dir. Stephen Roberts. Rel. Feb. 28.

In Person. A motion picture star who fears crowds runs away to a mountain hideout. Ginger Rogers, George Brent, Alan Mowbray, Samuel S. Hinds, Grant Mitchell. Dir. William Seiter. 87 mins. Rel. Nov. 22. Rev. Dec. 18.

Jalna. From the first of the Jalna series. Kay Johnson, Ian Hunter, C. Aubrey Smith, Nigel Bruce, David Manners, Peggy Wood. Dir. John Cromwell. 75 mins. Rel. Aug. 9. Rev. Sept. 18.

Last Days of Pompeii. The destruction of the City of Pompeii. Preston Foster, Helen Mack, Alan Hale. Dir. rnest B. Schoedsack. 96 mins. Rel. Oct. 30. Rev. Oct. 23.

Mother Lode. Bob Fairbax finds gold and romance in the same day, but a crook tries to horn in on both. Richard Dix, Lella Hyams, Jessie Ralph, Andy Clyde, Onslow Stevens. Dir. Wallace Fox. Rel. Jan. 24.

Old Man Rhythm. An adoring father deserts dustmop to join his son as a college undergraduate. Six new songs. Charles Rogers, George Barbier, Barbara Kent. Dir. Edward Ludwig. 74 mins. Rel. Aug. 2. Rev. Sept. 25.

Powdersmoke Range. An epic western laid in a Southern California cattle town in the late '60s. Harry Carey, Hoot Gibson, Bob Steele, Tom Tyler, Guinn Williams, William Farnum, William Desmond, 'Buzz' Barton, Wally Wales, Art Mix, Buffalo Bill Jr., Barbara Roosevelt, Franklyn Farnum, 'Boots' Mallory. Dir. Wallace Fox. 71½ mins. Rel. Sept. 27.

Rainmakers. A rich but dishonest farmer tries to stop Wheeler and Woolsey from working their rainmaking invention to help the lima bean farmers. Robert Woolsey, Bert Wheeler, Dorothy Lee, Fredric Roland, Berton Churchill, George Meeker. Dir. Fred Guiol. 79 mins. Rel. Oct. 25. Rev. Nov. 6.

Return of Peter Grimm, The. From David Warfield's hit. Lionel Barrymore, Helen Mack, Edward Ellis. Dir. George Nicholls, Jr. 82½ min.s Rel. Sept. 13. Rev. Oct. 9.

Seven Keys to Baldpate. Remake of the Cohan play. Gene Raymond, Margaret Callahan, Eric Blore, Erin O'Brien Moore, Moroni Olsen, Grant Mitchell, Allan Hamilton and Edward Killy. 69 mins. Rel. Dec. 13. Rev. Dec. 18.

Sylvia Scarlett. A father takes his daughter to England and dresses her as a boy. Katharine Hepburn, Edmund Gwenn, Cary Grant. Dir. George Cukor. Rel. Jan. 3.

Thoroughbreds Ain't. A champion race horse is stolen by gangsters and is helped back to his trainer by his staunch friend, a dog. Rel. Feb. 14.

Three Musketeers. From the Dumas classic. Walter Abel, Margot Grahame, Rosamond Pinchot, Onslow Stevens, Paul Lukas, Heather Angel, Moroni Olsen. Dir. Rowland V. Lee. 97 mins. Rel. Oct. 25. Rev. Nov. 6.

To Beat the Band. A befuddled heir to $3,000,000 with strings tied to it marries his girl to a disillusioned chap about to commit suicide. Hugh Herbert, Helen Broderick, Roger Pryor, Fred Keating, Eric Blore, Phyllis Brooks. Dir. Ben Stoloff. 65 mins. Rel. Nov. 8. Rev. Nov. 27.

Top Hat. American dancer who falls in love with a young girl, but has a hard time winning her on account of mistaken identity. Fred Astaire, Ginger Rogers, Edward Everett Horton, Helen Broderick. Dir. Mark Sandrich. 101 mins. Rel. Sept. 6. Rev. June 26.

Two in the Dark. A mysterious gone and his identity unknown, gets involved in a murder mystery. Walter Abel, Margot Grahame, Eric Blore. Dir. Ben Stoloff. Rel. Jan. 10.

Republic

Office: RKO Bldg., New York, N.Y.

Burning Gold. Fast action. Bill Boyd. Rel. Dec. 1.

Cappy Ricks Returns. Peter B. Kyne's familiar fiction hero. Robert McWade, Ray Walker, Florine McKinney. Dir. Mack Wright. 67 mins. Rel. Sept. 23. Rev. Dec. 4.

Crime of Dr. Crespi, The. Original story suggested by Poe's 'The Premature Burial.' Eric von Strohelm, Harriet Russell, Dwight Frye. Dir. John H. Auer. Rel. Oct. 21.

Forbidden Heaven. Suggesti.e of 'One More Spring.' Four derelicts in an absndoned London house. Chas. Farrell, Charlotte Henry, Beryl Mercer, Fred Walton. Dir. Reginald Barker. Rel. Oct. 5.

Forced Landing. Murder mystery. Thirteen passengers ride with death on a transcontinental aeroplane. Toby Wing, Esther Ralston, Onslow Stevens, Sidney Blackmer. Dir. Melville Brown. 66 mins. Rel. Dec. 2. Rev. Jan. 1.

Frisco Waterfront. Drama. Original story by Norman Houston. Ben Lyon, Helen Twelvetrees, Rod La Rocque. Dir. Arthur Lubin. 66 mins. Rel. Dec. 7. Rev. Dec. 25.

Hitch-Hike Lady. Comedy-drama. Four characters of the road unite to keep old lady from discovering son is in prison. Alison Skipworth, Mae Clarke, Arthur Treacher, James Ellison. Dir. Aubrey H. Scotto. Rel. Dec. 20.

Lawless Range. Western. John Wayne. Dir. radbury. Rel. Nov. 4.

Leathernecks Have Landed, The. From the original story by Lieut. Franklyn Adreon. Lew Ayres.

Melody Trail. Western. Gene Autry, Ann Rutherford. Joseph Kane. 60 mins. Rel. Oct. 14. Rev. Dec. 11.

New Adventure of Tarzan. Herman Brix, Ula Hoyt. W. F. McGaugh. 71 mins. Rev. Oct. 16.

New Frontier, The. Western. John Wayne. Ins. Rel. Oct. 5. Rev. Dec. 18.

Racing Luck. Fast action. Bill oyd. Dir. Sam New

Sagebrush Troubadour, The. Western. Gene Autry, lley Burnette. Joseph Kane. Rel. Dec. 2.

Spanish Cape Mystery, The. From the novel by Ellery Queen. Helen Twelvetrees, Donald Cook, Jack La Rue, Betty Blythe. Dir. Lewis D. Collins. Prod., M. H. Hoffman. Rel. Oct. 17.

Thousand Dollars a Minute, A. Newspaper man makes a bet wherein he has to spend $1,000 a minute. 70 mins. Rel. Nov. 5. Rev. Dec. 25.

Tumbling Tumbleweeds. Western. Gene Autry. Dir. Jos. Kane. 57 mins. Rel. Sept. 9.

Two Sinners. From the Warwick Deeping story. Otto Kruger, Minna Gombell, Martha Sleeper. Dir. Arthur Lubin. 72 mins. Rel. Oct. 10. Rev Sept. 18.

Westward Ho. Western pioneer story. John Wayne, Sheila Mannors. Dir. R. N. Bradbury. Rel. Aug. 19.

Studio: Fox Hills, Hollywood, Cal.

20th Century-Fox

Offices: 444 West 56th St. New York. N Y.

Bad Boy. By Vina Delmar. James Dunn, Dorothy Wilson, Louise Fazenda. Dir. John Blystone. 56 mins. Rel. Oct. 25. Rev. Oct. 30.

(Continued on page 29)

Studio Placements

(Continued from page 25)

Ethel Wales, 'Small Town Girl,' Metro.

Frank Melton, Edgar Kennedy, Hooper Atchley, Lane Chandler, Franklyn Parker, 'Return of Jimmy Valentine,' Republic.

Mitchel Lewis, Zeffie Tilbury, William Carleton, Felix Knight, 'Bohemian Girl,' Roach.

Barry Trivers, screen 'Big Broadcast of 1937,' Par.

Everett Riskin, Charles Bickford, 'U. S. Smith,' Col.

Jack Tournier directing 'The Jonkers Diamond,' Metro short.

Norman Dobrin, Jack Hatfield, Richard Carle, Lillian Leighton, Ethel Wales, James Donlan, William Dooley, 'Small Town Girl,' Metro.

Lee Phelps, 'Garden Murder Case,' Metro.

Jeanne Hart, Monte Vandergrift, George Chandler, 'The Country Doctor,' 20th-Fox.

Homer Croy, screen play, Harvester,' Republic.

Tess Slessinger, scripting 'Good Earth,' Metro.

Gertrude Michael, Ray Milland; Robert Florey directing, 'Reunion,' Par.

ZaSu Pitts, Hours by Air,'

Joyce Horne.

Morgan Wal

U.

Sherry Hale, 'Opera Hat,' Col.

Myra Marsh, 'Wife vs. Secretary,' Metro.

Eric Roche, 'One Rainy Afternoon,' Pickford-Lasky.

Pat Flaherty, 'Message to Garcia,' 'The Country Doctor,' 20th-Fox.

Claude Binyon, screen play, ' to Handle,' Par.

Sir Guy Standing, Sterling Holloway, Ernest Cossart, David Worth, 'Palm Springs,' Wanger.

Walter Catlett, Samuel S. Hinds, Victor Killian, Ted Oliver, Nestor Aber, 'Invitation to Happiness,' Par.

Irene Bennett, Edwin Stanley, Frank Faylen, 'Sky Parade,' Par.

John Merkle, Anders von Haden, 'Desert Gold,' Par.

Siegfried Rumann, 'Concertina,' Par.

Henry Travers, 'Too Many Parents,' Par.

Col. Wynne E. Wynne, technical advisor, 'Kim,' Metro.

Harry Carey, 'Public Nuisance No. 1,' 20th-Fox.

Mae Clarke, '

Marilyn Knowlden, ' verse,' WB.

Benny Lawford, Edward Barton, Vola Vale, 'Love Before Breakfast,' U.

Gene and Kathleen Lockhart, 'The Gentleman from Big Bend,' WB.

Jeanne Hart, 'Romeo and Juliet,' Metro.

Monte Vandergrift, 'Tomorrow Is a Better Day,' 20th-Fox.

Frank Craven, Claire McDowell, Jane Duggan, 'Small Town Girl,' Metro.

Raymond Walburn, ' Col.

William McGrath, screen play, untitled original, Col.

June Travis, Warren William; William McGann directing, 'The Gentleman from Big Bend,' WB.

George Reed, 'Green Pastures,' WB.

Clara Blandick, 'Hearts Divided,' WB.

Eric Blore, Joseph King, 'Sons o' Guns,' WB.

Charles Butterworth, Margaret Sullavan, Henry Fonda, Beulah Bondi, Margaret Hamilton, 'The Moon Is Our Home,' Wanger.

Mary Treen, Addison Richards, William B. Davidson, Florence Fair, Edward Shubert, Lottie Williams, Margaret Lindsay, Lyle Talbot, Frank McDonald directing, 'Murder by an Architect,' WB.

Danny Meadows, 'Valley of the Lawless,' Supreme.

Blaca Vischer, ' Roach.

Fred Keating, ' Par.

Our Gang, Zeffie Tilbury, Childhood,' Roach.

Felix Knight, William P. Carleton, 'Bohemian Girl,' Roach.

Milton Krims, scripting ' of Beethoven,' WB.

Monte Vandergrift, Ill Conlin, 'The Country Doctor,' 20th-Fox.

Cesar Romero, Preston Foster, Janet Beecher, 'Love Before Breakfast,' U.

Arthur Lake, James Bush, Isabel Jewel, 'Small Town Girl,' Metro.

Virginia Brissac, 'Three Godfathers,' Metro.

Barton MacLane, from Big Bend,' WB.

Walter Kingsford, vided,' WB.

Rose Alexander, Guy Married a Doctor,' WB.

Bob Andres s, Joe Hoffman, sc play, 'Sing Sing,' WB.

Sidney Mowbray, ' necks Have Ears,'

Dickie Jones, Bill vs. Secretary,' Metro.

Montague Shaw, ' Col.

Si Jenks, 20th-Fox.

J. Farrell Macdonald, U.

Cesar Romero, '

Kennedy's Recapitalization Plan For RCA Expected Within 45 Days

Joseph P. Kennedy, former head of the Securities Exchange Commission, who was named by Radio Corp. of America to devise a recapitalization plan for that company, is expected to have his report ready within the next 45 days, according to Wall Street belief. Some are optimistic enough to think that his report will be ready for submission to the company at the directors' meeting the latter part of this month.

Former SEC chief plunges into task of picking a satisfactory plan with some five or six tentative suggestions or propositions already before him. Understanding is that these were the work of some five or six groups or factions within the RCA family, not one of which was satisfactory to the other four or five groups. It was this difference of opinion as to what seemingly should have been an easily solved problem that prompted the directors to call in a disinterested authority, and one fully cognizant of all details.

It is not held a secret that every proposal by different individual groups within the official family was always obstructed in the past. Part of Kennedy's task, it is believed, will be that of selling the plan he devises to these various groups of stockholders. Although nothing will be known about Kennedy's plan until it is submitted to RCA directors, Wall streeters believe that the proposal will call for payment of part or all of back dividends on Radio B stock. There is now more than $21 due to holders of this preferred issue, and Wall Street considers it almost a certainty that Radio B stockholders will be favored primarily in the projected set-up.

The S.E.C. Angle

Another thing that seems certain is that Kennedy will suggest a conservative, workable plan, one that will meet the most rigid SEC requirements. This would be only a logical development because he is so familiar with the rules and workings of that body.

While some RCA interests have indicated that they would like to reduce the number of outstanding common shares, the manner in which this is to be accomplished without bringing squawks from present stockholders is a major problem confronting Kennedy. To some extent, the same holds true of any plan for Radio Preferred A.

There appears to be small chance for retiring the whole issue, especially with the back dividends on Radio to be considered. Proposition of exchanging present Preference A issue for one bearing smaller interest thus far looks to be tough since it undoubtedly would bring protests from present holders who currently are receiving $3.50 annually and don't want this divvy reduced.

Leaders in the financial district view the recapitalization of Radio Corp. of America as a comparatively easy problem. They point to fact that the company has between $26-30,000,000 in cash on hand, that the dividends on the Preferred A are paid up to date and that the arrearages on Radio B are not rated as highly formidable.

Incorporations

NEW YORK

Albany.

Continental Newsreel Service, Inc., Manhattan; general theatrical and motion picture business; capital stock, 1,300 shares—1,000 shares at $100 and 300 shares no par value. Sidney Kramer, Arnold Dumey and Herman M. Kaback, all of 220 West 42nd street, New York.

Power City Broadcasting Corp., Niagara Falls; operation of radio broadcasting station; capital stock, $50,500—2,000 shares preferred at $25 and 100 common at $1. John F. Baltzly, Jr., 1138 Fairfield avenue; Harold G. Humphrey, 626 10th street, and Frank E. Lawrence, 747 Seventh street, all of Niagara Falls.

Precision Film Laboratories, Inc., New York; films, negatives, etc.; capital stock, 4,000 shares—4,000 preferred at $100 and 300 common at par value. Roy C. Wilson, Walter R. Barry and Francis D. Wells, all of 2 Rector street, New York.

Vocafilm Corp., New York; sound recording, etc.; capital stock, 200 shares, no par value. Abraham C. Berman, Milton Rosenberg and Myron Engelman, all of 271 Madison avenue, New York.

Social Theatre Publications, Inc., New York; general publishers and printers business; capital stock, 12 shares, no par value. Herbert Kline, David Crystal and George Seifield, all of 156 West 44th street, New York.

Russian Theatre in America, Inc., Manhattan; general motion picture and theatrical business; capital stock, $20,000. Paul Abbott, David Abramowitz and Harold Abbott, all of 730 Fifth avenue, New York.

Vanderbilt Theatre Corp.; general theatrical and motion picture business; capital stock, 460 shares—360 shares at $100 and 100, no par value. Sidney Kramer, Arnold Dumey and Herman M. Kaback, all of 220 West 42nd street, New York.

Dencose, Inc., Manhattan; deal in instruments or devices for the recording and reproduction of speech, music or other sounds; capital stock, 150 shares, no par value. Joseph Dennis, 157 Hopkinson avenue; Thomas A. Doon, 7 Park avenue, and Charles E. Sedwick, 12 East 48th street, all of New York.

Carstongers, Inc.; motion picture and theatrical business; capital stock, 250 shares—150 preferred at $100 and 100 common, no par value. Arnold Dumey, Sidney Kramer and Herman M. Kaback, all of 220 West 42nd street, New York.

Dencose, Inc., Manhattan; deal in instruments or devices for the recording and reproduction of speech, music or other sounds; capital stock, 150 shares, no par value. Joseph Dennis, 157 Hopkinson avenue; Thomas A. Doon, 7 Park avenue, and Charles E. Sedwick, 12 East 48th street, all of New York.

Exhibitors Confidential Inspection Service, Inc., operation of picture theatres; capital stock, 200 shares, no par value. Regina Hochberg, Edw. S. Welch and Max Oppenheimer, all of 521 Fifth avenue, New York.

Sweet Aloes, Inc.; theatrical business; capital stock, 10 shares, no par value. Bess Polotnick, Mathilda Kossack and and A. L. Berman, all of 551 Fifth avenue, New York.

Rielt Corp.; motion picture business; capital stock, 10 shares, no par value. Hannah Fabrer, 2069 32nd street, Astoria, L. I.; Georgette Levy, 603 Isham street, New York, and Sol Pearl, 478 West 158th street, New York.

Star Producers, Inc.; booking agents for actors, entertainers, etc.; capital stock, 100 shares, no par value. Benj. Newman and George W. Lubow, both of 295 Madison avenue, New York, and Solomon E. Bogdish, 551 Fifth avenue, New York.

Brown Bombers Exhibition Corp.; to manage and promote amateur or professional athletic exhibition contests and amusements of all kinds; capital stock, $20,000. Howard Day and Hershel W. Day, both of 1871 Seventh avenue, New York, and Fritz Pollard, 42 West 138th street, New York.

Theatre Interests Co., Inc.; to raise the standard of American plays and encourage the appreciation and study of plays, music and literature; general theatrical business; capital stock, 500 shares, no par value. Elizabeth Micla, Amy Ashmore Clark and Florence Halsey, all of 234 West 44th street, New York.

Statement and Designation

Universal Productions, Inc., 100 West 10th street, Wilmington, Del.; production and distribution of motion pictures; New York office, 1250 Sixth avenue; Charles S. Paine, Wilmington, Del. No par value. Filed by Willard S. McKay, New York.

Ross Federal Service, Inc., 100 West 10th street, Wilmington, Del.; operate theatres, etc.; New York office, 120 Broadway; Harry W. Ross, president; $5,000—$100. Filed by Sonnenblum, Berkson, Lautmann, Levinson & Morse, Chicago.

Telefinish Loudspeaker Corp., 19-21 Dover Quay, Dover, Del.; general broadcasting business; New York office, 150 Broadway; Jos. E. Hafner, president; 100 shares, no par value. Filed by U. S. Corp., Chicago.

Change of Capital

Palace Theatre & Realty Co., Manhattan; $1,000—$100,000. Filed by Harry M. Finstein, 1270 Sixth avenue, New York.

Inspiration Pictures, Inc.; 7,000 shares —3,500 preferred at $100 and 3,500 common, no par value, changed to 7,000 shares, no par value. Filed by Clark, Carr & Ellis, 70 Broadway, New York.

Change of Name

From **Amusement Appliances Service Corp.,** to **Amusements Service Corporation of America.** Filed by Haskell & Goldberg, 305 Broadway, New York.

From **N. A. N. A., Inc.,** to **North American Newspaper Alliance, Inc.** Filed by Moynihan, McKeown & Lorentzen, 400 Madison avenue, New York.

Surrender of Authority

North American Newspaper Alliance, Inc. Filed by same as above.

Dissolutions

Vocafilm Corp. of America. Filed by Abraham C. Berman, 271 Madison avenue, New York.

Beacon Films Inc. Filed by Winthrop, Stimson, Purnam & Roberts, 32 Liberty street, New York.

Hy-Grade Radio Corp. Filed by Alfred Gross, 122 East 42nd street, New York.

Labor Stage,

SOUTH CAROLI

Columbia.

Strain and Sparks Theatre Co., of Pickens, S. C.; general theatre business; capital stock, $10,000. O. K. Strain, H. T. Strain and W. H. Sparks.

Dramatists

(Continued from page

sider the question and has appointed a committee to meet the Dramatists and talk things over with them. It depends on the Guild, now, whether it wants to okay such a committee, though it admittedly doesn't have to. On the other hand, it is pointed out, it would be practically impossible for the Guild to treat with each manager individually.

Broadway managers insist that a renewal of the pact will be worked out with no radical changes. It is admitted that, despite frequent disputes on other matters, the picture rights coin is the major problem. Belief on Broadway is that this will probably be compromised to a straight percentage arrangement, rather than outright buys, with the initial payments as they are at present, but acting as advance royalty instead of full outlay.

Safeguard for Pix

What the authors seek is a safeguard against holding down of prices paid for picture rights to plays by Hollywood. They feel that, with picture money backing so many Broadway productions now, prices are being automatically cut down. Also they suspect a 'gentleman's agreement' among film firms not to bid against each other in plays in which one of them has a financial production interest.

Pointed out, too, that the film producers don't necessarily have to have an agreement and that the mere fact of a film firm owning a percentage of the stage rights makes it unwise or illogical for another film firm to bid against the rights, since the original picture company has that percentage leeway.

Proponents of the percentage plan point out that this idea would be a protection for the scribblers and, at the same time, would be an aid to producers. A weak play, in other words, wouldn't be likely to bring much film coin under present conditions. But on a sliding scale arrangement, if the play turns out to be stronger in film than it was on the boards, it might conceivably do very well indeed, with both the original producer and author getting the breaks all around.

Gt. States Dividend

Chicago, Jan. 7.

Great States circuit last week resumed payment on its regular and current dividends with disbursement of $1.50 dividend for the final quarter of 1935.

In November Great States paid off its back dividends for the past three and a half years.

Stock Market

(Continued from page 6)

changed compared to previous closing quotation.

General Theatre Equipment bonds made a new high at 23½ and certificates of the same registered a new top at 21¾. Advance by the bonds brought a net gain of $3 on the week.

Decision of the U. S. Supreme Court Monday (6) in declaring the AAA act unconstitutional left the amusement issues cold. Like numerous industrials that have been leading the pack in recent advances, many sold lower. It was the food, packing and dairy stocks that sported the big gains in Monday's (6) transactions. All these benefit by not having to pay the government millions in processing taxes. Majority of the companies had impounded these taxes and thus in many cases now will represent the difference between a profit and a loss, which would have been shown had the act been upheld in many instances.

Short Week

Short week between Christmas and New Year's day was more or less a colorless affair, with dribbling selling and lack of interest outstanding. Most amusements were irregular, only bad loss being sustained by Universal pfd., which dropped 8 points to 50. Pathe was one of better actors, pushing forward to a new high at 8¾.

Considerable short covering by professionals late Friday in advance of President Roosevelt's radio speech aided bulk of amusement stocks. Wall Street was not particularly disturbed by the speech, in fact seeing the bright side in the president's promise of no additional tax measures and an attempt to balance the nation's budget.

Biggest advance of any amusement issue was that scored by Paramount 1st pfd., which shot up 4 points to 80½. Earlier in the week, it was up more than 5 points at 82. Paramount common also was actively higher, reaching 10¾. Par second preferred rose to 12¾. Both issues were up fractionally on the week.

Loew's common also was a strong feature much of the week, climbing to 54⅜, only fractionally away from 1935-36 top. It closed just off from its lowest price but 75c. ahead on the week. Eastman Kodak common followed the lead of many industrials, hitting 161 and winding up the week with an advance of 3 points.

Stocks of RCA also were higher much of the time. The common got up to 13¼ and closed at 12¾, for a fractional gain. Radio A pushed up 50c. to 55. Radio B, always a sensational performer on both the upside and down path, spurted forward to 90 only to drop back to 82½. In Monday's sell-off, it was down 1 point at the close, 85½.

Both issues of 20th Century-were comparatively inactive, with the common holding near its year's peak much of the time. It hit 24 and then reacted to finish at 23, up 50c. The preferred fluctuated between 32⅝ and 31½, latter being the close. At this level it was off fractionally.

Loew's, Inc., directors declared the regular quarterly dividend of $1.62½ on the preferred, payable Feb. 15 to stock on record Jan. 31.

B. F. Keith Corp. notified the N. Y. stock exchange that there has been released from the lien of the first and general refunding mortgage, the premises described as the Keith Theatre and Albee Building, 619 Fifteenth Street, N. Y., in Washington, D. C., and that $270,000 was deposited with the trustee in lieu of this property.

Excellent earnings statement by Westinghouse was issued too late Monday (6) to have much effect in trading. Company's preferred recently registered a new high at 126 at which level it has remained for about a week. Common stock went to 98¼ during the past week but felt plenty of pressure in late trading, dropping to 95⅝ at the blow-off.

Besides the strength in General Theatre Ilens, Paramount bonds also were much higher. Paramount-Broadway 5½s climbed 3¾ to 59⅝. Paramount Pictures 6s advanced to 93⅞ and wound up at 93¼, up 2⅛ on the week. Warner Bros. 6s got to 87½, and even in late profit-taking managed to show a gain of 1½. Keith 6s pushed ahead to 95, displaying an advance of 1⅛ at the finish, 93½.

1935-'36 High.	Low.	Sales.	Issue and rate.
24¾	4½	13,800	American Seat.
40¾	40	1,000	Col. P. vtc. (1)†
7½	3¼	3,200	Consol. Film.
22¾	14¼	2,600	Consol. Film pfd. (3½)†
50	48	800	Col. Pict. pfd.
172¼	110¼	2,400	Eastman Kodak (6)
104	141	10	Do. pfd.
40⅞	20½	62,100	Gen. Elec.
65⅛	31½	17,600	Loew (2)‡
1¼	0⅛	600	Madison Sq. Garden (30c.)†
12	8	67,400	Paramount
10¾	07	13,400	Do. 1st pfd.
14¾	0¼	23,700	Do. 2d pfd.
8¾	4⅞	12,200	Pathe
13⅜	4	202,200	RCA Corp.
62½	50	2,800	Radio pfd. A (3½)
92	84½	12,300	Radio pfd. B.
6	1¾	23,400	RKO
24⅛	18	3,300	20th Cent.
33⅛	24	8,300	Do. pfd.
73	39	200	Universal pfd.
10½	2¼	88,900	Warner Bros.
52⅛	14⅛	800	Do. pfd.
98¾	32⅝	25,000	Westinghouse (1)‡
120	90	20	Do. pfd. (3½)

* New high.
† Plus stock dividends.
‡ Paid in 1935.
§ Plus cash extras.
¶ New low.

27					
4¾					
8					
22½	6¾	$475,000	Gen. Thea. Eq.	*22½	18
65	67½	3,000	Keith 6s, '46	95	93½
104	103⅛	14,000	Loew 6s, '41	104	103¾
03	55⅛	25,000	Par-Broadway 5½s, '55	59⅝	57
97¾	84⅝	354,000	Paramount 6s,	93⅝	91
88⅜	20½	20,000	RKO debs 6s,	73	70¾
89½	48½	221,000	Warner Bros. 6s,	87½	85½

* New high.
† Paid in 1935.

OVER THE COUNTER, NEW YORK

Bid.	Asked.
44¾	46¾
98	100

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RKO BUILDING, RADIO CITY, NEW YORK

CALENDAR OF CURRENT RELEASES

(Continued from page 27)

lack Gang, The. Paul Kelly, Slim Summerville, Mon Ir. Lewis Seiler. Rel. Feb. 28.

Champagne Charlie. Paul Cavanaugh, Heen Wood. Dir. Tinling. Rel. Jan. 31.

Charlie Chan in Shanghai. For once Chan operates in the home port. Warner Oland, Irene Hervey. Dir. John Blystone. 70 mins. Rel. Oct. 11. Rev. Oct. 16.

Charlie Chan's Secret. Warner Oland, 'lles. 71 mins. Rel. Jan. 10.

Dante's Inferno. New version of an old thriller. Spencer Tracy, Claire Trevor, Henry B. Walthall. Dir. Harry Lachman. 90 mins. Rel. Aug. 23. Rev. Aug. 7.

ressed to Thrill. Tutta Rolf, Clive Brook, Harry Lachman. ins. Rel. Aug. 16. Rev. Nov. 27.

Farmer Takes a Wife, The. From the stage play of the old canal days. Janet Gaynor, Henry Fonda, Chas. Bickford. Dir. Victor Fleming. 94 mins. Rel. Aug. 2. Rev. Aug. 14.

Gay Deception, The. Francis Lederer, Benita Hume, Francee Dee. Ir. Wm. Wyler. 75 mins. Rel. Aug. 13. Rev. Oct. 16.

Here's to Romance. Story of an opera singer. Nino Martini, Genevieve Tobin, Anita Louise. Dir. Alfred E. Green. 82 mins. Rel. Oct. 4. Rev. Oct. 9.

In Old Kentucky. Final Will Rogers release with Dorothy Wilson, Russell Hardie, Bill Robinson. Ir. Geo. Marshall. 84 mins. Rel. Nov. 22. Rev. Dec. 4.

It Had to Happen (20th). Rel. Feb. 14.

ing of Burlesque. Warner Baxter, Alice Faye, Jack Oakie, Arline Judge, Mona Barrie. Dir. Sidney Lanfield. Rel. Jan. 3.

Littlest Rebel, The. Shirley Temple, John Boles, Jack Holt, Karen Morley, Bill Robinson. Dir. David Butler, 73 mins. Rel. Dec. 27. Rev. Dec. 25.

Man Who Broke the Bank at Monte Carlo (20th). Ronald Colman, Joan Bennett, Colin Clive, Nigel Bruce. Dir. Stephen Roberts. 68 mins. Rel. Nov. 20. Rev. Nov. 20.

essage to Garcia (20th). Wallace Beery, Barbara Stanwyck, John Boles. Dir. Geo. Marshall. Rel. Feb. 21.

My Marriage. Claire Trevor, Kent Taylor, Pauline Frederick. Dir. Geo. Archainbaud. Rel. Jan.

etropolitan (20th). Musical. Lawrence Tibbett, Virginia Bruce, Alice Brady, Cesar Romero. Dir. Rich. Boleslawski. 75 mins. Rel. Nov. 8. Rev. Oct. 23.

Music Is Magic. Alice Faye, Ray Walker, Bebe Daniels, Mitchell and Durant. Dir. Geo. Marshall. 66 mins. Rel. Nov. 1. Rev. Nov. 20.

Navy Wife. Claire Trevor, Ralph Bellamy. Dir. Allan Dwan. 72 mins. Rel. Dec. 13.

lds to You. John Boles, Jean Muir, Chas. Butterworth. Wm. A. Seiter. 74 mins. Rel. July 12. Rev. Aug. 14.

Paddy O'Day. Jane Withers, Pinkie Tomlin. Dir. Ins. Rel. Jan. 17.

rofessional Soldier (20th). Victor McLaglen, Freddie Bartholomew, Gloria Stuart. Dir. Tay Garnett. Rel. Jan. 24.

Redheads on Parade. Picture making and hair dye. John Boles, Dixie Lee. Dir. Norman McLeod. 78 mins. Rel. Aug. 30. Rev. Sept. 4.

Show Them No Mercy (20th). Rochelle Hudson, Cesar Romero. Ir. Geo. Marshall. 76 mins. Rel. Dec. 6. Rev. Dec. 11.

teamboat Round the Bend. Rival captains in a river row with a murder angle. Will Rogers, Irvin Cobb, Anne Shirley. Dir. John Ford. 90 mins. Rel. Sept. 6. Rev. Sept. 25.

Thanks a Million (20th). Musical. Dick Powell, Ann Dvorak, Fred Allen, Patsy Kelly, Paul Whiteman Band. Dir. Roy Del Ruth. 75 mins. Rel. Nov. 15. Rev. Nov. 20.

This Is the Life. Runaway youngster takes a fancy to a derelict. Jane Withers, John McGuire, Sally Blane. Dir. Marshall Nielan. 65 mins. Rel. Oct. 18. Rev. Oct. 9.

Thunder in the Night. Murder in Budapest. Edmund Lowe, Karen Morley, Paul Cavanaugh. Dir. Geo. Archainbaud. 69 mins. Rel. Sept. 20. Rev. Sept. 20.

Thunder Mountain. Zane Grey Western. Geo. O'Brien, Barbara Fritchie, Francis Grant. Dir. David Howard. 6 mins. Rel. Sept. 27. Rev. Oct. 2.

Way Down East. Remake of the Griffith silent version. Rochelle Hudson, Henry Fonda. Dir. Henry King. 84 mins. Rel. Oct. 25. Rev. Nov. 6.

Welcome Home. James Dunn as a confidence man. James Dunn, Arlene Judge. Dir. Jas. Tinlin. 72 mins. Rel. Aug 9. Rev. Aug. 28.

Whispering Smith Speaks. Geo. O'Brien, Irene Ware. Dir. David Howard. Rel. Dec. 20.

Whispering Smith Speaks. Western. Geo. O'Brien. Rel. Dec. 20.

Your Uncle Dudley. Ed. Everett Horton, Lole Wilson. Dir., Eugene Forde. 68 mins. Rel. Dec. 13. Rev. Dec. 18.

: 1041 N. Formosa Blvd. **United Artists** Offices: 729 Seventh Ave., Hollywood, Calif. New York, N. Y.

Barbary Coast. A blazing story of America's last frontier of untamed emotions. Miriam Hopkins, Edward G. Robinson, Joel McCrea. Dir. Howard Hawks. 90 mins. Rel. Sept. 27. Rev. Oct. 2.

Call of the Wild. From the famous Jack London story. Clark Gable, Loretta Young, Jack Oakie. Dir. William Wellman. 89 mins. Rel. Aug. 9. Rev. Aug. 21.

Dark Angel, The. A love story that will give love a new meaning. Fredric March, Merle Oberon, Herbert Marshall. Dir. Sidney Franklin. 105 mins. Rel. Sept. 6. Rev. Sept. 11.

Ghost Goes West. A gay romantic comedy with Robert Donat, star of 'Count of Monte Cristo'; Robert Donat, Jean Parker, Eugene Pallette. Dir. Rene Clair.

Man Who Could Work Miracles. Based on an original by H. G. Wells. Roland Young; Joan Gardner and Ralph Richardson. Dir. Lothar Mendes.

Modern Times. A dramatic comedy based on mass production in a big factory. Charlie Chaplin, Paulette Goddard.

Melody Lingers On, The. Lowell Sherman's best-seller. Poignant motherlove. Josephine Hutchinson, George Brent, Helen Westley. Dir. David Burton. 65 mins. Rel. Oct. 25. Rev. Nov. 13.

oscow Nights. From an unpublished novel by Pierre Benoit. Harry Bauer, Penelope Dudley-Ward. Dir. Anthony Asquith. Rel.

Red Salute. Two young lovers who find themselves tangled in a fast-moving series of amusing difficulties. Barbara Stanwyck, Robert Young, Hardie Albright. Dir. Sidney Lanfield. 77 mins. Rel. Sept. 13. Rev. Oct. 2.

Strike Me Pink. Eddie Cantor's first comic melodrama with songs. Eddie Cantor, Ethel Merman, Parkyakakas and the Goldwyn Girls. Dir. Norman Taurog.

Splendor. A country girl marries into a society family. Miriam Hopkins, Joel McCrea. Dir. Elliott Nugent. 76 mins. Rel. Nov. 23. Rev. Nov. 27.

inge to Come. A dramatic adaptation from the H. G. Wells story, 'The Shape of Things to Come.' Raymond Massey, Ralph Richardson, Maurice Braddell. Dir. Wm. Cameron Menzies.

tudios: Universal. **Universal** Offices: 30 Rockefeller Center, New York, N. Y.

Affair of Susan, The. Comedy. Zazu Pitts, Hugh man. 62 mins. Rel. Oct. 7. Rev. Nov. 6. Dir. Kurt Neu-

Dangerous Waters. Drama of the sea. Jack Holt, lana Gibson. Dir. Lambert Hillyer. Rel. Jan. 13.

Diamond Jim. Drama. Edward Arnold, Jean Arthur, Binnie Barnes. Ir. Ed Sutherland. 92 mins. Rel. Sept. 2. Rev. Aug. 28.

East of Java. Drama. Charles Bickford, Elizabeth Young, Leslie Fenton, Frank Albertson. Dir. George Melford. 72 mins. Rel. Dec. 2. Rev. Dec. 18.

ighting Youth. Football story. Charles Farrell, June Mariel, Andy Devine, J. Farrell Macdonald, Eddie Nugent. Dir. Hamilton Macfadden. 80 mins Rel. Sept. 30. Rev. Nov. 6.

Great Impersonation, The. Drama. Edmund Lowe, Valerie Hobson, Wera Engels. Dir. Alan Crosland. 62 mins. Rel. Nov. 9. Rev. Dec. 18.

ls Night Out. Comedy. Edward Everett Horton, Irene Hervey, Lois Lane, Billy Burrud. Dir. Wm. Nigh. 74 mins. Rel. Nov. 21. Rev. Nov. 20.

ible Ray, The. Mystery drama. Karloff, Bela Lugosi, Frances Drake. Dir. Lambert Hillyer. Rel. Dec. 30.

ing Solomon of Broadway. Musical drama. Edmund Lowe, Dorothy Page, Pinky Tomlin, Ed. Pawley, Louise Henry, Phillip Brooks. Dir. Alan Crosland. 72 mins. Rel. Sept. 30. Rev. Oct. 23.

Magnificent Obsession. Drama. Irene Dunne, Robert Taylor. John M. Stahl. Rel. Jan. 16.

Manhattan Moon. Drama with music. Dir. Stuart Walker, Ricardo Cortez, Dorothy Page. Dir. Stuart Wheeler. 63 mins. Rel. Aug. 6. Rev. Aug. 21.

Outlawed Guns. Western. Buck Jones, Ruth Channing. Dir. Ray Taylor. 62 mins. Rel. July 29. Rev. Oct. 16.

Remember Last Night? Mystery drama. Edward Arnold, Sally Eilers, Constance Cummings, Robert Young. Dir. James Whale. Nov. 4. Rel. Nov. 27.

She Gets Her Man. Comedy. Zasu Pitts, Hugh O'Connell. Dir. Wm. Nigh. 66 mins. Rel. Aug. 19. Rev. Sept. 11.

Storm Over the Andes. Drama. Jack Holt, Antonio Moreno, Gene Lockhart, Mona Barrie. Dir. Christy Cabanne. 82 mins. Rel. Sept. 16. Rev. Oct. 2.

Stormy. Outdoor drama. Noah Beery, Jr., Jean Rogers, Arizona Wranglers. Dir. Louis Friedlander. 67 mins. Rel. Nov. 25. Rev. Dec. 11.

Sunset of Power. Western. Buck Jones, Dorothy Dix. Ir. Ray Taylor. 66 mins. Rel. Dec. 23.

Sweet Surrender. Musical. Frank Parker rice.

77 mins. Rel. Nov. 25. Rev. Dec. 18.

Three Kids and a Queen. May Robson, star. Comedy-drama. Henry Armetta, Jack Durant, Franklin Pierro, Billy Burrud. Dir. Ed. Ludwig. 55 mins. Rel. Oct. 28. Rev. Nov. 13.

Throw Back, The. Buck Jones western. Rel. Sept. 16. Rev. Nov. 6.

tudios: Burbank, Calif. **Warner Brothers** : 321 W. 44th St., New York, N. Y.

Bright Lights. Small time burlesque. Joe E. Brown, Ann Dvorak, Patricia Ellis, William Gargan, Dir. Busby Berkeley. 83 mins. Rel. Aug. 31. Rev. Aug. 21.

Dangerous. Dramatic story of a beautiful and brilliant actress who wrecks the lives of those she contacts and also her own. Bette Davis, Franchot Tone, Margaret Lindsay, Alison Skipworth. Dir. Alfred E. Green. 78 mins. Rel. Jan. 4. Rev. Jan. 1.

Dr. Socrates. Medicine and gangs in conflict. Paul Muni, Ann Dvorak, Barton MacLane, Robert Barrat. Dir. William Dieterle. 70 mins. Rel. Oct. 19. Rev. Oct. 9.

Freshman Love. Frank McHugh, Patricia Ellis, Warren Hull, Joe Cawthorne. Dir. Wm. McGann. Rel. Jan. 11.

Frisco Kid. Barbary Coast action story. James Cagney, Margaret Lindsay, Ricardo Cortez, Lili Damita, George E. Stone. Dir. Lloyd Bacon. Rel. Nov. 30. Rev. Nov. 27.

Going Highbrow. Kansas farmer suddenly rises to riches through the stock market. Guy Kibbee, Zasu Pitts, Edward Everett Horton. Dir. Robert Florey. 67 mins. Muddled motives in a mountain shack. Rel. July 6. Rev. Sept. 4.

Goose and the Gander, The. Kay Francis, George Brent, Genevieve Tobin, Ralph Forbes. Claire Dodd. Dir. Alfred E. Green. 65 mins. Rel. Sept. 21. Rev. Sept. 18.

I Live for Love. Spanish artiste on American stage. Dolores Del Rio, Everett Marshall. Dir. Busby Berkeley. 64 mins. Rel. Sept. 28. Rev. Oct. 23.

Little Big Shot. Two tough guys as a baby's guardian. Sybil Jason, Robert Armstrong, Glenda Farrell, Edward Everett Horton. Dir. Michael Curtiz. 72 mins. Rel. Sept. 7. Rev. Oct. 9.

Man Hunt. Stirring drama with a thrilling chase for a murderous bank robber by Federal agents and the part played in it by a hick reporter and his sweetheart. Marguerite Churchill, Wm. Gargan, Ricardo Cortez, Chic Sale. Rel. Feb.

Midsummer Night's Dream, A. Spectacular production of the Shakespeare comedy. Extensive cast of stars. Dir. Max Reinhardt, Wm. Dieterle. 133 mins. (Roadshow.) Release pending. Rev. Oct. 16.

Miss Pacific Fleet. Hilarious comedy romance. Joan Blondell, Glenda Farrell, Hugh Herbert, Warren Hull. Dir. Ray Enright. 66 mins. Rel. Dec. 14. Rev. Dec. 11.

Moonlight on the Prairie. Upper class western story. Richard Foran, Sheila Manners, George E. Stone. Dir. D. Ross Lederman. 63 mins. Rel. Nov. 2.

Page Miss Glory (Cosmopolitan). Living prototype of ideal beauty in Hollywood. Marion Davies, Pat O'Brien, Dick Powell, Mary Astor, Frank McHugh, Lyle Talbot, Patsy Kelly, Allen Jenkins. Dir. Mervyn LeRoy. 92 mins. Rel. Sept. 7. Rev. Sept. 4.

Personal Maid's Secret. Housemaid manages her employers into prosperity. Margaret Lindsay, Warren Hull, Anita Louise, Ruth Donnelly. Dir. Arthur G. Collins. 58 mins. Rel. Oct. 26. Rev. Dec. 11.

Petrified Forest. Based on the Broadway stage play. With Leslie Howard, Bette Davis, Humphrey Bogart. Dir. Archie Mayo. Rel. Feb. 8.

Special Agent (Cosmopolitan). Woman G-man has her troubles. Bette Davis, George Brent, Jack La Rue, Ricardo Cortez, Henry O'Neill. Dir. William Keighley. 78 mins. Rel. Sept. 14.

Stars Over Broadway. Broadway theatrical story. Pat O'Brien, James Melton, Jane Froman. Dir. Wm. Keighley. Rel. Nov. 23. Rev. Nov. 20. 89 mins.

We're in the Money. Woman process servere have adventures. Joan Blondell, Glenda Farrell, Hugh Herbert, Ross Alexander. Dir. Ray Enright. 67 mins. Rel. Aug. 17. Rev. Aug. 28.

Miscellaneous Releases

Land of Promise (Urim). Photographic survey of the Palestine of today. 57 mins. Rel. Nov. Rev. Nov. 27.

Outlaw Deputy (Syndicate). Tim McCoy Western. Dir. Otto Brower. 55 mins. Rev. Dec. 4.

Trails of the Wild (Ambassador). Canadian mounted story. Kermit Maynard, Billie Seward. Dir. Sam Neufeld. 61 mins. Rel. Aug. 7. Rev. Dec. 4.

Foreign Language Films

(Note: Because of the slow movement of foreign fi this list covers one year of releases.)

(Most of these available with English titles.)

Aqua cnel Suelo, el (Sp) (Col). Evil of goesip. Dir. Eusebio Ardavin. 8(mins. Rel. Feb. 1.

Alles um Eine Frau (Casino) (Ger). Aerial romance. Charlotte Susa. Ir. Alfred Abel. 81 mins. Rel. Dec. 15. Rev. Jan. 1.

Alte und Junge Kaiser (Ger) (General). Historical propaganda in splendid production. Paul Jannings. Dir. Hans Steinhoff. 82 mins. Rel. Dec. 1. Rev. Dec. 11.

Asejure A Su Mujer (Sp.) (Fox). Domestic comedy. Conchita Montenegro. Dir. Lewis Seiler. 80 mins. Rel. March 1.

Aschenmittwoch (German). Romantic drama. Dir. Johannes Meyer. 7(mins. Rel.

Aufforderung zum Tanz (Ger) (Casino). Costume romance to music. Dir. Rudolf von der Noss. 80 mins. Rel. Nov. 15.

Aveo l'Aseurance (French) (Par). Saint Granier. Musical comedy. Dir. Roger Capellani. 80 mins. Rel. May 1.

Az Uj Rokon. An American orphan among Magyar nobility. Dir. Bela Goal. 60 mins. Rel. March 1.

Belden Seehunde, Die (German) (General). Comedy of a playful king. Weiss Ferdi. Dir. Fred Sauer. 80 mins. Rel. March 1.

Bohemios (Sp) (Cinexport). Love in Mexico's Greenwich Village. Dir. Rafael Portas. 71 mins. Rel. Aug. 1.

Boliche (Spanish). Cabaret life. Dir. Francisco Elias. 80 mins. Rel. May 15.

Cabella del Pueblo, El (Sp). Racetrack story. Dir. Manuel Romero. 70 mins. Rel. Dec. 15.

Cantante de Napoles, I (Sp) (WB). Musical romance. Enrico Caruso, Jr., Mona Maris. Howard Bretherton. 60 mins. Rel. Feb. 15.

Chassun de Cinq Maxims, Le (Fr) (Par). Musical comedy. Suzy Vernon Dir. Chas. Anton. 70 mins. Rel. Feb. 1.

Chelyuskin (Russian) (Amkino). Historic record of Russ expedition to Arctic wreck and rescue. 75 mins. Rel. May 15. Rev. May 29.

Ciudad de Cartas, La (Sp) (Fox). Drama of marital relations. Antonio Moreno, Catalina Barcena. Dir. Louis King. 70 mins. Rel. Feb. 15.

Clemencia (Sp). Semi-historical drama. Dir. Chano Urueta. 80 mins. Rel. Aug. 15.

Cognasse (Fr.) (Par). A bookkeeper with ambitions gets his chance. Tramel. Dir. Louis Mercanton. 80 mins. Rel. April 1.

Co Moj Maz Robi W Nocy (Pol). Slapstick farce. 70 mins. Rel. Dec. 1.

Corazon Bandolero (Spanish). Action drama laid during Maxi lilan's reign. Dir. Raphael Sevilla. 60 mins. Rel. March 1.

Criez-le sur les Toits (Fr) (Par). French version of 'It Pays to Advertise.' Saint-Granier. Dir. Karel Anton. 80 mins. Rel. June 15.

Crime and Punishment (Fr) (Lenauer). Dostoevski's drama. Harry Baur, Pierre Blanchar. Dir. Pierre Chenal. 103 mins. Rel. Nov. 1. Rev. Nov. 20.

Crise Est Finie, La (Fr.) (European). Backstage musical. Albert Prejean. Dir. Robert Siodmak. 90 mins. Rel. March 1. Rev. March 20.

Cruz Diablo (Sp.) (Col). Mexican Robin Hood yarn. Dir. Fernando de Fuentes. 80 mins. Rel. April 1.

Csunay Lany (Hung.) (Danubia). Romantic farce. Lily Murati. Dir. Bela Gaal. 80 mins. Rel. Oct. 15. Rev. Oct. 23.

Czardasfuerstin, Die (Ger) (Ufa). Musical from Kalmann's stage piece. Marta Eggerth. Dir. Georg Jacoby. 90 mins. Rel. April 15. Rev. May 1.

Delito del Mastrevanni (It.) (Metropolis). Melodrama. Dir. Amleto Palermi. 65 mins. Rel. July 15. Rev. July 31.

Dernier Milliardaire (Fr) (France). Satire. 85 mins. Rel. Nov. 1. Rev. Nov. 6.

Dona Francisquita (Sp.) (Noseeck). Musical romance nade in Spain. Dir Hans Behrendt. 70 mins. Rel. April 15.

(Continued on page 30)

BRANDT'S INDIE EXCHANGE PLAN

Hollywood, Jan. 7.

Nationwide chain of independent exchanges, to handle 50 features and four serials annually, is being formed by Joe Brandt, former Columbia president; Henry Ellman, state rights operator, and Nat Saland, Mercury Laboratory head. Details were worked out here, with organization meeting set for Chicago Jan. 12. Chicago capital being interested for backing.

Top indie distributors have been invited to attend the Chicago meeting. Brandt hauled east Saturday (4) after three weeks here explaining setup to indie producers.

Broad, Philly, Cutting Out Cutrates; Erlanger May Turn to Pictures

Philadelphia, Jan. 7.

road Street theatre again becomes a legit house playing regular attractions and tryouts, 'without cut-rate aid,' states Samuel F. G. Nixon-Nirdlinger, managing director of the indie house. Nirdlinger declares he is no longer affiliated with Wee & Leventhal. This year he had had two W. & L. offerings ('Portuguese Gal' and 'Petrified Forest'). He also had special road productions of two others at low scales.

Although Nirdlinger gave up the 40% pass-tax idea after last season, he has had special cut-rate arrangements at his other house, the Erlanger, and with the W and L offerings at the Broad. He declares the Erlanger may go pix after the first of the year but the Broad will be kept dark rather than play anything but bona-fide tryouts or Broadway hits.

STEWART'S MG SPOT

Hollywood, Jan. 7.

Jamcs Stewart washed up on his loanout picture, 'Next Time We Love,' at Universal and returned to Metro for featured spot in 'Small Town Girl,' William Wellman directing.

Binnie Barnes also in cast.

CONTRACTS

Hollywood, Jan. 7.

Jean Sennett, N. Y. stage actress, termer at Warners.

Paramount signed Barry Triver for original yarn.

Patricia Ellens-Monteagle and Esther Deane handed stock contracts at Metro after execs spotted them as showgirls in 'Great Ziegfeld.'

As reward for work in 'Shark Island,' John Carradine handed term ticket at 20th-Fox.

Lew Pollock given new composer's pact at 20th-Fox.

Elizabeth Russell, sister of Metro's Rosalind, handed termer at Paramount.

New contract handed Henry Hathaway, director, at Paramount.

Warners lifted options on Carlyle Moore and Craig Reynolds, stock players.

Moroni Olsen drew new termer at Radio.

Eric Hatch sealed to ter pact at Metro.

New starring contract Warner Baxter at 20th-Fox.

STORY BUYS

Hollywood, Jan. 7.

Al Martin has sold 'Half Way House,' an original, to Alexander Bros.

B. F. Zeidman acquired screen rights to Stephen Marbett's 'Curfew Girl.'

Warners purchased 'Nowhere' by Abem Finkel and Harold Buckley as yarn for Ross Alexander and Beverly Roberts.

Columbia purchased 'Murders', whodunit by Burtes.

Screen Cohan's Warners.

Metro has purchased film rights to 'All Bridges Burned,' Arnold B. Armstrong's prison yarn.

Grace Norton's 'Reno in the Fall' taken by Universal.

TITLE CHANGES

Hollywood, Jan. 7.

Warners 'Backfire,' goes out as 'Boulder Dam.'

'The Bad Consents' Radio's new tag for 'The Indestructible Mrs. Talbot.'

Universal's 'Tomorrow Is a Better Day' rehandled 'Don't Get Personal.'

MERMAN DIRECTING 24 CAREWE SHORTS

Hollywood, Jan. 7.

Bruce Merman has been set by Edwin Carewe to direct two series of 12 one-reel short subjects, two of which will be released each month.

One series will be known as 'Timely Topics,' visualizing current events of the month. The other will be 'See-America First,' travelog of U. S. National parks and elsewhere in the country. Latter will be produced in color. First of the series goes into production Feb. 1.

Hawkins Vice Fadiman Vice Mrs. Nina Lewton

William W. Hawkins, Sam Goldwyn's new story editor in New York, replaces William J. Fadiman, who joins Metro. Hawkins formerly was assistant to Katharine Brown, story ed of Selznick International.

Fadiman takes the post left vacant through the resignation of Mrs. Nina Lewton, who resigned effective as of Jan. 3. rs. Lewton had been in this position for the last 15 years.

CODY RIDES NO. 8

Hollywood, Jan. 7.

Bill Cody starts his eighth picture for Spectrum. His son, Bill, Jr., also in oat opus.

Al Herman directing. Film, untitled, being made at Reliable.

'COUNTRY BEYOND' SET

Hollywood, Jan.

'The Country Beyond,' with Paul Kelly and Rochelle Hudson toppers, goes before the cameras Jan. 15 at 20th-Fox.

Eugene Forde directs.

'U. S. Smith' Cast

Hollywood, Jan. 7.

Florence Rice and Charles Bickford draw top spots in 'United States Smith' at Columbia, which starts within the week. D. Ross Lederman directs.

Others in cast are Robert Allen, Thurston Hall, Joseph Sawyer and Ward Bond.

Patsy, Inc., Sued

Los Angeles, Jan. 7.

Patsy Productions, Inc., is defendant in suit filed by Western Costume Co., which comes up for trial soon.

Notes for $1,250 involved.

CALENDAR OF CURRENT RELEASES

(Continued from page 29)

Doppelbrautigam, Der (Ger.) (General). Romance of a composer's marital mixup. Fritz Kampers. Dir. MacFric. 60 mins. Rel. March 15.

Doppo una Notte D'Amore (It.). urder mystery plus singing. Dir. G. Brignone. 70 mins. Rel. Oct. 15.

Drei Kaiserjaeger (Ger.). Military comedy. Else Elster, Fritz Kampers. Dir. Robert Loud, Franz Hofer. 60 mins. Rel. March 15.

Drei von der Kavallerie (Ger.). Another military farce. Fritz Kampers. Dir. Carl Boese. 60 mins. Rel. April 1.

Edes Mostoba (Hung). Magyar's Shirley Temple pic. Ir. Bela Balogh. 80 mins Rel. Nov. 15. Ins.

Egy ej Velenceben (Ins. Rel. Dec. 15.

Elnok Kisasszony (Hung.). Frantic love among the magyars. Lily Murati. Dir. Andre Marton. 90 mins. Rel. Oct. 1. Rev. Oct. 9.

El Dio Que Me Queras (Sp.) (Par), Romance in the theatre. Carlos Gardel. Dir. John Reinhardt. 80 mins. Rel. April 1.

El Hombre Que Se Reia del Amor (Sp.). Ir. Benito Perojo. 90 mins. Rel. July 15.

Fantasma del Convento, El (Sp.). Spook Fernando de Fuentes. 80 mins. Rel. April 15.

Ferien vom Ich (Ger.) (Ufa). Romantic comedy. Ins. Rel. April 1.

Finanzen des Grossherzogs, Die. (Ger.) (General). Comedy of nobility with music. Dir. Gustaf Gruendgen 80 mins. Rel. April 1.

Fraulein Liselott (German) (Casino). Magda Schneider. Romantic-comedy. Dir. Johannes Gutter. 80 mins. Rel. May 15.

Fruehlingsmaerchen (German) (General). Romantic operet Ir. Carl Froehlich. 60 mins. Rel. May 15.

Frischer Wind aus Kanada (Ger) (Ufa). Ir. Heinz Kenter. Eric Holder. Rel. Sept. 15.

Golden Taiga (Russ) (Amkino). Adventure in Siberia. Dir. Ir Schneidertjiol. 80 mins. Rel. Aug. 1.

Gretl Zilt dos grosse los (Ger.). Lottery ticket makes for comedy. Lucie Englisch. Dir. Carl Boese. 80 mins. Rel. Feb. 1.

Grosse Chance, Die (German) (Casino). Camilla Horn. Romantic drama. Dir. Victor Jansen. 70 mins. Rel. May 1.

Gruen ist die Heide (Ufa). Nostalgia for the home lot. Hans Behrends 80 mins. Rel. Oct. 1. Rev. Oct. 16.

Gypsy Baron (Ger) (Ufa). Johann Strauss opera. Fritz Kampers. Karl Hartl. 105 mins. Rel. Sept. 1. Rev. Sept. 18.

Heilige und ihr Nahr, le (Ger). Romance. Dir. Hans Deppe. 60 mins. Rel. Dec. 1.

Hello-Budapest (Hung). Ir. Laszlo Vajda. Ins. Rel. Nov. 16.

Hermine und die 7 Aufrechten (Ger) (Casino). Battle for peace. Heinrich Georg. Dir. F. Wysbar. 105 mins. Rel. Sept. 15. Rev. Sept. 25.

Heroe de Nacozari, l (Sp). Railroad drama. Ir. Guillermo Calles. 80 mins. Rel. Sept. 15.

Herr der Welt, Der (Ger) (General). Fantasy drama. Ir. Harry Piel. 90 mins. Rel. Dec. 1. Rev. Dec. 18.

Herr Kobin Geht auf Abenteuer (Ger) Domestic comedy. Ir. Hans Deppe. 70 mins. Rel. Nov. 15. Rev. Dec. 4.

Himmel auf Erden, Der (Ger). Comedy with music. Herman Thimig. Dir. E. W. Emo. 70 mins. Rel. Dec. 15.

Hombre Peligroso, Un (Sp.) (Criterion). Gangster comedy-drama. Dir. Richard Kahn. 80 mins. Rel. Oct. 15.

Huszarelem (Hung.) (Danubia). Romantic comedy with music and military background. Dir. Steven Szekely. 60 mins. Rel. April 15.

Ich Kenn Dich Nicht (Ger) (Casino). Romantic comedy. Magda Schneider, Willi Forst. Dir. Geza von Bolvary. 70 mins. Rel. Nov. 15.

Ich Sing Mich in Dein Herz Hinein (Ger.) (Casino). Comedy with music. Lien Dyers. Dir. Fritz Kampers. 80 mins. Rel. June 1.

Idolos de La Radio (Sp.). Romantic musical. Dir. Eduardo Moreno. 80 mins. Rel. June 15.

Isla Maldita, La (Sp). exican melodrama. Dir. Boris Ins. Rel. Dec. 1.

Igloi Diakok (Hungarian). Comedy with music. 80 mins. Rel. May 15.

Jo As Oreg a Haznal (Hung) (Danubia). Farce with music. Szoke Szakall, Ernst Verebes. Dir. Fritz Schulz. 60 mins. Rel. Feb. 1.

Johannisnacht (Ger). Love in the Alps, Lil Dagover. Dir. Willy Reiber. 80 mins. Rel. Feb. 15.

Judas von Tirol, Der. (Ger.). Analogy to the Passion Play. Dir. Franz Osten. 80 mins. Rel. April 15.

Julieta Compra un Hijo (Sp.) (Fox). Marital drama. Catalina Barcena, Gilbert Roland. Dir. Louis King. 80 mins. Rel. March 15.

Jungfrau Gegen Moerch (Ger.). Romantic comedy (Ufa). Dir. E. W. Emo. 80 mins. Rel. March 15.

Klein Dorritt (Ger.) (Bavaria). Dir. Karl Lamac. 70 min

Koeszoenoem Hogy Elgazolt (May 1.

Konjunkturriter (Ger.) (General). Drama of profiteering. Dir. Fritz Kampers. 60 mins. Rel. April 15.

Krach um Jolanthe (Germany) (Ufa). Rural comedy. Ir. Carl Froehlich. 100 mins. Rel. May 1. Rev. May 15.

Larsson i Andra Giftet (Swedish) (Scandinavian). Marital farce. Edw Person. Dir. S. Bauman. 70 mins. Rel. Oct. 15. Rev. Oct. 30.

Legend of William Tell (Ger.) (General). English version of German pic Conrad Veidt. Dir. Heinz Paul. 70 mins. Rel. Sept. 15. Rev. Oct. 2.

L'Eredita delle Zie (Ital.) (Metropolis). Comedy. Angelo Musco. Ir. Amleto Paierml. 85 mins. Rel. June 15. Rev. July 3.

Les As du Turf (French) (Paramount). Racetrack yarn. de Poligny. 60 mins. Rel. May 1.

Liebe Dumme Mama (German) (Bavarian). March 1.

Liebe, Tod und Teifel (German) (Ufa). yarn. Dir. H. Hilpert. 100 mins.

Lied vom Glueck, Das (Ger) (Casino). Boesse. 80 mins. Dir. Dec. 1.

Liebe und die Erste Eisenbahn (Ger) (Ufa). Preis. 70 mins. Rel. Feb. 15.

Lila Akac (Hungarian). Pre-war mins. Rel. May 15.

Llorona, La (Sp.). Mexican melodrama. June 15.

Liliom (Fr.) (Fox). Molnar's play. Charles Boyer. ritz Lang. mins. Rel. March 1. Rev. March 20.

L'Ordonnance (Fr.). Love in a garrison. frin. 70 mins. Rel. June 15.

Maedchen Johanna, Das (Ger.). Uecicky. 60 mins. Rel. Oct. 1.

Maria Chapdelaine (Fr) (France). Grim drama. Madelaine Renaud. Julien Duvivier. 80 mins. Rel. Sept. 15. Rev. Oct. 2.

Martin Garatuza (Sp.). Old-fashioned melodrama. Dir. mins. Rel. Oct. 1.

Maternelle, La (Fr) (Kapernoux). Sensitively-treated story of children's lives. Dir. Jacques Benoit-Levy. 85 mins. Rel. Oct. 15. Rev. Oct. 23.

Mein Leben fuer Maria-Isabell (Ger) (Casino). Military romance. Dir. Washnek. 80 mins. Rel. Nov. 1.

Men on Wings (Russ) (Amkino). Story of Soviet aviation. 90 mins. Rel. June 1. Rev. June 12.

Mercedes (Spanish). Musical comedy. May 15.

Mizici Svet (Slovak). Di culty of far mins. Rel. June 1.

Moscow Laughs (Russ.) (Amkino). First Russ. musical. 90 mins. Rel. March 15. Rev. March 27.

Muertos Hablan, Los (Sp). Mystery drama Rel. Nov. 15.

Nagymama (Hung). Comedy-drama. Dec. 15.

New Gulliver (Russ) (Serlin-Burstyn). Swift's classic played by puppets. Dir. A. Ptushko. 76 mins. Rel. Nov. 1. Rev. Nov. 6.

Noches de Buenos Aires (Sp). Argentine romance. 80 mins. Rel.

No Mataras (Sp) (Modern). Comedy drama. Dir. Miguel Torres. Rel. Nov. 1.

Odio (Sp.). Melodrama of life in fishing vill Dir. mins. Rel. June 15.

Page vom Dalmasse Hotel, Der (Ger.). Comedy with detective ramifications. Dolly Haas. Dir. Victor Janson. 70 mins. Rel. March 15.

Pantoffelheiden (Ger.) (Casino). Farce of family life. Weiss Ferdl. Fred Sauer. 80 mins. Rel. Oct. 15.

Payasadas de la Vida (Sp.). Love in a circus. Dir. Miguil Zacaras. 70 mins. Rel. March 15.

Peasants (Russ) (Amkino). Life on the farm mins. Rel. Aug. 15. Rev. Sept. 4.

Pechmarie (Ger.) (Fox). Comedy about a lady with hard luck. Engel. 92 mins. Rel. April 15. Rev. April 24.

Pepo (Armenian) (Amkino). First film from Armenia, sentimental yarn of home life. Dir. Ber-Nazarov. 60 mins. Rel. Oct. 1. Rev. Oct. 16.

Peter Vinogradov (Russ.) (Amkino). Life on the farm. Dir. A. Macharet. 80 mins. Rel. June 15. Rev. July 3.

Polenblut (Ger) (Bavaria). Comedy romance. Anny Ondr Karl Lamac. 60 mins. Rel. Nov. 15.

Prenez Garde a la Peinture (Fr) (Tauernoux). Original version of Christopher Bean. Dir. Henri Chomette. 70 mins. Rel. Aug. 15.

Pulpo Humano, El (Spanish) (Hoffberg). Mystery melodrama. Ir. Jorge Bell. 60 mins. Rel. May 1.

Ray, El (Sp.). Mexican Robin Hood. Dir. Julian Gonzalez. Ins. Rel. Oct. 15.

Red Army Days (Russ.) (Amkino). Romantic comedy. Joseph Heifets. 70 mins. Rel. Oct. 15.

Red Village, The (Russian) (Amkino). Sabotage in the power plants. 60 mins. Dir. Brodyanski and Korsh. Rel. May 1.

Reiter von Deutsch-Ostafrika, Die. (Ger.) (Casino). l-historical drama. Dir. Herbert Seplin. 60 mins. Rel. June 1.

Rosa de Francia (Sp.) (Fox). Historical drama. Rosita Diaz, Antonio Moreno. 80 mins. Rel. Oct. 15.

Rosen aus dem Suden (Ger.). Romance with Strauss music. Ir. Walter Janssen. 70 mins. Rel. April 15.

Sangen Till Henne (Sw) (Scandinavian). Musical romance. Dir. Ivor Johannson. 70 mins. Rel. Feb. 15.

Schimmelreiter, der (Ger) (General). Native drama on coast of Friesland. Dir. Curt Oertel, Hans Dieppe. 80 mins. Rel. Feb. 15.

Schloss Hubertus (Ger.) (Ufa). Romance in the Alps. Dir. Hans Deppe. 70 mins. Rel. Feb. 1. Rev. Feb. 27.

SchwarzerJaegerJohanna (Ger.). Nationalistic hurray in Napoleonic setting. Dir. Johannes Meyer. 60 mins. Rel. April 1.

Schwarzwaldmaedel (Ger.) (Casino). Musical romance. Ir. George Zech. 70 mins. Rel. 15.

Senora Cascada (Sp) (Fox). Marital drama. Catalina Barcena, Antonio reno. Dir. James Tinling. 70 mins. Rel. Feb. 1.

Shir Hashirim (Yiddish) (Globe). Sentimental meller. Samuel Goldenberg. Dir. Henry Lynn. 79 mins. Rel. Oct. 1. Rev. Oct. 23.

Sluby Uianskie (Pol) (Principal). Military comedy. Dir. mins. Rel. Feb. 15.

So Ein Maedel Vergisst Man Nicht (Ger). Comedy romance. Dolly Haas, Willy Forst. Dir. Fritz Kortner. 72 mins. Rel. Sept. 15. Rev. Oct. 2.

Song of Happiness (Russ.) (Amkino). A young musician finds new life and hope, V. R. Gardin. Dir. M. Donskov. 80 mins. Rel. April 1.

Sonne Geht Auf, Die (Ger). Musical romance. Charles Kiellman. Dir. Willy Reiber. 60 mins. Rel. Feb. 15.

Soviet Journey (Russ) (Amkino). Rel. Aug. 1.

Soviet Russia Today (Russ.) (Amkino). Tisse. 80 mins. Rel. March 1.

Steerfried, Der (Ger) (Ufa). Marital farce. 65 mins. Rel. Nov. 15. Rev. Dec. 4.

Strosstrupp, 1917 (Ger) (Bavaria). War fi Rel. Feb. 1.

Sunny Youth (Russ) (Amkino). Ionifying Soviet youth. Silent. Dir. Paul Koromoitseff. 75 mins. Rel. Aug. 15. Rev. Aug. 21.

Susana Tiene un Secreto (Sp.). Marital farce. Rosita Diaz. Perojo. 70 mins. Rel. June 1.

Swiedenheims (Sw) (Scandinavian). Domestic drama. Tutta Rolfe, Gosta Ecklman. Dir. Gustaf Molander. 75 mins. Rel. Sept. 1. Rev. Sept. 11.

Tango Bar (Sp.) (Par). Musical melodrama. Carlos Gardel, Rosita Moreno. Dir. John Reinhardt. 85 mins. Rel. July 1. Rev. July 17.

To Quero Con Locura (Sp) (Fox). Musical comedy. Rosita Moreno, Raul Roullen. Dir. John J. Boland. 80 mins. Rel. Nov. 1.

Tierra, Amor Y Dolor (Sp). Domestic drama. Dir. Ramon Peon. Rel. Aug. 1.

Tjocka Slakten (Swedish) (Scan 70 mins. May 15.

Tolle Bomberg, Der (Ger.) (Casino). garoff. 90 mins. Rel. Oct. 15.

Topaze (Fr) (Par). Gallic satire. 15. Rev. Feb. 20.

Tovarishi (Russian) (Amkino). Love and comradeshi Timoshenko. 70 mins. Rel. May 15.

Traum vom Rhein (Ger). Scenic romance. Rel. Dec. 1. Rev. Dec. 11.

Tribu (Sp.). Mexican drama. Dir. Miguel C. rres.

(Continued on page 70)

Biggest Box Office Attraction of the Year

RED HODGSON

Originator Creator Writer

of the

Most Sensational Song Hit of All Time

"The Music Goes 'Round and Around"

COMIC AND SONG STYLIST

Formerly With the Late Earl Burtnett's Orchestra

SEE AND LISTEN TO THE ORIGINAL LYRICS AND STYLE

OF THE ONE AND ONLY

RED HODGSON

Opening Jan. 10, CHICAGO THEATRE, Chicago

Personal Management

AL BORDE

54 W. Randolph Street CHICAGO

WB WAIVES WAX TAX

167 Stations Sign With Warners

Warner ros. had at press time yesterday (Tuesday) received signatured contracts from 167 stations, while 84 others had signified their intention of obtaining licenses from this source. Among the WB licensees are such clear channel stations as WLW, Cincinnati; WTIC, Hartford; WHO, DesMoies; WFAA, Dallas; WGN, Chicago; WSM, Nashville; WLS, Chicago; KNX, Los Angeles; KSL, Salt Lake City, and KFAB, Lincoln.

Other major stations that have taken contracts from Warner are WEEI, Boston; WCKY, Cincinnati; WAIU, Columbus; KMBC, Kansas City; WHK, Cleveland; WOW, Omaha; WKY, Oklahoma City; WTMJ, Milwaukee; WMC, Memphis; WWJ, Detroit; WXYZ-WOOD, Detroit-Grand Rapids, Omaha; KWK, St. Louis. Other regional that has come in the Warner fold is the Yankee Network, while the Scripps-Howard group has covered itself through agreements for WNOX, Knoxville, and WCPO, Cincinnati.

Under the licenses which WB is issuing stations are required to pay a month in advance and make weekly reports of the music used. Outlets operating at half time and also those charging less than $25 a quarter hour are charged half the standard monthly rate, which is four times the highest quarter-hour listed by the nation in Standard Rate and Data. Licenses taken out by local stations apply only to Warner music which is broadcast on local, regional or national spot programs and that for national network purposes an entirely different license is required. It is Warner's intention to make contracts for the latter directly with NBC and Columbia and predicate the rate of payment on the rate actually charged for the stations in a hookup.

What action the American Society of Composers, Authors and Publishers will take against the stations which have failed to obtain a license from that source is to be determined at a special meeting of the ASCAP board of directors tomorrow (Thursday). Few stations have secured new ASCAP five-year agreements since the Society at the behest of NBC and CBS agreed to let all present licensees to go on using its music with the understanding that this permission could be revoked on two days' notice. View taken by a major segment of the indie broadcasters is that they will not tie up with the Society unless both the old sustaining fees and the 5% tax on commercials is substantially reduced to account for the difference they must pay to Warner Bros. Non-network stations aver that they are prepared to confine themselves to Warner music, while the indie stations with web affiliations and which have Warner contracts take the position that it is up to the networks to fight their battle with ASCAP, since the national links have everything to lose if their associated outlets are shut off from the use of ASCAP music.

Explains to 4 A's

Herman Starr, Warner v.p. in charge of the performing rights matter, went over the heads of the networks last week in explaining the position of his company to advertisers and ad agencies. Among the meetings he held in that direction was one with John Benson and Frederic Gamble, prez and executive secretary, respectively, of the American Association of Advertising Agencies.

NBC and Columbia made demands on Starr Monday (6) that he assist them in trying to avoid infringement on Warner copyrights by supplying them with a complete list of the WB copyrights.

James W. Baldwin, executive secretary of the National Association of Broadcasters, who was empowered to act for indie members in making performing rights contracts, turned over to Starr Dec. 30 a list of 225 stations which had agreed to take a Warner license. Up to yesterday (Tuesday) Starr had not received approved contracts and the necessary advance payment from some 30 outlets on Baldwin's original list.

LENOX R. LOHR MEETS F.C.C.

Washington, Jan. 7.

No time was lost in acquainting Lenox R. Lohr, new prexy of National Broadcasting Co., with bigshots in the Washington arena.

Ink on announcements of Lohr's appointment was hardly dry before new N. B. C. boss blew into town under chaperonage of David Sarnoff, R.C.A. head. Lohr was introduced to government radio czars at informal luncheon attended by Commissioners Prall, Sykes, and Case of the Communications Commission broadcast division.

Freeman Case Delayed

Suit brought in Federal court by Cecil, Warwick & Cecil against Charles Henry Freeman, Jr., citing the latter for contempt of an injunction out against him in connection with the Sherwin-Williams NBC program has again been postponed.

Hearings were set for Jan. 3, but have now been moved up two week

WMCA Hikes Rates

tation WMCA, New York city, has revamped its advertising card rates. Readjustment, effective Feb. 1. Represents an approximate 20% increase over prevailing scale. Extends to spot announcements and day time costs also.

Present hour rate of $450 goes up to $550, half hour periods from $250 to $300, quarter hours from $150 to $185, and five minute stretches from $60 to $75.

Visiting New York

Frank Fenton, WBNS, Columbus.
Leo Fitzpatrick, WJR, Detroit.
Harry Sedgwick, CFRB, Toronto.
Harry Butcher, CBS, Washington.
J. T. Ward, WLAC, Nashville.
H. K. Carpenter, WHK, Cleveland.
Ray Bright, KTRH, Houston.
Naylor Rogers, KNX, Los Angeles.
W. T. Knight, WTOC, Savannah.
Jos. Barndy, CFLC, Prescott, Ont.

Shave F.C.C. Budget

Washington, Jan. 7.

President Roosevelt asked Congress to give the F. C. C. only $1,475,000 for operating expenses next year, shaving $50,000 off the amount appropriated for this year.

Budget Bureau opined that this slice will not result in curtailment of any Commish activities.

WCAO's Extra Dividend

Baltimore, Jan. 7.

WCAO, which is outlet here for CBS, last week declared an extra dividend of $1 per share for the year '35. Station paid regular dividends of 30c per share per quarter of the year, ringing total to $2.20 per share for the past annum.

Stock in WCAO was last month bringing about $28 per share in some recent transactions.

Bob Roberts at KYA

San Francisco, Jan. 7.

M. E. 'Bob' Roberts has been named to the post of sales and advertising manager of Hearst Radio KYA and assumes his new duties today (2d).

Another Roberts, Lee S., preceded him by only a few days as new program chief of station.

LICENSEES GET E.T. EXEMPTION

Music Publishers' Protective Association Huddles to Ponder Warner Tactical Move—Mechanical Fees Unpopular with Advertising Agencies and Smaller Stations

NO MASTER FEE

Rated as the most important move that has developed to date from the performing rights tangle is the waiving of the electrical transcription fees in every form by Warner Bros. It is now unnecessary for a transcription manufacturer to pay a master fee or an advertiser to pay a commercial tax on Warner copyrights, as long as the records are played on stations holding WB performing licenses. Waiver also applies to library service discs which are used for commercial purposes.

Serious import of this WB gesture to the rest of the music industry was reflected in a hurried meeting which was held at the Music Publishers Protective Association last Friday (3). John G. Paine, MPPA chairman, who serves as trustee for the industry in general in general in licensing copyrighted music for radio discs, had called together a representative group of major publishers to discuss the implication of Warner's waiver and to decide what they wanted to do about it. Unanimous decision of the group was that Paine was to go on licensing their copyrights under the terms they agreed to last November, namely, that all licenses for transcriptions be for a period ending June 30, 1936, that the master fee for unrestricted tunes be $5 and restricted tunes, $10, and the individual publisher reserves the right to charge more than the customary 25c per unrestricted composition and 50c per restricted composition when the music is part of a commercial program.

MPPA Perturbed

What particularly perturbed the MPPA was the announcement by several of the indie disc library services that they proposed to take advantage of Warner's waiver of the manufacturing tax by picking the vast majority of their tunes from the WB catalogs. One of these Associated Music Publishers, Inc., advised Paine that it figured to cull 75% of its recorded repertoire from among Warner copyrights.

Position that has been taken by Warner Bros. is that the performing right should be sold along with the mechancial right, or visa versa, and that until this arrangement can be made a general practice Warner is prepared to waive its right to a manufacturing fee so long as the user has obtained a performing license. ASCAP allies regard the Warner waiver as an astute tactical maneuver to gain the good will of the small station operator, whose interests are affected most by the mechanicl fees. Elimination of the latter will not only make it easier on the national advertiser who uses transcriptions but relieve the small broadcasters of the necessity of paying 25c or 50c per tune every time he ties up his library service with a commercial program.

Payment of the 25c and 50c fee has long been a sore point with ad agencies that handle considerable transcription business. American Association of Advertising Agencies put in a strenuous protest against the fee with the MPPA about two years ago and asked that the latter organization agree to join in a test suit on the issue. Four A's held that the copyright law had not intended that the copyright owner collect both a performing rights fee and a manufacturing tax from what amounts to practically the same source. The test suit proposition was turned down by the MPPA.

'Investigate Discrimination' Crosley Wires Atty-Genl; Move May Revive Govt. Suit

Has Not Been Dropped

Washington, Jan. 7.

Strong denial that government's anti-trust suit against American Society of Composers, Authors, and Publishers has been put on the skids came last week from the Justice Department.

Federal officials declared 'the case definitely has not been dropped.'

INSULL NAMED IN GYGI WEB

Chicago, Jan. 7.

Samuel Insull's name is mentioned in connection with a promotional proposition being developed by Ota Gygi, former vaudeville violinist and promoter of the Amalgamated (Ed Wynn) network in the east in 1932. Gygi is seeking to line up from 16 to 20 small wattage stations in the three states adjacent to Chicago.

Last year Gygi tried to promote a similar network with WCFL, Labor station, as the pivot.

Herman Starr Answers Networks

Denies Obligation to Furnish List—Paley Tabled Buy-In on WB Last June

Herman Starr, Warner Bros., v.p., yesterday (Tuesday) charged that NBC and Columbia were each trying to work out separate agreements for WB music when the webs signatured new five-year deals with the American Society of Composers, Authors and Publishers on June 4, 1935. Starr's charges were contained in letters answering the networks' demand for complete lists of Warner copyrights and also threat that they would hold Warner liable for any damages that accrued from infringement suits.

Networks, said Starr's letters to each, knew long before June 4 that Warner was withdrawing from the Society, and rather than carry through with the discussions they were having with Warner in this connection they elected to sign with 'extraordinary unexpectedness' and alacrity on the eve of the opening of the government's suit against the Society a renewal agreement with the latter.

Starr in his letter also held that since he wasn't doing business with the networks he was under no obligation to furnish them with any information about Warner copyrights.

Should CBS in particular bring court action against Warner the latter proposes to include in the defense testimony showing that prior to June 4 Columbia's prez. William S. Paley, discussed with Harry Warner the proposition of buying a half interest in the WB publishing group.

Wire which Powel Crosley, Jr., prez of WLW, Cincinnati, sent U. S. Attorney General Homer S. Cummings New Year's Eve has both the networks and the music industry's lawyers worried. Counsel connected with the government's anti-trust suit against the American Society of Composers, Authors and Publishers and the Music Publishers Protective openly expressed themselves last week as inclined to the belief that Crosley's appeal would result in a revival of the litigation.

Until the advent of the Crosley telegram the legalities in music's camp were prepared to regard the case as a dead issue and transfer the papers to the inactive file. The indie broadcasters, these lawyers now say, have injected a new twist to the controversy by asking the government to find out whether ASCAP made discriminate deals with the networks and certain types of stations, the latter obviously referring to those operated by newspapers. Music's lawyers had expected, after the government had notified them that the case would be postponed without date, that the matter would slip into a state of quiescence and stay there until a year or two hence, when the defendants would move for a dismissal of the complaint.

Crosley, these defense lawyers believe, has through his telegram projected for government consideration an angle that might, if strong enough pressure emanates from members of Congress, bring the Federal Trade Commission into the situation. This angle is government regulation of the sale of performing rights. In his wire Crosley averred that some form of federal regulation is necessary that the rights of the general public and independent broadcasters may be properly protected.

rosley's Telegram

Crosley's telegram to Attorney General Cummings follows:

'VARIETY in its Dec. 25 issue indicates likelihood that the government will abandon current anti-trust suit against the American Society of Composers, Authors and Publishers as indicated by dropping of the case from the calendar in the New York Federal Court due to the inability of the government's attorneys to obtain mutually acceptable stipulations from the Society.

'Late developments including Warner Bros' withdrawal from the Society seem to indicate the necessity of even greater diligence upon the part of the government in this action in order that independent broadcasting stations shall not have already exorbitant fees doubled up on them. The whole setup of levying fees is inequitable, grossly unfair, and definitely requires some form of government regulation in order that the rights of the general public and independent broadcasters may be properly safeguarded and protected. The principle of charging royalty fees whether copyright material is used or not is particularly inequitable.

'May I respectfully suggest that complete investigation be made regarding existing special agreements, if any, between copyright holders and broadcasting networks and other types of broadcasters. Before entering into or agreeing upon any stipulations with any copyright group it would seem only fair that the National Association of Broadcasters, representing most of the independent broadcasting stations and all other broadcasting stations concerned, should be aware of and perhaps have a voice in the establishment of such stipulations.'

Telephone Co. Witnesses Tough With F.C.C. Ready for Battle

Washington, Jan. 7.

esumption of hearings on American Telephone and Telegraph Company's application to install an experimental coaxial cable between New York and Philadelphia led off, Monday (6) with an attempt to straight-arm the Federal Communications Commission into abandoning its efforts to establish just how deeply television may be involved in the phone company's plans.

Attorneys for A. T. & T., Western Union and Postal Telegraph moved immediately to exclude all testimony regarding the ultimate commercial use of the cable, although Monday's hearing had been called for the express purpose of discussing 'commercial aspects' of the proposed cable.

Evidence that the Commish was in fighting mood was seen when, after a long recess, the full membership of seven Commissioners returned to the hearing room with the announcement that the motion was overruled.

Starting with a memorandum from the files of the A. T. & T., which proved quite embarrassing for Tel & Tel witnesses during the hearing, Commish counsel dinged away at the motives underlying the phone company's expressed desire to use the cable primarily for experimental work in the field of telephony. Commish claims that television is main purpose of the phone group's interest in the cable.

Harry S. Foland, employee of the long lines engineering department of A. T. & T., authored the memo, following a conference held on April 2, 1935, at the company's headquarters. Slugged 'Subject: Television. Coaxial cable trial,' message contained a couple of paragraphs over which Commish attorneys growled like dogs with a bone.

Denials

Albert E. Stephan, Commish attorney, persisted in translating the paragraph as a direct bid for television privileges, rousing A. T. & T. witnesses to eloquent denials, patient and involved explanations, satire and general beating about the bush.

Financial acrobatics of the big phone company and its subsidiaries left the Commish so dizzy that it was unable to unearth anything of value to its campaign. Afternoon hearing was taken up with testimony of A. B. Clark, Tel & Tel accountant, who had prepared a statement giving estimated cost of the cable experiment, but after hearing that the nature of such developments was such that it was impossible to compute within 100 percent of the actual costs, Commish decided that attempt to pry further into money angle of the company's affairs should be abandoned.

Public Criticism Ends Proposed Appointment Of I. W. Schlesinger

Capetown, Dec. 15.

South African Minister of Posts and Telegraphs has issued the following official statement:

"Due to criticism in the press, Mr. Schlesinger has felt obliged to notify his inability to accept the chairmanship of the new Broadcasting Corporation, and is not prepared to be personally associated with the Board."

The proposed intention to appoint I. W. Schlesinger as chairman of the Public Utility Trust to run the South African Broadcasting as from April 1, 1937, when the African Broadcasting Company (Schlesinger) will be taken over by the Government, met with opposition from the newspapers and public, and there was no other remedy for I. W. S. but to decline the honor. Clearly proved he was not wanted, the public tiring of a one-man monopoly.

It is stated that I. W. Schlesinger will claim $15,000,000 for his assets, in the transfer of his broadcasting concern to the Government. He will receive debentures for the amount to be agreed upon, and no cash.

Elaborate Audition Is Postponed by Columbia

Elaborate audition of a new program for Colgate-Palmolive-Peet was planned by CBS for Sunday, Dec. 29, but failed to materialize. Web handed out hundreds of ducats to its New York playhouses among employees, sponsor and agency (Benton & Bowles), but at the last minute had to send out notices saying that the audition was no go. At that, a big enough crowd showed up to require impromptu entertainment.

Prospective program was a New York vs. Hollywood type of banter featuring Georgie Jessel and Ken Murray. One to clown in New York and the other in the film colony. Hitch developed when the Hollywood end of the duo wasn't ready with its stint.

1st Ultra-Shortwaver On Regular Schedule Is W8XH of Buffalo News

Buffalo, Jan. 7.

vening News has begun intensive campaign to publicize its five-meter transmitter, W8XH. Claims for station signals of the highest fidelity of any station anywhere, due to recently installed ultra-modern equipment.

Station is expected to complement WBEN, paper's standard band transmitter, by furnishing to five-meter listeners those NBC network programs which WBEN is too crowded to take. Included will be Cheerio, Magic of Speech, Education in News and Forum on Character Building.

Another W8XH exclusive will be dinner hours, devoted to music. Standard stations can't provide this on account of quantity of 15-minute shows for kids at time.

Hamilton Woodie is manager of the station. Ultra-shortwaver will carry signals only to horizon but newspaper figures Buffalo area can be covered effectively with W8XH as soon as five-meter reception becomes more general in standard radio receivers.

W8XH is the country's first station to broadcast ultra-shortwave programs on a regular daily schedule.

The Radio Touch

Philadelphia, Jan. 7.

Lit Brothers department store arranged with WFIL to originate a series of amateur programs for kids in the store restaurant. Merchants figured it would stimulate luncheon biz.

Instead the fond mammas brought lunch boxes with home-made sandwiches. Store supplied tables and silverware.

HARD LIQUOR SHUNS RADIO

Washington, Jan. 7.

Radio advertising by members of the Distilled Spirits Institute ceased Jan. 1, following a decision of members to quit airing merits of booze in response to rising tide of public criticism.

Declaring that majority of industry members never have used radio facilitities to publicize their products, Dr. James M. Doran, former prohibition czar and Institute head, said the action was 'another step in the direction of self-imposed regulation which is regarded in the public interest.'

New policy is binding on makers of approximatley 90 to 95% of the domestic output of hard liquor, but has no effect on rectifiers, distributors, wholesalers or dealers. Likewise brewers, who have their own trade associations, are not affected by the distillers' decision.

Less than a half dozen distillers ever made use of radio as an advertising medium, according to the trade group, while only two of national prominence—Seagram's and Schenley's—have sponsored programs on a major scale. Seagram outfit turned to broadcasting last fall, sponsoring a sports review during the football season, and Schenley has been sponsoring an amateur hour over WHN, New York, which is fed to two others. A smattering of small firms, especially in Pennsylvania, Ohio, and California, have employed radio in a li ited way.

Philadelphia, Jan. 7.

Liquor accounts are no-dice at WFIL under a new ruling. Station carries only on such sponsor currently and that one will skiddoo when contract winds up next month. It's not teetotaler proposish with broadcasters. Just going in for temperance with light wine and beer accounts.

FCC's Washington Docket

Washington, Jan. 7, 1936.

Terminating fortnight's holiday, members of the Federal Communications Commission this week will return to their custom of regular meetings. Christmas and New Year's interfered badly with activities of the broadcast division, the commissioners taking no action on matters pending before the group during the past two weeks.

Three examiners' reports were turned in during last week, with only three applications received.

State Capital Broadcasting Association, Austin, Tex., applied for a construction permit to erect new transmitter to operate on 1120 kc with 500 watts nights, 1 kw days, specifying all hours not used by WTAW, College Station, Tex. Only other new station application received was from Berks Broadcasting Company, Pottsville, Pa., which seeks to operate on 640 kc with 250 watts, days. Station WTJS, Jackson, Tenn., asks change in frequency from 1310 to 920 kc.

Examiners' Reports

Hopes of three residents of Los Angeles to become radio station owners in 1936 were put on the skids by Examiner R. H. Hyde, who recommended to the commission that their application for per lsslon to build a transmitter at Pomona, Calif., be denied.

Leon S. Packard, Lewis Stebbins and Alden C. Packard, the latter a radio engineer with KNX, Los Angeles, were turned down principally because of interference which would arise between the proposed station and transmitters located in Los Angeles. Station XEFL, Tia Juana, Mexico, also would be involved. Dry, rocky conditions in the San Jose hills, site picked for the station, were blamed for the probable interference trouble. The three-man partnership, which had planned to operate as the Valley Broadcasting Company, asked daytime operation on an 1160 kc frequency, with 250 watts.

New station for Redding, Calif., received the nod from Examiner Melvin H. Dalberg, testimony bringing out that there was a need for additional service in the area and that the applicants are well-heeled. Outfit would operate as the Golden Empire Broadcasting Company, on the 1200 kc frequency with 100 watts.

Power boost for KFPY, Spokane, Wash., is in the cards, despite an increase of .35 units in the already overquota daytime conditions existing in the state zone, if the application goes through. Examiner George H. Hill recommended granting of the KFPY plea, on grounds that the peculiar quota situation of the State of Washington justifies consideration of the application and because there is a definite need in an area not now being served by CBS members. Affiliated with Columbia, KFPY now serves approximately 300,000 people, report pointed out, and juice-jump would bring CBS programs to 196,000. Station, which operates on 890 kc, has been using 1 kw, but asks daytime jump to 5 kw, with night assignment remaining the same.

Canada Peeved at Mexico

Interference of High-Powered Mexican Transmitter Cramps CRCT, Toronto

Toronto, Jan. 7.

Resentment against Mexican radio is rapidly growing in Canada owing to interference (particularly noticeable in that area served by CRCT, Torofto). Representations are now being made to the Dominion officials to seek some solution to the problem. Situation is intensified by the fact that there is no Canadian minister to Mexico who could present Canada's case directly and that protests are now being handled by the circuitous route of British diplomatic channels. Refusal thus far of the Mexican government to co-operate with the other nations of the North American continent in the distribution of wave-lengths is another point in the controversy.

At present, Mexican interference is practically destroying the usefulness of CRCT, Toronto, after dark. The solution submitted to Ottawa is the establishment of a high-power station which will drown the Mexican interference in Canada. While the Mexican stations desire to obtain the largest effective coverage in the United States, the field toward which their ether advertising is directed, their appropriation of Canadiar wave-lengths is taken as not to be the deliberate invasion of Canadian broadcasting but rather the attempt of the Mexican stations to avoid the situation whereby they might mess up American broadcasts. The plan now is to step up the power of CRCT, Toronto, which would not only damage the reception of Mexican broadcasting all ver the northern area of the United States but which might induce Mexico to come into the North America radio agreement.

One Less Truex

Plans to have three members of Ernest Truex' family in 'The Jones Family' radio sketches have been definitely abandoned. Marital troubles in family took Mrs. Truex away from cast a few days ago. Originally only Ernest Truex and his son were spotted in sketch. Then role was written in for femme character, with Ruth Roland scheduled to take it. This was changed so that Mrs. Truex could play the part. Program seemed to be all set when Truex informed producers that l s wife would not continue because she expected to sue for divorce.

Agnes Moorehead goes into role set for Mrs. Truex. Columbia Broadcasting has one-month option on series of sketches. Roger White Productions are staging the programs.

Girls in Random Hunt Through Phone Book Seek WBAL Contracts

Baltimore, Jan. 7.

In order to build up its 'A. M. Revue,' daily half-hour of music interpolated with spot announcements, WBAL has taken on couple of girls and put 'em in sales department in special category.

Femmes sit at phones all day, leafing through phone books, choosing firms at random and calling 'em up and spearing for quick sales of small number (one or more) of spots. Work on small salary and commish, and if click will get regular jobs and other young gals will be taken on in their places for same sales stuff.

Idea is old one in newspapers, but first time radio advertising has ever been peddled that way around here, where air-selling has always been rather staple and pretty good paying propopish for all engaged.

WFBL's Staff Bonus

Syracuse, Jan. 7.

WFBL, Syracuse, gave two weeks salary to all employes as a New Year bonus. Business at WFBL during 1935 topped the stations history. Charley Phillips manages WFBL.

After moving entire commercial staff downstaire WFBL has remodeled entire eleventh floor of Onondaga Hotel which houses Program, News, Sports and Publicity departments.

Thelma Jean MacNeil, formerly staff pianist and hostess at WFBL, is now Assistant Program Director and w man announcer.

WSGN-Union in Pact

Birmingham, Jan. 7.

A contract with the operators union has been signed by WSGN, ending a long dispute between operators and union men.

An agreement was reached several weeks after R. B. Boyles, owner of the station, resumed operation as Ormond Black who had the station went out.

Huston for Kraft

Walter Huston goes on the Kraft (NBC) show for one shot Feb. 6. Set by Curtis & Allen.

Actor will work from Los Angeles, where his legit show, 'Dodsworth,' ill be playing at the time.

NBC AFTER SMU

Hollywood, Jan. 7.

National Broadcasting reps have been huddling with Southern Methodist university band for a weekly broadcast for commercial account.

Network also wants tooters to tie up with its artists' bureau for road tour after school closes.

Radio Back at City Hall

Philadelphia, Jan. 7.

Inaugural last night of S. Davis Wilson as mayor marked re-entry of radio into local city public affairs picture. Function was broadcast by three stations, first time in four years stations have been welcome at City Hall doings.

Former Mayor J. Hampton Moore shunned the mike.

CORN PRODUCTS' 4-WAY DIVVY ON CREDITS

New Corn Products show which starts on Columbia Jan. 20 will bally Linit, Karo, Kre-mel and Mazola, each product being set for different one of four days a week program is broadcast. Goes on Mondays, Wednesdays, Fridays and Saturdays, for 15 minutes. Known as 'Musical Re teries.'

Lou Raderman's orchestra, Stewart Churchill and Orson Welles are artists on program, which was produced by Roger White Productions. Placed through E. W. Hellwig & Co.

'Trent' Back to CBS

Chicago, Jan. 7.

'Romance of Helen Trent,' daily script show for Edna Wallace Hopper cosmetic product, returns to a Columbia web on Jan. 20, WGN, the Chicago Tribune station and one of the four key stations of the Mutual web, continues as its local transmitter.

Show has been off and on a CBS spread for the past two years, switching back to a WGN local shot when not on the hook-up.

Lee Roberts at KYA

San Francisco, Jan. 7.

Lee S. Roberts, composer of 'Smiles' and local business man, has joined KYA, Hearst station. Will have control of programs and productions.

Last year he was heard on KPO in tri-weekly feature, 'Old Memory Box.'

Lorillard May Return

P. Lorillard, in signing off Thornton Fisher's 'Sports Parade' after a 65-week march on the NBC red loop, stated, via Announcer Ben Grauer, that it 'hoped to return in the spring with a big program.'

Salvo advertised Old Golds, Muriel Cigars and Briggs Tobcco.

2 Out at CBS

CBS last week clipped the personnel setup of its band booking department. Affected by the move were Warren Miller and Louis Mindling.

Miller handled the one-night stands, while Mindling covered the hotel spots around New York.

Ervin L. randell, formerly with Transatlantic Telephone Service of A. T. & T., now chief engineer of WHDH, Boston Fills vacancy left by Watson Kownaski, now with New England Tel. & Tel.

BRITISH RADIO SALARIES

KNX Wins Libel Suit

Los Angeles, Jan. 7.

KNX won its libel suit against the Los Angeles Times, getting $2,500 damages in lieu of the $500,000 sought. Trial grew out of KNX's charges over a Times editorial in which station claimed it was accused of broadcasting false news reports.

Radio stations KHJ and KMTR will stand trial on same charge for permitting disputed editorial to be read over their frequencies.

Editorial appeared in Los Angeles Times of April 13, 1934.

NBC Readies Southern Network, Tying in Cream of 50 Kw. Outlets

Chicago, Jan.

NBC has plans for a split network which would service the south as a separate unit. Network is working on this scheme to meet the demands of advertisers who have only southern distribution and who are using spot stuff in radio due to the NBC refusal to split its southeastern or southwestern web to encompass the south only. Columbia has had its Dixie web, originating in Charlotte, N. C., for some time, but it has always been pretty much of a headache to the CBS sales force, with the Dixie web getting little business of any kind.

However, NBC figures to be in a better spot than Columbia for a southern special network because NBC has several 50,000-watter outlets available for such a hookup where Columbia's southern is comparatively weak. NBC has such stations as WSB, Atlanta; WSM, Nashville; WFAA, Dallas-Ft. Worth.

WSM, Nashville, Tells So. Why WSB, Atlanta, Is Silent in Storm

Atlanta, Jan. 7.

Snow and sleet storm played havoc with the city's three radio stations. WGST, WSB and WATL went off the air that night. The next day WGST and WATL went on the air shortly before noon (29), but WSB failed to get back until late Monday (30) afternoon. WGST was unable to put network programs on the air without a hitch until late in the afternoon Monday (30), when power lines bringing these programs from New York were repaired.

For two days WGST gave its CBS network program by rebroadcasting from other CBS stations (WBT, Charlotte; WHAS, Louisville, and WDOD, Chattanooga). A receiving set was installed in a church in suburban Atlanta and piped by telephone into the downtown studio. Power was supplied the station's transmitter from the Georgia School of Technology electric plant.

Power lines leading to WSB's transmitter at Tucker, Ga., and to an emergency transmitter at East Lake were broken in many places.

WATL's power lines were broken for two hours Monday, but otherwise, service was uninterrupted from Sunday noon.

Lambdin Kay, manager of WSB, wired WSM, Nashville, asking the station to explain to southern listeners what had happened, and when WSB would resume broadcasting. Harr. Stone, manager of WSM, is a close friend of Kay's, and the Nashville station went to bat for its crippled Atlanta colleague.

First time in 14 years that WSB has been silent for a whole day, and also the first time WSM has addressed the audience of another station in this manner.

With 400 solid hours on sports programs in eight months, Al Nagler, of WJBK, Detroit, claims the title of busiest sports announcer in the country.

Gillespie Heads O. B. A.

Tulsa, Jan. 7.

Oklahoma Broadcasters Association was formed Jan. 3 in Oklahoma City. Ill Gillespie, general manager of KTUL, Tulsa, was elected president. Others elected are: Neal Barrett, KOMO, Oklahoma City, v.p.; H. J. Porter, KCRO, Enid, secretary-treasurer.

Another meeting scheduled for Jan. 17 in Tulsa.

HOLLYWOOD'S GROWING AIR IMPORTANCE

That the J. Walter Thompson agency sees Hollywood as the capital of radio as well as of pictures—and that it visualizes an even closer affinity in future between the two—is evidenced by the establishment of a Hollywood office exclusively for radio. This is in addition to the Thompson agency's downtown Los Angeles agency which will continue to service the local commercial accounts.

Danny Danker, Lever Bros. (Lux soap) Coast contact, another Thompson agency account, and now east on business, returns to Hollywood to head the new radio branch office. Herb Polesie goes to Hollywood at the end of this week to become Danker's aide and production man. Cal Kuhl, presently on the Coast, remains head of the production department. Last year the Thompson agency did $3,000,000 worth of radio business out of Hollywood alone, exclusive of the Lux program.

A census of the many air shows (Thompson's and others) which have originated or are presently originating from the Coast evidences the growing importance of Hollywood as a radio capital. The Jolson, Crosby, Hollywood Hotel (Dick Powell), Jack Benny, Cantor, Grace Moore, California Melodies, Vallee, Leslie Howard, Tibbett, Victor McLaglen (four weeks only), Wallace Beery (when subbing for Jolson on Shell Chateau), Lucky Strike (Astaire), Swarthout (Palmolive), RCA Magic Key (picking up Coast names), are among these.

NBC's new studio in Hollywood is deemed certain to be followed by a big CBS outlet. It's figured that with CBS' buy of KMPC, Beverly Hills, that E. H. will become the Columbia Hollywood key.

It's also figured that with the new George Olsen-Ethel Shutta commercial out of Chicago for Dr. West's toothbrush, and with the other Thompson agency's variety shows in New York, that pix names can be picked up in three different spots, L. A., Chi and N. Y., and routed to break the jumps accordingly.

BERNIE'S SOLO COAST-TO-COAST

Chicago, Jan. 7.

Ben Bernie (American Can) show goes coast-to-coast for one shot Jan. 25. It will hit the east at 9:30 p.m. and the Coast at 6:30, doing away with the usual repeat broadcast for that night.

Lou Holtz guesting on the program.

CHAMBER MUSIC TOPS DANCE

Former Number One Boy of B.B.C. Personalities in Blast Against Official Ideas on Compensation Focuses Attention on Sub-

POTATO PEELERS

London, Dec.

Jack Payne, dance band leader, having announced his determination to do no more broadcasting over the British Broadcasting Company's system, blew off a severe rap at the government-supervised network. B. B. C., said Payne, was a severe headache. Its ideas of what constituted money were only slightly less funny than its ideas of what constituted entertainment, etc.

Payne's grouch inspired by the fact that the B. B. C. have been introducing vaudeville into dance band turns, and putting the show over as a 'party.' Payne claims to have thought of the idea, and wants it restricted to his own unit.

His real growl is with the money. He alleged the B. B. C. never paid more than $220 for a 90 minute broadcast by a big band, which meant that some of the sax boys just about made their tram fare home out of it.

Understanding is the highest ever paid for a dance band broadcast in England was $1,000.

Chief point about Payne's squawk is that he was the band leader first 'made' by the B. B. C., who had him contracted as their Number One tune slinger for years. He later left after a growl about dough, and was replaced by Henry Hall.

$5,000 in Vaude

In a vaude tour which has been going on ever since he left them, Payne has been hitting up as much as $5,000 weekly for the combination.

Top-line radio vaudevillians get 15 guineas—about $78—for a broadcast. If they are a pair, it may be doubled if they're especially popular. Talkers delivering lectures on potato peeling and the other subjects beloved of the red-tape boys, get the same figure. Men like James Agate, theatre critic, do a fortnightly chat on shows for it.

In the straight music line B. B. C. pays higher money. Much of its chamber music talent, with which they lull this country to sleep most nights of the week, carries more dough.

Announcers, who don't get any publicity here, start at $25 a week, and can rise to about $100 if their accents are just right.

Meanwhile the Radio Corporation has an income of about $17,000,000 through the Post Office on the sale of set licenses, without which the honest cannot listen to the programs of Sir John Reith's young gentlemen.

Remington Alternating With Time on Commercials

Originally skedded to drop its half of the 'March of Time' when the stanza goes one-a-week, Remington-Rand has now changed its mind and will stay on, assuming a sponsorship on alternate weeks with Time mag. Additionally the typewriter firm is also planning to sponsor Edwin C. Hill, newscaster, on a three-a-week series at 7:30 p. m. Web will probably by CBS, with the starting date and stations not yet set.

'March of Time' is at present still on its five-a-week schedule under co-sponsorship. Plans to drop the mass production job have been made, but the date has repeatedly been changed. Current version will hang on at least until end of this week.

Justice Dept. Reports

Washington, Jan.

Department of Justice has turned up 'absolutely nothing' from its investigation into rumors of irregularities in a recent case involving two petitioners for a central New York wavelength. Presumably the matter is now closed and ended so far as interest by the Justice Department is concerned.

Inquiry followed a rumor, credited as started by [illegible] cial, hinting that a colleague's fingernails might, under microscope, reveal a little evidence.

Chairman Anning S. Prall of the Federal Communications Commission in reference to the Justice Department report, said: 'It was apparently just one of those things where [illegible]ebody had been drinking too much and was talking wildly.'

NBC Owned-Operated Stations Okay P.&G. Bulk Time Discount For Five Scattered Shows

Chicago, Jan. 7.

Procter & Gamble has won its campaign for NBC to secure a continuous one-hour rate for its four shows despite fact that the four shows are split into four 15-minute periods for four different products. NBC has okayed the continuous rate for the NBC owned and operated stations. This is regarded by Procter & Gamble as the first step forward in its general drive to secure this continuous rate and now starts working to secure the same rate bulk time discount for the affiliated stations on the web.

Original difficulty in the conferences was due to the fact that different agencies handle the various products for Procter & Gamble. 'Ma Perkins' show for Oxydol is handled through the local Blackett-Sample-Hummert agency, the 'Vic and Sade' program for Crisco through Blackman, the 'O'Neills' show for Ivory through Blackman and the Ivory Station Club through Blackman. New show now readying for a wriggle on the NBC wires for Camay goes through the Pedlar & Ryan agency.

NBC originally nixed the idea for the special rate, stating that unless all shows are run together in one lump it would not come under the continuous rate setup. P. & G. boys finally won out after a long series of confabs with the NBC rate committee which finally okayed the right to the discount rate despite scattering of the shows all over the clock.

Olsen-Shutta Comm'l

Chicago, Jan. 7.

George Olsen band and Ethel Shutta start Feb. 21 on NBC (Blue) for Dr. West toothbrush, doing a 30-minute show once weekly.

Set through J. Walter Thompson office here.

¾ OF U. S. A. UNDER QUOTA ON KW.

Washington, Jan. 7.

Although Federal Communications Commission has strewn power hoosts around the country with lavish hand during recent months and numerous new stations have been authorized, nearly three-quarters of the country is under-quota on day broadcasting facilities and a night shortage exists in nearly half the states.

Check-up by the F. C. C. as of Jan. 2 reveals night shortages in the whole first zone and in 22 states, with under-quota conditions during daylight hours in four zones and 32 states. The only zone with a full share of day facilities is the fourth, where assignments exceed schedule by 0.11 units.

Third zone continues to hog night facilities, with all but three states having more than their equitable shares. This area, embracing the Gulf states and the lower portions of the Atlantic Coast and Mississippi Valley, has 10.485 units more than its due, being 29% over-quota on night assignments although 4% short on day assignments.

The only region short of its night quota is the first zone, where assignments fall 0.275 units, 1% below par. On the day side of the picture, however, the only area where actual assignments and the quota balance is the fourth zone, which has 0.11 units more than its due.

Biggest discrepancies on the night side are in Utah, Louisiana, and Tennessee, which have facilities far in excess of their quotas, and Mississippi, South Carolina, and Wyoming, which are a long way below the mark. The greatest excess is Utah's 3.30 night units, or 114% percent above quota, and the largest deficiency is in Mississippi, which has only 1.32 units and lags 43% behind quota.

Deficiencies

The states deficiencies in night assignments are: Connecticut, Delaware, District of Columbia, Maine, Maryland, Massachusetts, New Hampshire, New Jersey, Rhode Island, Michigan, Pennsylvania, West Virginia, Alabama, Mississippi, South Carolina, Indiana, Kansas, South Dakota, Wisconsin, New Mexico and Wyoming.

Day deficiencies are noted in these states: Connecticut, Delaware, District of Columbia, Maine, Massachusetts, New Hampshire, New Jersey, New York, Rhode Island, Vermont, Kentucky, Michigan, Ohio, Pennsylvania, Alabama, Georgia, Mississippi, North Carolina, Oklahoma, South Carolina, Illinois, Indiana, Kansas, Minnesota, North Dakota, Wisconsin, Arizona, California, Colorado, Idaho, Nevada, and Wyoming.

MITTENDORF RETURNS TO TOP DESK AT WIND

Chicago, Jan. 7.

Gene Mittendorf, who has been out on the coast, returns to the midwest this week to resume charge of the Ralph Atlass WIND station in Gary, Ind.

Former chieftains of the station, Dwight and Agnes Northup, have switched to managerial posts for WTCN in St. Paul-Minneapolis.

Edgar Joins WGH

Norfolk, Va., Jan. 7.

WGH, Newport News, opened new studios in Norfolk on Jan. 1. Main headquarters remain across the bay in Newport News.

Concurrently, Edward E. Edgar, formerly with WNBH, New Bedford, Mass., is installed as commercial manager in charge of advertising for the Norfolk extension.

PAUL WHITEMAN'S MUSICAL VARIETIES
With Harry Richman, guest; Bob Lawrence, Ramona, Durelle, King's Men, Johnny Hauser, rs. Dorothy Kent
Songs, Band
45 Mins.
WOODBURY PRODUCTS
Sun., 9:45 p. m., EST.
WJZ, New York
(Lennen & Mitchell)

Paul Whiteman and his troupe, aided and abetted for the single inaugural occasion by Harry Richman, took over for Woodbury on NBC's blue link last Sunday night (5) and unlimbered a performance that was thickly studded with the usual Whiteman insignias of sparkling radio entertainment and good showmanship. Whiteman was back selling music in the modern manner, with no comics, divers celebs or freak acts to mutilate the mood, and the results proved that the account had something that spells a surefire Sunday evening habit for a major segment of the listeners.

Initial repertoire was deftly blended and dovetailed, even though it was found necessary at later rehearsals to make substitutions for a number of Warner controlled compositions, such as 'The Birth of the Blues,' 'Chinatown,' 'Sweet Music' and 'With a Song In My Heart.'

With Whiteman functioning as his own m.c., the program moved along at a smooth pace and nimbly linked together the various schools of modern music, which included a fetching arrangement of Ravel's 'Bolero,' the 'On the Trail' excerpt from Ferdie Grofe's 'Grand Canyon Suite' and a niftily fused medley of 'Red Sails in the Sunset,' 'Treasure Island' and 'Check to Cheek.' Of the Whiteman vocal menage the standout performance came from a male octet, which included the King's Men, and Bob Lawrence; in a finely colored interpretation of 'Boots and Saddles.' Durelle and Johnny Hauser did nicely enough in a romantic duet, while Ramona was allowed ample opportunity to air her knack for trick lyrics in the fore part of the show. Richman fitted in effectively for two innings.

Commercial plugs could have been more suavely devised and interpolated. Most telling piece of copy was the dialog between two girls in which they expatiated on the laboratory research which the account's new 'Germ Free Cold Cream' entailed. As a device for fetching the mass mind the recital of scientific abadaba is usually surefire, and it should have worked thusly in this case. Also rung in as part of the commercial palaver was a femme beauty expert and for the final lick the announcer told how samples of two brands of cream, Woodbury soap and the company's face powder could be obtained for 10c. 'Janet Parker' is Mrs. Dorothy Kent, asst. program director at WINS, New York.

As guestees Whiteman has booked for this Sunday (12) Morton Downey, and the following week Jane Froman. *Odec.*

ISHAM JONES
With Seven Singi
30 Mins.
WHELAN DRUG STORES
Sunday, 6 P. M.
WOR, New York
(Young & Rubicam)

Same orchestra, same sponsor, same station, but on Fridays at eight (and different station hookup) instead of Sundays at six; so this isn't precisely a new program. It's titled 'Yours Sincerely,' and is lightly dipped into a musical letter continuity formula. Some special lyrics carry out the idea.

Jones, old timer in the dance biz, dishes out catchy melody. Vocals nice, too. Whelan commercials modest. A girl shopper is to call attention to bargains being pushed each week by the chain pill grinders. Otherwise Whelan plugs its prescription department and the rigorous standards enforced therein.

This goes to WFIL, Philadelphia, nd WOL, Washington, also. *Lan*

ADELAI
Dramati
6 Mins.
FLEISCHMANN'S YEAST
Thursday, 8 P. M., E. S. T.
(J. Walter Thompson)

For several years a bit player on various radio programs, Adelaide Klein made her debut on Rudy Vallee's hour as both an authoress and multi-role actress. She's good at both, her portrayal of five different and distinct characters in a weepy sketch laid in a Chicago settlement house being especially noteworthy.

Plot of the sketch, chiefly because it was so timeworn, was hardly as important as her execution of the five women—Irish, Jewish Negro, uncultured American mother and well-educated social worker. The different dialects were honest, though the fact that there were so many impaired the action of Miss Klein's script. She would probably be even more effective with two and three-people bits, her flair for radio dramatics being quite obvious. *Scho.*

KRAFT MUSIC HALL
Bing Crosby, Bob Burns, Jimmy Dorsey, Kay Weber, Eleanor Whitney, Ruggiero Ricci, Paddy Patterson, Cecil B. DeMille, Four Blackbirds, Bobby Wilson, Bobby Grayson
Comedy, Songs, Band, Dancing, Talk
60 Mins.
KRAFT OLD ENGLISH CHEESE
Thurs., 10 P. M., EST.
WEAF, New York
(J. Walter Thompson)

About the only thing missing from the conglomeration of entertainment that served to debut Bing Crosby as the master of this Thursday evening spot was a pair of Australian woodchoppers. Program was not only badly routined and paced but it talked itself into a state of painful boredom. Even allowing for the fact that the producers of the program equipped him with a lollapaloosa of a script, Crosby must have been largely to blame for the fog he walked himself into. There were many moments in the session when hosts of listeners must have wished that the guy would quit blabbering and go into one of his songs.

Introductory stanza as fashioned and run off certainly did little to bring Jimmy Dorsey's unit into favorable relief. Sparse were the passages permitted this aggregation, while the selections, with one exception, that which gave Dorsey free swing of his hot clarinet made this up and coming outfit sound pretty thin.

Bill mixed the boy violin prodigy, Ruggiero Ricci, with the innocuous patter of the gridiron berserkers, Bobby Wilson (SMU) and Bobby Grayson (Stanford), the swift and finely clipped tap dancing of Eleanor Whitney with the a la Mills Bros. harmonizing of the Four Blackbirds, and the tenuous vocalizing of Kay Weber with Cecil B. DeMille's reminiscences of his struggles and early success as a producer. Crosby had to talk it over at length with each act before they could go into their routine, but the top piece of awkwardly contrived self characterization came when the baritone assumed the pose of a little schoolboy bashfully asking question of the dean of Hollywood producers. It was a self-effacing attempt that had phoniness written all over it. Nevertheless Crosby did a version of 'Boots and Saddles' that was cooked to the queen's taste.

Of all the sour and flimsy notes struck through the proceedings the most excruciating one developed during one of the plug interludes when a male voice with a Piccadilly accent was put on to testify how he swooned with joy when he found that 'you jolly Americans' had a cheese (Kraft's Creamed Old English) which any English gentleman would enjoy. Other theme on which the commercial copy played was that the way to make the head of a family happy was to feed him this brand of cheese. *Odec.*

'AT HOME ABROAD'
With Howard Dietz, Beatrice Lillie, Ethel Waters, Eleanor Powell, Reginald Gardner.
Musical Revue
30 Mins.
Sustaining
Sunday, 8:30 p.m. EST
WABC, New York

Shubert revue still running at the Winter Garden was aired in capsule form last Sunday night under the direction of Howard Dietz one of the show's writers. Half-hour endeavored to capture the cross-country trot of the stage production, with stop-overs at some of the hot spots on the globe. Opening ditty 'Get Away From It All' sounded the key-note for the jaunt.

Beatrice Lillie on twice for expurgated versions of 'Dinner Napkins' and 'Paree,' the former having first been done last year on the comedienne's commercial series. Ethel Waters sang 'Loadin' Time,' which highlights a heavy production number behind the footlights, and here used a choral background for best effects. Later she teamed with Eleanor Powell for 'Bran' New Suit' number, which permitted the tapstress leeway for her expert hoofing. It relayed clean. Reginald Gardiner was spotted for his take-off of 'Trains.'

This was first etherized on the Vallee hour some few weeks ago, and it clicked then, and repeated here. He reveals neatly clipped diction. Dietz discharged his own job smartly. *Bral.*

HENRY FONDA
8 Mins.
HOLLAND HOUSE COFFEE
Fri., 8 P. M. E. S. T.
WHN, New York
(Blackett-Sample-Hummert, Inc.)

Clever production and copy marked this ether interview insertion in Holland House Coffee's weekly MGM Movie Club hour over the Loew outlet. Radio Harris, regular spieler, had Henry Fonda on for the occasion, using the telephone gag as a frame for the bit. It relayed well.

She called the Hotel Gotham, started in asking the visiting film player for the radio date, and then continued with casual conversation which revealed all there was to know about him. Outside of too many Omaha 'ye-ahs,' Fonda sounded okay. *Bral.*

SYLVIA SIDNEY
With Morgan Farley, John T. Dwyer, Selena Royle, Charles Slattery, Arthur Maitland, A. H. Van Beuren
'The Third Degree'
60 Mins.
LUX SOAP
Monday, 9 P. M., EST
WABC, New York
(J. Walter Thompson)

Fine production values wasted on an antiquated piece of 10-20-30 melodrama. A hit in its day but its day was before the war, 'The Third Degree' of Ch les Klein sounds hollow and phoney in 1936. It is no longer news to followers of popular fiction that the back rooms of police stations are sometimes torture chambers and as here handled the ordeal is unconvincing as is the use of a shiny revolver held to catch a bright light and hypnotize the suspect into confessing a murder of which he is innocent.

Because the Lux radio theatre is pretentious and because much that it has presented in the past is first rate, this sample mus be judged by fairly high standards. Only the easiest-to-please and the element lacking all capacity to criticize would go for this story.

As a tipoff on the story the climax hinges upon the fact that there are two Mrs. Jeffries. One is senior (Selena Royle) and her daughter-in-law (Sylvia Sidney) is junior. In view of the musty odor of the plot the acting is inevitably dragged down to the level of the script. An incredibly wish-washy and stupid 'hero' arouses contempt in the listener. In 1936 it's a crime to be as dopey as he is. And played in a high falsetto by Morgan Farley the dislike for the guy concerning whose fate all the sobbing is done becomes intense.

Miss Sidney is about the same on the air as she sounds on the screen, but her delivery is choppy at times. Piece must have been hard to direct in something like modern tempo. *Land.*

MADISON SQUARE GARDEN FIGHTS
With Bob Carter and Garnett Marks
Sports
1 Hour, 15 Mins.
Sustaining
Friday, 9:45 p. m.
WMCA, New York

Local station WMCA has based much of its showmanship on airings of fisticuffs from the Garden (and other spots). Friday eve stanzas are fed to the eastern Inter-City hookup, and are generally sustainers unless some big brawl attracts sponsor. In the latter event, either Sam Taub or Clem McCarthy usually does the spieling.

Bill caught for this review (27) was one of those so-so affairs, being a series of a dozen scraps between colored lads, most of them only skedded for four rounds. Garden sparsely populated, and the background hullabaloo missing. Carter waded into his descriptive assignment in workmanlike fashion, and while this may ordinarily have helped accuracy it only served to emphasize the mediocre calibre of the battling in this case. One of those situations that's hard to solve for an announcer.

Marks, until recently a news announcer over WOR, New York, gave the between-rounds dope, also relying on a pedestrian approach because of the pedestrian situation.

Pair have clear, distinct voices, and Carter appears to be reasonably initiated into the mechanics of slugging. Could improve his stuff, however, especially when confronted with poor fights, by making more of the fighter's peculiarities of style and thus establishing him more clearly as a type with the audience. Passable on the whole, though—and better matches, better programs.

EUGENE LIST
Pianist
FLEISCHMANN'S YEAST
Thursday, 8 P. M., E. S. T.
WEAF, New York
(J. Walter Thompson)

This 17-year-old concert pianist's bit was just a nice, highbrow interlude in the Fleischmann Yeast variety program, the former child prodigy executing two difficult classical piano pieces. Chief appeal of a concert pianist to the ordinary layman is individual style, and this was hard to define through a loudspeaker in this instance.

List, who at 12 was soloist with the Los Angeles Symphony Orchestra, made it even tougher on the listeners by choosing pieces more for their intricacies than musical appeal. As a result, the buildup given him by Rudy Vallee counted most, instead of the other way around. *Scho.*

ETHEL BARRETT
Songs
15 Mins.
Sustaining
WGY, Schenectady

A new name on WGY's program schedule. Heard on a late-afternoon broadcast, she sang pops in acceptable style. Voice not unusual, but suited to this type of vocalizing. Sense of rhythm and articulation are okay.

Johnny Fink helps at the keyboard. *Jaco.*

TED HUSING
With The Charioteers (4)
Talk, Musi
15 Mins.
WILDROOT HAIR TONI
Monday, 7.15 P. M. EST
WABC, New York
(B. B. D. & O.)

On the strength and impetus of his autobiography, '10 Years Before the Microphone,' Columbia's No. 1 chatterer has attracted a program in which he is the main works and sports is not the chief emphasis. Husing is delving into the same reservoir of reminiscences he drew upon to write his book. Plenty of drama in the early days of radio and he shovels it out with a nice appreciation of its inherent dramatic wallop. Major White, the pioneer broadcaster who did so much for radio and got so little out of it, was the hero of Husing's first talk.

As running mate the Charioteers, an uncommonly warm foursome of scat singers, blister a collection of pops. They're standout.

Commercial, in part of which Husing participates, dwells upon the evil results of sopping the masculine thatch with water. This rots the hair. Avoid and substitute Wildroot, says the sponsor. The spiels are plausible and not too verbose. Husing is a good bet for the men listeners and the advertising is written on the right pitch. *Lan.*

Follow-Up Comment

Alex Hyde and **Don Albert** on WHN, New York, sustainers manifest unusual care for house bands. Ditto Leo Freudberg on WOR. All are painstaking with their arrangements. Hyde's is more pop; Albert goes in for the symphonized syncopation.

Horace Heidt's version of 'Broken Record' seems the best interpretation that tune has enjoyed over the air. Heidt used the melody's repeat phrase to change key to simulate the phonograph running down. Not new, of course, as to idea, but a further twist was also transposing up, as if the machine were gaining speed. On final chorus band transposed both up and down. Strictly okay and good enough for a repeat.

Marriage of Amos and Ruby in the 'Amos and Andy' quarter-hour on Christmas night culminated long wooing that was made vivid from time-to-time in the series. Impending wedding-date had been so emphasized through three or four weeks preceding Christmas, that there was expectation of postponement, or at least of comic interference, with Andy dubious and the Kingfish rather cynical as to whether the marriage would really take place.

Ceremony was made an episode all by itself in the continuity.

Claude Hopkins from Cotton Club, N. Y., isn't one of those colored bands that tries to be too ofay yet it knows how to mix up the hot 'n' sweet stuff for best audience results. When Orlando Robinson's sympathetic top tenor is to get in its innings. Hopkins gives out 'Please James' or a melodic indigo like 'Blue Illusion.' But in contrast the Hopkinsites also know how to go swingo with 'Honeysuckle Rose' or that nifty pianologistic arrangement by Hopkins of 'Doing the Co-Ed.'

While the musicians unions in both Chicago and New York have prohibited remote band pickups from using the titles of pictures and musicals from which restricted songs are taken because of the commercial tinge of the plug, Joe Sanders orchestra at the Blackhawk and over WGN, the Chicago Tribune station, is starting to announce special numbers as having just been recorded by the band, and hoping that the audience will like it.'

Xavier Cugat's rumba version of 'Music Goes Round and Round' with a lyric in Spanish is a novelty and an oddity which Cugat ought to can for the Victor records.

Heard over WOR from the Waldorf-Astoria, N. Y., it's hot-off-the-griddle novelty in orchestration.

Healthy trimming of gab and more discretion in spotting of it has lifted listening appeal of 'Tea at the Ritz' broadcast which Pompeian uses three times weekly over CBS. Program arrangers have taken full advantage of swell dansapation by Harold Stern's band and singing of Jerry Cooper, without getting away from the idea that celebs who have tea at the Ritz-Carlton are being interviewed.

Margaret Santry has toned down extravagant and over-effusive chatter. Apparently, the mikes have been better arranged which makes for clearer picking up. This was another initial broadcast flaw.

Herman Bernie has booked Lou Holtz for his brother Ben's American Can program week of Jan. 28.

Vinton Wight new addition to engineering staff of KOIL, Omaha, Neb.

KALTENMEYER'S KINTERGARTEN
With Bruce Kamman, Marion and Jim Jordan, Johnny Wolf, Thor Ericson, Merrill Fugit
30 Mins.
QUAKER OATS
Saturday, 5.30 P. M.
WEAF, New York
(Lord & Thomas)

This program was sustaining over NBC from Chicago since September, 1932. In that respect it reminds of the Sinclair Minstrels which held on for three years before finally getting a bankroller. Kintergarten is the idea of Bruce Kamman, an NBC production staff member. Pretty much what the title suggests, it's 'School Days' hoke comedy applied to radio.

Even down to the Bostonian bl vocabulary kid whose excessively genteel manners and ultra-ultra mater (who sounds like Beatrice Lillie), the program follows the pattern found surefire for years on small time vaudeville. It's as corny as succotash. Humor is broad, slapsticky, sometimes infantile. But the kids will probably giggle and there'll be adults who will forget to be discriminating, too.

Sponsor firm bears down heavily on the privelege it has acquired (presumably by purchase) of saying: 'this morning the Dionne Quintuplets ate Quaker Oats.' It's endorsement advertising with a twist that should be effective in impressing listeners with an association of ideas strongly favorable to the product.

'School Days' stuff has been tried on the air before. But nobody has yet thought to try it with the man who originated it, who knows it better than anyone else, and who probably could do it better, too—Gus Edwards. *Land.*

MELODY MATINEE
With Muriel Dickson, Cavalier Quartet, and Victor Arden's orchestra
Musical
15 mins.
SMITH BROS.
Sundays, 2 p.m.
WEAF, New York
(Brown & Tarcher)

Equipped with an able cast, an extremely safe—though not unpleasant—formula, and a minimum of commercial palaver, this stanza opened (5) in the middle of a palisade of tough competish. On the other NBC web, the RCA 'Magic Key' makes a bid for attention. On CBS it's Leslie Howard. And, locally in New York, Jl my Jemail, the 'Inquiring Reporter,' holds forth over WOR. These circumstances may or may not take the edge off a rather plain dish, palatable though it may be. At any rate, they'll assuredly be the biggest factor when it comes to reckoning whether 'Melody Matinee' does or doesn't sell cough drops.

Stanza ambles along at an even gait from start to finish, and is scarcely ever interrupted or bridged from section to section. Numbers are all pop tunes, delivered with zip by the Arden ork and the Cavaliers. Muriel Dickson, until recently a Gilbert and Sullivan diva, offers the sole digression from the pop standard with a G&S selection, but later also works in modern melodies. Lacking material for a climactic sock, the cast essays finished workmanship.

Commercials are models of Sunday sobriety.

ORIENT REED
Songs
15 mins.
Sustai ing
Monday, 9:15 P.M.
WFIL, Philadelphia

Husky-voiced blues chanter brings slick satchelful of sharps and flats from Noo Awlins for local dialers. Been chirping from this outlet for last season and sounds about ready for p.a.'s. Has lots of that ol' charm and can put it across the air.

On show caught, La Reed mixed up ballads and rhythm numbers pretty much above average. Used only piano accomp. Nice touch, though nothing novel, is injecting an oldie on each show from musical cedar chest. In this case 'Who' came in for beaucoup vocalizing. *Hobe.*

MAJOR BROADCASTER
With Howard Jones
Commentator
15 mins.
MAJOR PETROLEUM CO.
WIP, Philadelphia

Here's another example of difficulty of one-a-week news shots. Infrequency is big drawback. Otherwise it's reasonably neat job. Sponsor likes matters of local interest, but often gives precedence to day's lead yarn. Program caught emphasized discussion on chance of war in Europe and whether U. S. could stay out.

Howard Jones, of WIP staff, does spieling on show, with crisp, direct manner and trace of Southern accent. Script is by John Lee, former Philly scribe, and sounds authoritative enough. Style is concise and language should get across with anyone. Plug at end for company's gasoline. *Hobe.*

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WALTZ FAVORITES
GIRL OF MY DREAMS
TONIGHT YOU BELONG TO ME
IN SHADOWLAND
CALL ME BACK, PAL O' MINE
OLD PAL, WHY DON'T YOU ANSWER ME?
DAWN OF TOMORROW
LET BY-GONES BE BY-GONES
IN THE HEART OF THE CITY THAT HAS NO HEART
DARLING OF MY DREAMS
ROLLING STONES
IND OF A GIRL THAT FORGET
MISTAKES THE WALTZ IS ON
MOONLIGHT ON THE RIVER DANUBE
IN LOVE'S GARDEN
I LOST YOU SO WHY SHOULD I CARE?
PRETTY LITTLE CINDERELLA
ON THE BLUE LAGOON

SMILE SONGS
ILE WILL GO A LONG, LONG WAY
LEAVE ME WITH A SMILE
LET A SMILE BE YOUR UMBRELLA
SMILE A LITTLE BIT
WHEN YOU'RE SMILING
CHEER UP, MARY

WEDDING SONGS
FOR ME AND MY GAL
WEDDING BELLS ARE BREAKING UP THAT OLD GANG OF MINE
I'LL BE HAPPY WHEN THE PREACHER MAKES YOU MINE

LULLABIES
BYE LO
MOTHER'S LULLABY
SLEEPY HEAD

COMEDY SONGS
GALLAGHER AND SHEAN
WHERE DID ROBINSON CRUSOE GO WITH FRIDAY ON SATURDAY NIGHT?
WHO PLAYED POKER WITH POCAHONTAS?
WHAT DO WE GET FROM BOSTON?
LAFF IT OFF
LET'S ALL SING LIKE THE BIRDIES SING
DOES THE SPEARMINT LOSE ITS FLAVOR?
HEAVEN HELP A SAILOR ON A NI
LIKE THIS
I'VE BEEN FLOATING DOWN THE OLD GREEN RIVER
OH! GEE, OH! GOSH, OH! GOLLY I'
IN LOVE
OH, HOW SHE LIED
IN ROOM 202
SNOOPS THE LAWYER
MYSTERIOUS MR. ZILCH
I DON'T WANT A DOCTOR
WHY DO THEY ALL TAKE THE NI
BOAT TO ALBANY?

WAR SONGS
AMERICA, I LOVE YOU
JUST A BABY'S PRAYER AT TWILIGHT
JOAN OF ARC
THERE'S SOMETHING ABOUT A SOLDIER
HINKY DINKY PARLEY VOO
REGIMENTAL SONG
HELLO CENTRAL, GIVE ME NO MAN'S LAND
TELL THAT TO THE MARINES
I WISH I COULD SLEEP UNTIL MY DADDY COMES HOME
MY DREAM OF THE BIG PARADE
MY DREAM OF THE U. S. A.
LORRAINE
DIXIE VOLUNTEERS

HILL BILLY SONGS
SEVEN YEARS WITH THE WRONG WOMAN
BLUE RIDGE MOUNTAIN BLUES
I HEAR THOSE OZARK MOUNTAINS CALLING ME
SING ME A HILL BILLY SONG
SEVEN YEARS WITH THE WRONG MAN
THE DYING MOUNTAINEER
THEM HILL-BILLIES ARE MOUNTAI
WILLIAMS NOW

ORIENTAL SONGS
DARDANELLA
SO LONG OO LONG
DREAM MAKER OF JAPAN
A JAPANESE DREAM
CHINESE BLUES
UNDER THE CHINA MOON
IN BLINKY WINKY CHINATOWN
IENTAL MOON BUDDHA
THE SHEIK OF ARABY
THAT NIGHT IN ARABY
THE BEGGAR FATI

AUTOMOBILE SONGS
HE'D HAVE TO GET UNDER, GET OUT AND GET UNDER
WE'RE THE SUNDAY DRIVERS
RIDING IN THE RUMBLE SEAT

CHIMES SONGS
BELLS OF AVALON
BELLS ACROSS THE MEADOW
WHEN THE ANGELUS IS RINGING
TING A LING, THE WALTZ OF THE BELLS

BROADWAY SONGS
BROADWAY ROSE
DON'T BLAME IT ALL ON BROADWAY
WHITE WAY BLUES

CAKE WALKS
GOODBYE, MY LADY LOVE
TAKE ME TO THE MIDNIGHT CAKE WALK BALL
DIP AND DANCE CAKE WALK
GEORGIA CAMP MEETING
THAT GOOD OLD FASHIONED CAKE WALK

CHARACTER SONGS
I'LL OREN THE DOOR AND CLOSE THE DOOR
TONY SPAGONI
IGHTTIME IN LITTLE ITALY
NATHAN, NATHAN
IF I KNOCK THE "L" OUT OF KELLY
ARRAH GO ON I WANNA GO BACK TO OREGON
SCANDINAVIA
HELLO, WISCONSIN
THE MONTE CARLO SONG
OOGI, OOGI WAH, WAH
GOOT MON IS A HOOT MON NOW

EYES SONGS
BRIGHT EYES
BROWN EYES, WHY ARE YOU BLUE?
EYES THAT SAY I LOVE YOU
FASCINATING EYES
MA, HE'S MAKING EYES AT ME
WHEN THOSE SWEET HAWAIIAN BABIES ROLL THEIR EYES

FRENCH SONGS
OUI, OUI, MARIE
AND HE'D SAY OO LA LA WEE WEE
COME ON, PAPA
MEMORIES OF FRANCE
I BEG YOUR PARDON, MADEMOISELLE
SI PETITE
SPEAK TO ME WITH YOUR EYES
DANCING WITH MY DARLING
I FOUND A BIT OF PARIS

PRISON SONGS
TWENTY-ONE YEARS
NINETY-NINE YEARS
I DREAM'T I WAS PARDONED

PIONEER SONGS
COVERED WAGON DAYS

FLOWER SONGS
AT THE FLOWER GARDEN BALL
I FOUND A ROSE IN THE DEVIL'S GARDEN
GATHER A ROSE
PICK A PRETTY PETAL OFF A DAISY
THAT'S WHAT THE ROSE SAID TO ME
WHERE THE RED RED ROSES GROW
BRING ME A ROSE

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VAST AND LASTING IMPORTANCE

SITUATION, MOOD, LOCALE

NAME SONGS

DINAH
MARGIE
MARY LOU
SWEET ROSIE O'GRADY
MINNIE THE MOOCHER
OH WHAT A PAL WAS MARY
BLUE-EYED SALLY
M-A-R-Y, I LOVE YOU
STELLA JEAN PORGY
ROSE OF THE RIO GRANDE
SWEET LORRAINE
EMALINE MI

SOUTHERN SONGS

WHEN IT'S SLEEPY TIME DOWN SOUTH
DEAR OLD SOUTHLAND
ROCKABYE YOUR BABY WITH A DIXI MELODY
CABIN IN THE COTTON
AT THE COTTON PICKERS' BALL
STAY OUT OF THE SOUTH
HELLO, SWANEE, HELLO
I'M ALL BOUND 'ROUND WITH A MASON DIXON LINE
IN MY DIXIE HOME AGAI
TOMORROW
ICK ME UP AND LAY ME DOWN I
DEAR OLD DIXIELAND
SENTIMENTAL GENTLEMEN FROM GEORGIA
BY THE WATERMELON VINE, LINDY L
I'M GONNA MAKE HAY WHILE THE SUN SHINES IN VIRGINIA
I'D LOVE TO FALL ASLEEP AND WAKE UP IN MY MAMMY'S ARMS

RAIN SONGS

STORMY WEATHER
AFTER THE STORM
I LEFT MY SUGAR STANDING
RAIN

HOME SONGS

HOME (WHEN SHADOWS FALL)

NOVELTY SONGS

SIT DOWN, YOU'RE ROCKING THE BOAT
IN THE LAND OF HARMONY
MY BILL FROM LOUISVILLE
GHOST OF THE VIOLIN
WHERE DID YOU GET THAT GI
MY CROONY MELODY
I HATE TO LOSE YOU KISSES
TAKE YOUR GIRLIE TO THE MOVIES
PARDON ME, PRETTY BABY
LYING IN THE HAY
I LOVE THE LADIES
WHO WOULDN'T BE BLUE
I RAISED MY HAT
ILL WIND
HOW COULD RED RIDING HOOD?
HOW COME YOU DO ME LIKE YOU DO?
ALL THE QUAKERS ARE SHOULDER SHAKERS
I'M JUST WILD ABOUT ANIMAL CRACKERS
SHE WORE A LITTLE JACKET OF BLUE ON A CROCODILE ISLE

LOCALE SONGS

STARS FELL ON ALABAMA
CALIFORNIA AND YOU
JUST TRY AND PICTURE ME BACK HOME IN TENNESSEE
WE'LL HAVE A JUBILEE IN MY OLD KENTUCKY HOME
DOWN A CAROLINA LANE
IN SUNNY TENNESSEE
WAY DOWN IN IOWA
CUBAN MOON MISSOURI MOON
EAST ST. LOUIS TOODLE OO
HAVANA BALTIMORE
I'M MAKIN' FOR MACON, GA.
OFF TO BUFFALO
CHICAGO

HARLEM SONGS

DROP ME OFF IN HARLEM
HARLEM HOLIDAY
STRICTLY CULLUD AFFAI
REEFER MAN
I HEARD
MINNIE THE MOOCHER
CHRISTMAS NIGHT IN HARLEM

LOVE SONGS

I CAN'T GIVE YOU ANYTHI
LOVE, BABY
CIVE ME ONE HOUR
I SURRENDER, DEAR
I CAN'T BELIEVE THAT YOU'RE LOVE WITH ME
HANDS ACROSS THE TABLE
JEALOUS MAKE BELIEVE
BECAUSE THEY ALL LOVE YOU
DREAM SWEETHEART
TAKE ME IN YOUR ARMS
HAUNTING ME
THAT'S HOW LITTLE DREAMS ARE BORN
IT MUST BE TRUE
TAKE ME BACK TO THE GARDEN OF LOVE
MOONGLOW
UNDER THE MOON
MOONLIGHT DREAM PAL

BLUES SONGS

FAREWELL BLUES
WASHBOARD BLUES
BLUES IN MY HEART
HAUNTING BLUES
LIGHTHOUSE BLUES
STACK O' LEE BLUES
SINGING THE BLUES
BLACK and BLUE HESITATION BLUES
SWEET PAPA, MAMA'S GETTING MAD
AGGRAVATING PAPA
BEALE STREET MAMA
ST. JAMES INFIRMARY
IE THE MOOCHER'S WEDDI
DAY

MOTHER SONGS

MY MOTHER'S ROSARY
MOTHER IN IRELAND
I'LL HAVE THE LAST WALTZ WITH MOTHER
EVERY DAY IS MOTHER'S DAY

IRISH SONGS

THAT TUMBLE DOWN SHACK IN ATHLONE
WHEN I DREAM OF OLD ERIN
MY IRISH MOLLY O
ALONG THE ROCKY ROAD TO DUBLIN
AS LONG AS THE SHAMROCK GROWS GREEN
INCE I FELL IN LOVE WITH MARY

SWING TUNES

CHANT OF THE WEED
CORRINE CORRINA
HOW'M I DOIN'
IT DON'T MEAN A THI
IS THAT RELIGION
BETWEEN THE DEVIL AND THE DEEP BLUE SEA
MY SWEETIE WENT AWAY
THE SCAT SONG
YOU RASCAL YOU
DOIN' THE NEW LOW DOWN
HOMER THE OLD TROMBONER
TROUBLESOME TRUMPET
RED HEAD GAL YOU'RE O.K.
SWEET LUCY BROWN
AW, YOU DOG

INDIAN SONGS

I'M AN INDIAN
HIAWATHA SONG OF LOVE
OGALALLA
WATERS OF THE PERKIOMEN

KID SONGS

MY KID
HUCKLEBERRY FINN
SKINNY MY KID'S A CROONER
HOW'D YOU LIKE TO BE A KID AGAIN?

FARM SONGS

HOW YA GONNA KEEP 'EM DOWN ON THE FARM
IN MY HOME TOWN DEAR OLD FARM
THERE'S NO MORE HICKS OUT IN THE STICKS

HAWAIIAN SONGS

YAAKA HULA HICKEY DULA
HELLO, HAWAII, HOW ARE YOU?
HAWAIIAN BLUES

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THIS IS THE KISS OF ROMANCE
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IT'S TIME TO SAY GOODNIGHT
YOU'RE SO INDIFF'RENT
TRUCKIN'
DRIFTIN' TIDE
I'M GETTIN' SENTIMENTAL OVER YOU
TIME OUT FOR LOVE
DUSTY ROAD
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- OLD MAN OF THE MOUNTAIN
- SOMEONE STOLE GABRIEL'S HORN
- NANA
- OLD YAZOO
- IF IT'S TRUE
- STARS
- DON'T KISS ME AGAIN
- HOW WAS I TO KNOW
- RAINBOW FILLED WITH MUSIC
- ARISTOCRAT OF HARLEM

PIANO SOLOS

by Zez Confrey
- GIDDY DITTY
- LULLABY FROM MARS
- RAG DOLL DIMPLES
- TIN PAN SYMPHONY
- MOUSES HOOFS
- ARABIAN MAID
- BLUE TORNADO
- RHYTHM VENTURE
- TAP DANCE OF THE CHIMES
- MOTIF DU CONCERT
- MIDSUMMER NIGHTMARE

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- SOLITUDE
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- I'M IN LOVE . . . CHARMS
- BY THE CANDLELIGHT

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WIDER F. H. A. AIR USE

Inside Stuff—Radio

Propriety of appointing prominent individuals in the broadcasting industry to places on an advisory committee to recommend better educational uses of radio is being questioned by Congressional critics of the Federal Communication Commission following creation of 40-man group of pedagogs and broadcasters.

What particularly seems to irk the solons is the arrangement under which National Association of Broadcasters and the National Council on Radio in Education will foot the bill for the committee's brain-racking.

resence of such commercial broadcasters as Merlin H. Aylesworth, William S. Paley, . J. McCosker, Leo Fitzpatrick, Lambdin Kay, Lester Cox, John Elmer, John Shepard III, is 'not encouraging' to Congressional critics who are openly skeptical that the group will produce any practical recommendations. General expectation is that the committee's report, which is not expected to materialize for months, will boil down to the old platitude about the need for better cooperation.

Columbia University's home study department, which starts over WOR, New York, on Jan. 11, selling its short story writing course, makes it imperative that all those submitting manuscripts for advice, accompany letter with one dollar. It's a reading assessment, similar to that requested by literary agents in handling such deals. Sponsor also feels this charge will stem any tide of heavy mail.

However, no papers will be criticized over the air, but such matter will be sent back to the writer via written note. Series is to air at 5 p. m. EST, with Dr. Edward L. Hodnett, of the faculty in charge. Besides the department's part, guesters will also be presented.

Stephen Vincent Benet and Helen Hull, both Pulitzer Prize winners, are among the first to etherize on the hour.

Eddie Cantor, back from the Coast after completing 'Strike Me Pink' for Sam Goldwyn, deluxed the radio press crowd last Thursday (2) at the Waldorf-Astoria, and talked radio solidly from 8 to 10 p.m., EST. Bob Taplinger arranged the get-together.

Sunday (5) Cantor announced on Pebeco program a $5,000 scholarship fund to go to the writer of the best short letter on 'How Can We Stay Out of War?' Judges are to be Ray Lyman Wilbur, Stanford U.; Henry Noble MacCracken, Vassar; Robert Maynard Hutchins, U. of Chicago, and Frederick Robinson, C. C. N. Y. Newton D. Baker suggested the subject, Cantor said. If the winner happens to be too old for more schooling, someone cosely connected is to be recommended for the honor.

E. W. Hellwig & Co. was credited in VARIETY'S 'Agencies' Showmanship in '35' survey with not having such a hot bet in its 'The Gumps' program for Corn Products. Roger White Productions, which staged and produced this program, points out that this broadcast ran full year, enlarging during that period from 22 stations to 50.

Drawing power of 'The Gumps' claimed shown by giveaway stunt that resulted in distribution of 1,000,000 bottles of perfume in connection with the program presentation. Hellwig will have new Linit program on air within next 30 days and a fresh Corn Products line-up, known as 'Musical Reveries' to hit the air on Jan. 20.

Some fast side-stepping by WFIL, Philly, last week, succeeded in saving station almost certain lambasting from some quarter or other. Running current 'Catholic Hour' series conducted by Dr. John Keenan, professor of St. Vincent's Seminary and under jurisdiction of Monsignor Lamb of Archdiocese of Philly, dealing with attitude of church toward marriage, studio found itself on spot when topic proposed was birth control.

Seemed certain to offend some listeners or put station in wrong with Catholic clergy by refusing to okay it. After several days of confabs, WFIL heads and priests mutually agreed program should be withdrawn.

Lenox R. Lohr's home 'phone in Evanston, Ill., took on exciting importance to the local exchange with publication of his election as president of N.B.C. Hundreds of the thousands of men and women who worked under Lohr at A Century of Progress, '33-'34, automatically burst into flames with the hot idea that their proper sphere in life would be radio. Members of the huge Fair staff not yet placed in employment since the closing, October of '34, have since sought to keep in touch with Lohr's activities and prospects, in the hope that their individual records at the Fair would recommend them to him in any new field.

Hardened to ribbing about his sax tooting, Samuel . Rosenbaum, WFIL, Philadelphia prexy, last Sunday (5) contributed to it himself in Philadelphia Record. Beside two-column pic showing him doing some soulful blowing, following yarn by broadcaster appeared:

'I first took up saxophony a number of years ago when I was living alone at a downtown club and felt the need of feminine companionship. The saxophone has many feminine qualities. It is quite ticklish. It has a row of pearl buttons down the back and emits a variety of sounds when pressed. It must be held firmly but not harshly.'

Trade opinion is that station situation in Brooklyn, N. Y., affecting WARD, WLTH and WVFW will continue to be footballed until after next election. Stations have been ordered from the air, their collective time to be divvied between WBBC, and newly named WBDE, latter affiliated with Brooklyn Daily Eagle.

Since Federal Radio Commission first heard the case and pronounced sentence for Nov. 15, those in disfavor have been graced with four execution stays up till January 22, the one now in effect.

Some members of Major Bowes' Amateur Unit No. 1, playing at Proctor's, Schenectady, appeared on a New Year's Day commercial sponsored over WGY by A. Wayne Merriam, Inc., local GE dealer. Air-announced that Celeste Soldar, 20-year-old coloratura soprano, who did two numbers, had made arrangements to join the Chicago Opera Company next season.'

Only Los Angeles indie station to carry President Roosevelt's message to Congress was KMTR. Tex Richard, station manager, asserted agreement exists whereby any station can take presidential miking from network a liate by paying line charge. Two years ago both KNX and KFWB were nixed by major webs on a similar request, but the issue was not forced.

WICC, Bridgeport, Conn., has three parsons doubling as sustaining entertainers. One, Rev. Hugh Shields of Ridgefield, does a weekly humor 15-minuter. Anoth r, Rev. Leonard Clayton of Danbury, has just added his own baritone spot to his long-standing 'Comfort Hour' series.

Third, a Norwalker who prefers to remain untagged, works as 'oice of Youth,' doing juve inspirationals.

STIMULATION OF BUILDING BIZ

Government Finances Transcriptions, but Law Does Not Allow Purchase of Air Time

TIE-UPS

Washington, Jan. 7.

Federal Housing Administration, which received hundreds of hours of free broadcasting time during the past year, contemplated more extensive use of radio during the coming year in connection with a widespread campaign to encourage new construction.

Unable to purchase radio time under existing statutes, F. H. A. is preparing novel programs, both disc and script, for free distribution among stations throughout the country and is seeking tie-ups with national advertisers for joint presentation of both entertainment and educational programs. Advertisers will foot the bill with the government agency furnishing ideas and transcriptions.

Details of the new air campaign have not been finally worked out, but one of the new moves is to switch time on two sustainers on National Broadcasting Co. (red and blue) in the hope of reaching new audiences. Government's 'Home town' program, now aired on the Blue chain Thursdays, will be carried Saturday while the 'Master Builder' feature, on the red network, will be aired Thursday instead of Saturday.

New series of transcriptions, as well as new script serials, will be worked up during the current year as part of the campaign. Government contemplates continued cooperation with broadcasters and with commercial sponsors. During the past year, discs have been made by the Army, Navy, and Marine bands, with five-minute talks or dramatizations and brief commercial announcements included.

Not on CBS

Dropped two weeks ago after 18 months, F. H. A. programs probably will not be carried on Columbia Broadcasting System network this year, although numerous member stations have signified intention of airing the government programs on their own. No negotiations have been attempted between the New Deal agency and C. B. S. since the former sustainer went off the air Dec. 13.

Reluctant to give exact figures about number of programs aired or amount of gratis time furnished, F. H. A. o cials this week praised the broadcasting industry highly, declaring 'over 90% of the stations of the country have participated and we have received the finest sort of co-operation in getting our program over to the public.' All classes of stations have donated time, officials said, while numerous national advertisers have made purchased time available for government use.

Government-industry tie-up has benefited independent stations, officials claim, by putting broadcasters in position to solicit commercial accounts from members of the building industry. Numerous national firms, such as General Electric, American Radiator and Johns Manville, have given part of their time to the F. H. A., with the electrical company turning over 26 successive Sunday periods over the .'. B. C. chain for sole use of the government.

Radio has been highly instrumental in publicizing the Federal Housing program and developing business for the constructive industry, according to government people. Although no specific figures are available, officials said, 'we have pulled very heavy mail from persons who heard about the housing campaign over the air.'

Government is prohibited from purchasing air time under existing regulations and statutes which require competitive bidding and throw other restrictions around advertising expenditures. Another obstacle is the fact that the F. H. A. has no appropriation with which to buy time, all money being used in the most economical manner which is the primary reason for making widespread use of transcriptions.

Weekly spot announcement service, 15-minute transcriptions, and scripts of playlets and dialogs running from five to 15 minutes will be used again this year, in addition to dramatized serials which will be aired over the chains.

NBC, CBS Artists' Bureaus Split Commish on Jack Little Chi Date

Chicago, Jan.

Mutual interest makes strange bedfellows, and two artists bureaus found themselves under the same covers last week when the NBC Artists Bureau phoned the CBS Artists Bureau to buy th CBS Little Jack Little orchestra for the Terrace Room of the Morrison Hotel which is booked by the local NBC bureau. Little Jack Little orchestra opens on Jan. 14, replacing the Enri Madriguera combination.

NBC Artists Bureau tried to sell hotel director Leonard Hicks son of its own orchestras but Hicks insisted on Little so that NBC was forced to go to CBS for the orchestra.

It is understood, also, that Hicks had in mind several other orchestras which are handled through the Music Corporation of America but NBC feels that it was better to encourage money towards Columbia as a radio bureau than to MCA. NBC and CBS both are basing their campaigns on the contention that it's radio that makes names of orchestras and that radio network agencies should get the agency commission cream.

In this particular instance, NBC and CBS find themselves in a position of splitting commission on the booking of the Little orchestra, NBC having the room and CBS the band.

Just Pals

NBC played the good samaritan last week when it aided its rival, Columbia, when snowstorms along the southeastern seaboard blew down all wires but those of N C around Atlanta.

NBC gave CBS permission to make use of its lines for the southern and southeastern groups on those periods which were not needed NBC shows.

Paisy-walsy stuff was also seen when Columbia's special events department built an 'outstanding news stories of 1935' resume program and freely credited NBC's exclusive coverage of the stratosphere ascent.

WNAC, WGAR, WCSG SIGN F.T.C. STIPULATION

Washington, Jan. 7.

Three more broadcasters have been forced to sign on the line by the Federal Trade Commission and agree to quit airing offensive and misleading advertising matter. Previously five other stations were committed in black and white to respect the government's dont's.

Stations which signed stipulations last week are WNAC, Boston; WCSG, Portland, Me., and WGAR, Cleveland, which admitted having broadcast programs sponsored by K. A. Hughes Co. of Boston, dealer in Salicon. Company previously had signed a promise to abandon certain tactics.

Phil Baker Renews

Gulf Refining last week renewed Phil Baker and the others on the Sunday night stanza for another 13 weeks. Indications are that there will be a third 13-weeks for the comic which will take him into June and account for 39 weeks altogether.

After that it will be a 13-week vacation for Baker, with Hal Kemp's band and the Seven G's chorus staying on through the summer. Young & Rubicam is the agency.

Cantor Signs Breen

Hollywood, Jan. 7.

Eddie Cantor has signed Bobbie Breen for 10 broadcasts. Youngster will go cast after finishing initial film appearance in 'Show Goes On' for Sol Lesser.

He appeared on two of Cantor's programs here.

Lund Joins WIS

Columbia, S. C., Jan. 7.

Victor Herbert Lund, for erly with various Buffalo radio stations, named program director of WIS here. Concurrently Frank Blair, formerly with WCSC, Charleston (S. C.) and Francis Fitzgerald added to the announcing staff.

WIS has changed its frequency to 560 k.c. and is upping wattage to 5,000 daytime and 1,000 after sundown. Is the only NBC station in the state.

PROGRAMS FROM KGO FOR NBC BLUE WEB

San Francisco, Jan. 7.

Newly formed NBC Blue link on the Coast opening up with half a dozen programs through KGO here.

New programs, first of which was launched last Sunday (5), include: 'Gypsy,' presenting closeups of NBC performers; Henry M. Hyde, astronomer; Palace Hotel string ensemble; Joseph Henry Jackson, book reviewer; Walter Kelsey, violinist, and Rudy Seiger's Fairmont Hotel ork.

R. L. Evans' New Job

Salt Lake City, Jan. 7.

Richard L. Evans, production chief at KSL, left his post the first of the year to become editor of Improvement Era, western monthly publication, which is closely identified with the Latter Day Saints church. He's to continue handling public events, however, on the station.

Lennox Murdoch, of the continuity department, has been upped to take over Evans' production chores.

Ex-Clergyman Upped to Prog. Director at WMC

Memphis, Jan. 7.

Fred W. (Doc Sunshine) Roth, WMC announcer, has been promoted to the position of Program Director. Will also handle The Commercial Appeal radio publicity in a daily column. Roth was active in the ministry for 12 years before becoming a radio announcer.

He succeeds John Cleghorn, who resigned to join WKY, Oklahoma City.

Neff's Added Chore

Walter J. Neff, general sales mgr. for WOR, New York, has been placed in charge of the Mutual Network's selling staff.

Move brings David Cristman Wiley Kinney, who have been contacting business on the New York end, under Neff's direction.

Mae Murray Off

Mae Murray's debut on a series of projected radio programs has been postponed because of contract trouble.

Original asking price is said to have been for $1,500 per week.

Radio Chatter

Georgia

High school students from 35 middle Georgia towns took part in the Georgia School of the Air auditions just concluded over WMAZ, Macon. Each school sent from 10 to 100 speakers to try for college scholarships offered as prizes. Scholarship winners also get free trip to Radio City.

Police calls coming over WMAZ, Macon radio station, had Macon listeners guessing and sent the station's technician on a hunt to locate the source of the hook-up. A condenser like developed a circuit in tune with the police antenna and caught the calls and sent them out over WMAZ's wires.

Atlanta-Georgian's Globe Trotter has been moved to the 7 p.m. daily spot over WGST, Atlanta, to make way for Bosko Carter's 15-minute spiel, via Columbia, which started January 1.

Young Judean's meeting in convention on Dec. 29 were given a 15-minute spot over WGST, Atlanta.

Amateur show, hour-long, opened Thursday night (2) over WSB, Atlanta, under auspices of local ice company. Program peps their beer account. Roy McMillan, of WSB staff, emsees the program as Colonel Smith.

Texas

'OAI, San Antonio, set to pick up dansapation music from renovated St. Anthony Hotel when completed.

Ken McClure's Transradio's San Antonio correspondent, giving ether news service beaucoup plugging via WOAI.

Roy George, formerly of KNOW and KTRH, Houston, becomes publicity director of SBS. Succeeds Dave Clark who goes to Texas Centennial publicity setup.

Radio roundup originated by TQN from Abilene as another in series of special Centennial broadcasts. Proceedings aired from stage of Par theatre.

Ewen Hale and band opens long dark El Arador, San Antonio Plaza hotel nitery, and airs via KTSA, SBS outlet which is housed in same hostelry.

California

Jerry King home from biz swing east.

KHJ had Polly Moran on Calling All Cars crime serial. Piece was about theft of Pol's jools on the high seas.

Vic Dalton back from Washington.

Rubberneck mob at new NBC Hollywood studio ahing and ohing Dema Harshbarger's artist bureau setup.

KFWB removing Joey Ray's crew from the Seville.

Metro testing Barbara Jo Allen, air serial actress, for stock contract.

Edward G. Robinson to do 'The Boss' for Lux Jan. 13.

Edward Plaut east to straighten out new sked for Eddie Cantor.

'Pop' Tyler and Gordon Strang farewelled by NBC Hollywood mob.

Los Angeles Advertising Club named Naylor Rogers of KNX to board of directors. Pop's 23rd year with admen.

Bill Ray doling up the spare room for Sam Pickard, due after year's turn.

Jimmy Fidler now on 44 stations, switches from his Wednesday night spot to Tuesday.

Ferdinando Claudio, violinist with Claude Sweet's orchestra (KFRC), receiving well wishes on birth of a son.

Lou Lansworth, of the KFRC, San Francisco production staff, engaged to Patricia Geissler, San Francisco Junior Leaguer. Wedding set for early in the coming year.

Extensive remodeling of KFRC studios and offices in the Don Lee building, Frisco, completed in time for Christmas eve celebration.

Helene Hughes of KFRC has joined the Fanchon-Marco school in Frisco, instructing beginners in two weekly classes. New task does not interfere with her regular broadcasting duties.

Jack Hall, announcer and news commentator with FSFO, San Francisco, has enlarged his sphere of activities with a new program from that station daily at 4:30, called, 'Keep Smiling With You.'

Eddie Fitzpatrick, master of ceremonies and orchestra leader of San Francisco's Club Deauville over KPO, scored beaucoup publicity when chosen as m.c. and band leader for Jack Benny's personal appearance engagement at Orpheum.

Sam Rosey, pianist heard frequently last season on the Rudy Vallee program, in San Francisco for a holiday.

Dean 'Buddha' Maddox has 2,000 amateurs listed and 17,000 curious persons waiting to get into his broadcasts at KFRC, San Francisco.

John D. Barry, Scripps-Howard news commentator, now over KSFO, Frisco.

Alexander Woollcott, following his lecture at Scottish Rite Hall, San Francisco, hung around town awaiting to make his next-to-last broadcast for Cream of Wheat. Worked at KFRC local branch of CBS.

Page Gilman, of One Man's Family company, and Benny Walker, of Woman's Magazine of the Air, hopped off to Seattle for benefit show and a try at skiin on the slopes of Rainier.

Dorothy Ann Sidler of KFRC convalescing at the French Hospital, San Francisco, following an appendectomy.

Helene Hu hes and Roy Russell heard with Claude Sweeten's orchestra from KFRC, San Francisco.

Chief of Police William J. Quinn's 'Barbara Lane Night' sketches revived old times when the 'Coast' was open, back on KGO, San Francisco. Series of last season proving sufficiently popular to warrant the return. Chief himself is principal narrator, a la Warden Lawes.

Charles E. Morin has been added to the KFRC sales staff, coming to Columbia, Don Lee from KJBS.

Del Courtney orchestra, featuring the Royal Hawaiians, comes to the states through station KGMB, 2,000 miles away and hooked to Columbia network via KFRC, Frisco.

Ada Hanifin, Hearst Examiner dramatic editor, has become a weekly regular with extemporaneous chats over KYA, San Francisco.

Missouri

KSD, St. Louis, made pickup of address of Gov. Henry Horner of Illinois direct from executive mansion in Springfield, Ill.

KSD (St. Louis Post-Dispatch) now operating on new 5,000-watt RCA high-fidelity transmitter.

Dick Pavey, program director at KSD, confined to his home for several weeks due to an infected foot.

France Laux, sports announcer for KMOX, St. Louis, addressed Optimist Club last week.

Olson and Johnson, comedians, who played two weeks at Ambassador theatre, put on a man-on-the-street broadcast over KMOX from Lennox hotel during engagement.

Happy Green, who conducts 'Exchange Club' over KMOX, now a member of production staff.

Eddie Dunstedter, radio organist, aeroplaned to Tulsa, Okla., to play concert New Year's Eve.

William Hamsworth joins announcing staff at KMOX. Formerly with WOC, Davenport, Ia.; WSUI, Waterloo, Ia., and MTMV, East St. Louis, Ill.

Arthur Utt, KMOX organist, will direct two stage shows for St. Louis Amusement Co.

Indiana

Floyd Chafee, Real Silk chorister, visiting old friends at WFBM, Indianapolis, during holidays.

Bill Frosh breaking into radio as announcer at WIRE, Indianapolis.

Douglas Way, former WJJD announcer, now on staff of WFBM, Indianapolis.

Burt Bouse, former knob twirler for Columbia in Chicago, now on the board at WIRE, Indianapolis.

Len Riley now doing a 15 minute daily sports review over WFBM, Indianapolis.

Roy Bloss WFBM commercial manager, back on the job after two weeks, vacation.

Andre Carlon, formerly with WLW and WSAI, now on the announcing staff of WIRE, Indianapolis.

Wallace A. Robertson, WFBM accountant, home after visiting schoolmarm wife in New Orleans.

Pennsylvania

Jimmy Allen and John Hayes, WIP press agent and program director, respectively, penning book, 'Both Sides of the Microphone.' Say it's tentatively accepted for publication.

Jim Keeney, gossip columnist under name Cecil Pennyteather, planning take the big plunge Jan. 29 with Anne B. Creamer.

Jerry Moore, ex-scribe, ex-agency man and formerly with WFBR, joins WFIL to build promotion department.

George Hooper, transmitter operator for WIBG at Elkins Park, almost pulled rescue act for drowning boy, but cops got there first. George called 'em.

New artists at WIP include Jerry Dean, Henry Cooke, Sonny Saunders and Edna Wood.

Jim Begley, KYW assistant program director, back at job after appendectomy session.

Joe Grafton, radio editor of Philly Record, using novel Radio highlights' box in Sunday issue, listing programs according to kind of entertainment, such as Talks, Classical Music, Comedy, Variety, Dance Music, Dramatics, For Women, From Abroad and Miscellaneous.

Dr. Leon Levy, WCAU and KYW prexy, spending Xmas at home convalescing from appendectomy.

Paul Alger, of WIBG artist staff, author of book of poems, 'Random Rhymes of a Radio Man,' which he sent as Xmas present to friends.

A. W. Dannenbaum, WDAS prexy, bedded with grippe.

Jimmy Allen, WIP press agent, ptomaine victim.

Jack Vincent, WIP announcer, leaving for part in 'Murder by Proxy,' forthcoming Broadway legit show.

Ben Gimbel, WIP prexy, leaving for Florida.

Marty Gosch, resuming as WFIL drama critic, helping Rufus King and Milton Lazarus revise their new play, 'I Want a Policeman,' after Philly opening.

Max Solomon, WFIL salesman, proud papa of boy, his third child.

WFIL Engineer Charley Coleman marrying gal from hometown, Lebanon, Pa.

Urchins on WDAS, Philadelphia, weekly kiddie program are going show-minded. Latest is their policy of playing or singing on their shows only tunes listed in Vannerr's 'Most-Played-on-the-Air' summary.

Tennessee

Local Radio News of WROL, an eight-page weekly paper, is the newest WROL, Knoxville, idea. It contains a complete weekly radio program, along with advertising and studio chatter. It's distributed by advertisers with their literature, bills, receipts. Free, of course.

J. C. Mahan motor Co., local Ford outlet, has introduced the electric organ (oscillator) into Knoxville for the first time, using it to ballyhoo a drive on Ford sales.

After some misgivings, WROL has begun broadcasting local wrestling matches, with Joe Wheeler, sports announcer, doing the chatter. Started as a sustainer, the spot is going commercial Jan. 1 for a beer distributor.

Marking time until Trans-Radio comes through, WROL is rebroadcasting news flashes from WGN, the Chicago Trib station, also all sporting events and spots that don't include music. Expectations are that the wrangle with the music unions will be ironed out in a month or so, permitting rebroadcasting of music, too.

WSM, Nashville, is beginning weekly salutes to the 13 Southern stations that rebroadcast its programs. WROL, Knoxville, is to lead the list. Been picking it up for four years, the beginning of a miniature Dixie network with WSM as the key.

Cockland's three-unit department store chain is commercializing the 'man in the street' idea. Signing up only for the Christmas rush, the sponsors found it clicked so well and have decided to carry it on indefinitely. A WROL staff announcer stands in front of the key store, interviewing passersby on current topics. Special effort is made to grab shoppers leaving the store and to permit them to give the satisfied customer angle.

New York

Charley Bailey, Buffalo Times sports writer, doubling as commentator with 15 mins. nightly over WKBW.

Russell Torge, formerly associated with WGR-WKBW as production man and vocalist, has joined announcing staff of WBEN, Buffalo.

Ed Cullen has taken over WBEN, Buffalo, dramatic direction, replacing James E. Corbett.

Pitchfork, strung with guitar strings, is used as musical instrument by Schultz and Schmaltz, WEBR, Buffalo, song comics.

Confusion over two Lillian Kayes in Buffalo, one a nightery blues singer and the other pretty well-known contralto broadcaster. Both claim name is legit an won't change.

Santa Claus stunt of WEBR, Buffalo, drew response of more than 4,000 children. Albert H. Zink, production manager, inaugurated Santa Claus stunt day after Thanksgiving. Continuing after Christmas with daily broadcasts in which kids could telephone Santa while he was on the air, giving him their present lists. Nearly 1,300 called up and 4,100 letters came in. Sponsored by Gamler, jeweler.

Jack Shannon, CBS Artists Bureau, returned to Syracuse for Christmas, singing on WSYR on Christmas Day and on the 'Boys Gang' on Sunday. He left WFBL in September to join the Columbia chain. He had been program director at Syracuse for four years.

Grace Tremper, contralto, and Ethel Burrett, pop singer, are new daytime sustainers on WGY. Miss Tremper broadcasts from station's Albany studio, and Miss Burrett from Schenectady, her accompanist being Johnny Finke.

For the first time in three years the 'Musical Clock' of WGR was off the air on a week-day morning on New Year's Day (1), Clinton Buehlman, who has to get up regularly at 5:30 a. m. for the 7 to 9 a. m. feature, started the New Year right by sleeping late.

Winnie O'Mear, singer, latest addition to the staff of WMFF, Plattsburg, N. Y.

WGR and WKBW co-operating with the Buffalo Times to remind drivers that accidents are prevalent when streets are slippery. Announcements between programs call attention to condition of the streets and ask drivers to use more than usual care.

Ethel Air, tennis player who recently turned pro, was guest of Dick Fishell in his sports resume Monday (6) over WMCA.

Van Taylor, on CBS 'Roses and Drums,' and Spencer Bentley, staff announcer, are latest additions to cast of WNEW'S 'Headlines Talk' programs.

Race results of various tracks throughout the U. S. are given every week-day afternoon over WMCA by Bob Carter, station's sports announcer.

Maryland

Id Wolpoff new m.c. on Gunther Beer variety commercials over WBAL. This thing shift in paces program has had in two months.

Lord Baito hotel shifting wire from WCAO to WFBR when Sleepy Hall comes in Jan. 7. Dick Gardner crew, which is leaving, has been airing over CBS through WCAO all autumn.

Gang of Baito radiolites journeying up to Frederick, Md., on New Year's Day to compliment new station WFMD which bows into broadcasting that day.

I. A. Goldman, South American cruise.

WFBR got tired of having charity outfits dropping in and specifying time they wanted gift spots for causes, and has debuted a regular early a. m. period known as 'Civic Carnival' during which charity causes are plugged in bulk between recordings.

Annual Xmas party thrown by WFBR lasted all day last Sat. (21) and employes, clients and press just recovering.

Massachusetts

F. N. Josiyn Company, Malden, biggest department store in Middlesex County, in tie-up with WMEX, Hotel Manger, Boston, sponsored mayoralty election returns direct from political headquarters in Malden, transmitted to WMEX via special wire from City Hall. Returns ward by ward, in heated election, aired between hours of 8:00 p.m. to 12:30 a.m., till final results. Gave public scoop on mayoralty contest.

Dave Price, WCOP, Boston, Sports Commentator, back on the airwaves early in January, with a 15-minute a. m. thrice-weekly winter sports broadcast.

Gertrude Eckstein, 20-year-old WMEX, Boston, concert pianist, took first place in the keyboard division of the recent Vocal and Piano contest sponsored by the Metropolitan Theatre and Boston Traveler, under the direction of Fabien Sevitzky, conductor of the Metropolitan Grand Opera, in competition with 800 participants. Payoff is week's Met engagement either last week in January or first in February.

Horace McNab, one of the press agents of the Hub company of '3 Men on a Horse,' to spiel during Bill Slater's Hollywood Merry Dust on the Air show over WCOP, Boston.

Sandy MacDonald, recently with WHAM, Rochester, began a weekly quarter-hour chatter, song and sketch turn over WMEX, Boston.

Pearl Ines, blues songstress formerly with the Meyer Davis ork unit at the Copley Plaza, now doing the 'Evening' evening stanza from WMEX, Boston.

Sandra Bruce (Mary Kirby), WCOP, Boston, hostess and mike artist, now full-fledged announcer. Miss Kirby, daughter of Joseph M. Kirby, owner of the station, is youngest fem announcer in these parts, not yet 21.

Stanley Schultz and Paul Dudley, WCOP, Boston, announcers, have left station and are now on the West Coast on a business venture.

Drury Hardigan and James O'Hara, WCOP, Boston, organists, now members of the WCOP, Boston, announcing staff.

Don Rico and His Continental Strings, off WCOP, Boston, airwaves for two weeks, while in New York on a recording assignment.

Knox Manning, Hub freelance reporter, busiest mike spieler with total of 23 shows weekly with five over WHDH, six from WNAC and one on WAAB, Boston, and a total over 11 dished over WORC, Worcester.

Sonny Weeks, Cocoanut Grove ork leader, now only airing a Tuesday NBC-Blue network through WBZ and WBZA, Boston and Springfield. His Thursday remote has been dropped as a result of network program changes.

Joe Rines (WBZ, off NBC-Blue network.

Ted Sands and his orchestra doing a half-hour frame six times weekly from the Golden Roost, Boston.

WHDH, Boston, to pick up Charlie Terrace and His Silver Parrot ork from Medford's latest gay spot, Jimmy Gallagher, Hub radio band leader, to be m.c. at Jimmy Cusio's Silver Parrot.

Georgie Mack (George MacFarland) doing a turn of Swing Songs over WCOP, Boston, with three members—guitar, piano, and clarinet—of Howard Cutter and His Music.

Phil Lerson and His Club Minerva musickers on WCOP, Boston, with a weekly one-quarter hour show.

Jack Onslow, baseball commentator for WNAC, Boston, was host to Jimmy Foxx, new home run slugger for the Red Sox, over the air the day of his arrival in Boston, WNAC, Boston.

Roland Winters has made his debut as a radio script writer by composing burlesques on historical incidents that are heard over the air every Thursday on the Yankee Network.

WEEI, Boston, claims a record for their transmission crew at Weymouth, Mass. With the 1,000-watt transmitter on the air 365 days during the year, and the station broadcasting an average of 17½ hours daily, WEEI lost only two minutes from failure of any kind. Failure of a tube in the transmitter July 23 caused the only shutdown. Ralph Cowie is chief transmission operator.

John Neagle, former Yankee Net radio p.a. is now handling publicity on the radio end for the Community Fund Campaign of Boston.

Ohio

Eldon A. Park of WLW program department engaged to Eleanor Koppenhofer, Cincinnati school teacher.

Louis Levy, on dramatic staff of WLW, Cincy, linked in matrimony with Ginevia Venable, cousin of Evelyn Venable, the screen actress. Bride was secretary at University of Cincinnati. Knot tied at Poughkeepsie, N. Y.

Red Barber, sports announcer of WLW, Cincinnati, and his bride, natives of Florida, caught their first white Christmas this season.

Jack Curren Xmas gifted with a Scottie puppy by Salvation Army, whose monthly programs he announces on WKRC, Cincinnati.

Frank Smith, sales promotion manager of WLW, Cincinnati, Yuletided with his parents in Jellico, Tenn.

Reconsidering their thumbs down decision, members of the retiring city council granted permission to WCPO, the Cincinnati Post,' and WSAI, Crosley smallie, to broadcast proceedings of the new councilmanic body at its kick-off New Year's Day.

Commencing New Year's night the Armco weekly program (Ironmaster concert band), directed by Frank Simon, originating at WLW and extending to the NBC blue net, will be on Wednesday instead of Monday. New time is from 8:30 to 9 p.m. Old spot was from 10:30 to 11 p.m.

Unscheduled hot spot on WLW occured when electric amplifier of a guitar on which Terry Lynch was whacking out a solo short circuited. Resultant fireworks were extinguished by fellow artistes as program was picked up by the Rhythm Jesters, of which Lynch is a member.

Michigan

Father Hubbard, 'Glacier' relates latest adventures WXYZ, Detroit.

Ty Tyson, WWJ sportcaster, in Chicago last week for major league conclave.

Herb Gilleland, CKLW publicity director, back on the job.

Wilfred Engelmann, the baritone, in town visiting.

George Boutell, secretary of the Michigan Livestock Exchange, is giving the market reports over WXYZ.

Al Nagler, WBK's sportcaster, got his fill of play-by-play accounts last week. Spent three solid hours broadcasting the Detroit Lions-N. Y. Giants championship football game in the afternoon; took time out for dinner, and then rushed to Olympia where he sportscasted the Red Wings-N. Y. Rangers hockey contest.

Del Delbridge's ork slated to replace Emerson Gill, heard nightly over WXYZ, when Gill leaves Webster Hall after New Year's for season at French Casino, Miami, Fla.

Janet MacRorie, NBC's continuity acceptance department head, addresses Women's Advertising Club of Detroit.

J. H. Ryan, v.-p. of WXPD, Toledo, visiting CKLW offices in Detroit.

Val Coffey, WWJ musical director, conducted string ensemble at golden anniversary of Tuesday Musicale last week.

Lloyd Hanauld, Kansas cowb.y vodeler, has left WXYZ's Mountaineers to make recording in New York. Floyd Starkey replaces him.

Gordon Pfaff joins announcing staff at CKLW, Windsor, Ont.

Bert Wood, of WWJ's Players,

(Continued on page 47)

COMMERCIALS

WEEK OF JAN. 8-14
(ALL TIME EST)

This Department lists sponsored programs on the NBC, CBS, and Mutual networks arranged alphabetically under the advertiser's name.

All time is p. m. unless otherwise noted. Where one advertiser has two or more programs they are listed consecutively.

An asterisk before name indicates advertising agency handling account.

Abbreviations: Su (Sunday); M (Monday); Tu (Tuesday); W (Wednesday); Th (Thursday); F (Friday); (Saturday).

NBC

AMERICAN CAN
8-Tu-WJZ
Ben Bernie & Lads
*Fuller-Smith-Ross

AMERICAN HOME PRODUCTS
(Anacin)
WJZ-7 P.M. Tues.-Wed.-Thur.
'Easy Aces'
Goodman Ace
Jane Ace
Mary Hunter
Helen Spring

Mon-8-WEAF
(Kolynos)
Hammerstein Music Hall
Ted Hammerstein
Lucy Loughlin
Mary McCormic
Lazy Dan

AMERICAN TOBACCO
8-Sat-WEAF
(Lucky Strike)
Carl Hoff Oro
*Lord & Thomas

AMERICAN RADIATOR
7:30-8nn-WEAF
'Fireside Recitals'
Sigurd Nilsen
Hardesty Johneon
Graham McNamee
*Blaker Advt.

Armco Iron
8:30-W-WJZ
Bennett Chapple
Armco Bd
Frank Simon
*Gardner-Greiet

A. & P.
9-M-WEAF
Harry Horlick
Howard Price
*Paris & Peart
7:30-Tu-W-Th-

BEST FOODS, INC.
11 a.m.-Tu-W-Th-WEAF
Ida Bailey Allen
*Benton & Bowles

BETTER SPEECH INSTITUTE
3-Su-WJZ
'Your English'
*Auspitz & Lee

BORDEN
11:45-W-WEAF
'Magic Recipes'
Bill Bradley
Jane Ellison
*Young & Rubicam

BOURJOIS SALES, INC.
Mon-8:30-WJZ
('Evening in Paris')
Odette Myrtil
Pickins Sisters
Milton Watson
Mark Warnow Orc
*Lord & Thomas

BRISTOL-MYERS
9-W-WEAF
(Sal Hepatica)
(Ipana)
Fred Allen
Portland Hoffa
Art Playere
Peter Van Steedan
*Young & Rubicam

CAMPANA
6:30-Sa-WJZ
'Grand Hotel'
Ann Seymour
Don Ameche
10-F-WEAF
'First Nighter'
Francis X Buebman
Betty Lou Gerson
Carlton Brickert
Cliff Soubler
E Sagarmiat Ore
*Aubrey Wallace

CARNATION MILK
10-M-WEAF
Lullaby Lady
Ireene Wicker
M L Eastman
Ruth Lyon
*Erwin, Wasey

CHEVROLET
9-Sat-WEAF
Rubinoff
Virginia Rea
Jan Peerce
Graham McNamee
*Campbell-E

CITIES SERVICE
8-F-WEAF
Jessica Dragonette
Rosario Bourdon Oro
Quartet
*Lord & Thomas

5:45-M-WEAF
(Super-Suds)
'Clara, Lu & 'Em'
Louise Starkey
Joseph Carrolhers
Helen Kling
*Benton & Bowles

CLICQUOT CLUB
3-Su-WEAF
Harry Resor &
Clicquot Club O
Lynne Gordon
Ernie Weber
John Zellner
*N. W. Ayer

COX GELATINE
10:15 a.m.-Fri-WJZ
Jack Berch
*Katz

11:15 a.m.-Tu-W-F-WEAF
'Studio No. 7
Jack Clemens
Loretta Clemens
*Ruthrauff & Ryan

EMERSON DRUG
(Bromo Seizer)
(Bromo-WEAF
N T G & Girls
N T Graninnd
Tom Howard
George Shelton
Harry Salter Oro
*J. Walter Thompson

FIRESTONE
8:30-M-WEAF
Vocal Ensemble
Richard Crooks
Margaret Speaks
*Sweeny-James

FITCH
7:45-Sn-WEAF
Morin Sisters
Ranch Boys
*L. W. Ramsey
10 p.m.-Tu-WJZ
Wendall Hall
*L. W. Ramsey

GENERAL ELECTRIC
11 p.m.-Sn-WEAF
'Matt Clemens, Th Melody Master'
Carrie Jacobs Bond
Alan Jocelyn
Virginia Howard
Edwin Arroma
Frances Nordstrom
Robert Strauss
William Stickles
Cherme Allin
*B. B. D. & O.

GENERAL FOODS
9-Th-WEAF
(Maxwell)
'Show Boat'
Lanny Ross
Conrad Thibault
Frank Munn
The Westerners
Virginia
Muzzy-Marcellino
'Pinto' 'n' Jan'ry
Gus Haenschen
Walter Tetley
Louise Massey
*Benton & Bowles

7-Sn-WJZ
(Post Toasties-Oi)
Jack Benny
Mary Livingston
Johnny Green's Or
Kenny Baker
*Young & Rubicam

9:30-Tu-WJZ
(Sanka)
'New Penny'
Helen Vinee
Ned Wever
*Young & Rubicam

10:45-W-F-WEAF
(Good Seeds)
Betty Crocker
Cooking Recipes
*McCann-Co
4-Daily-WJZ
(Bisquick)
'Betty & Bob'
Peggy Davis
Dorothy Shidler
Elizabeth Reller
Lester Tremayne
Loretta Poynton
Frank Dane
*Blackett

GEN. MOTORS
10 p.m.-Su-WEAF
Enid Szantho
Stokowski Orc, Dir.
*Campbell-Ewald

HOUSEHOLD FINANCE
5:30-Tu-WJ
Edgar A. Guest
Bernardine Flynn
Sidney Ellstrom
Gallechino Oro
*C. D

HORLICK'S
M to F-7:30-WJZ
Betty Lou Gerson
Carlton Brickert
Cliff Soubler
E Sagarmiat Ore
*Aubrey Wallace

HUMPHREY'S MEDICINE
10-M-WEAF
Lullaby Lady
Ireene Wicker
M L Eastman
Ruth Lyon
*Erwin, Wasey

JERGEN
9:30-Sn-WJZ
Walter Winchell
*J. Walt. Thompson

JOHNSON & SON
(Floor Wax)
8 p.m.-Su-WJZ
'Fibber McGee &
Molly'
Marian & J Jordan
Lynn Martin
Charles Lawyer
Marion Shilling
Emery D'Arcy
H. Sanrelle Orc
*Needham, L. & B

7:15-Th-WEAF
(Glu-Co)
'Life Studies'
Tom Powers
*Needham, L. & B

KELLOGG
3:30-Daily Ex. Sa-Su-WJZ
Singing Lady'
Ireene Wicker
6:30-F-WJZ
Red Nichol's Orc
N. W. Ayer

KRAFT-PHENIX
10-Th-WEAF
Bing Crosby
Jimmy Dorsey Orc
Mischa Levitzki
Joe Venuti
Rupert Hughes
Radio Rogues
Park Sis
Bob Burns
Kay Weber
*J. Walt Thomp.

LADY ESTHER
8:30-Tu-Th-WEAF
Wayne King Oro
*J. W. Thompson

LARUS & BROS.
(Edgeworth Tobco)
10:30 p.m.-Sat-WEAF
'Corn Cob Pipe Cl'b'
Pat Binford
Squire Hiz
Sue Ellaway
*B. B. D. & O.

LIFE SAVER
8-Th-WEAF
'Lifesaver Rendezvous'
Phil Duey
Jane Williams
Clyde Lucas Orc
*Topping & Lloyd

LORILLARD
GEORGE W. LUFT CO.
(Tangee)
10:30-Wed-WJZ
Jimmy Fidler
*Cecil, W. C.

PHILIP MORRIS
8-Tu-WEAF
Phillip Lord
Sally Singer
3 Sweethearts
Leo Reisman's Ore
Eton Boys
Phil Duey

PILLSBURY
10:30-Sun-WJZ
'Today's Children'
Irma Phillips
Walter Wicker
Bess Johnson
Irene Wicker
Lucy Gilliman
Fred Von Amon
Jean McGregor
*Hutchinson

PINEX
8:15-Sa-WJZ
Pine Mountain Merrymakers
John Hair
Red Foley
Lulu Belle
Patricia

PRINCESS PAT
9:30-M-WJZ
'Sketches'
Joan Blaine
Robert Stone
*McJunkin

P'CTR & G'MBLE
5:30 Daily Ex. Sa-Su-WEAF
Clifton Utley
Ted Pearson
Ireene Wicker
Don Ameche
Frank Parker
Vivian Della Chiesa
Nelson Eddy
Jessica Dragonette
Conrad Thibault
Tenor Trio
Alice Mock
Jack Arthur
Jack Fulton
Dorothy Hamilton
Chas. Gaylord Orc
*Cramer Krasselt

DR. WILES LAB'S
(Alka-Seltzer)
9:30-Sa-WJZ
'Mr. Weggs of the Cabbage Patch'
Betty Garde
Alice Frost
Roe Latham
Burford Hampden
Pat Ryan
Eddie Marr
(Kolynos)

WABC-11:45 A.M.
Mon. to Fri.
'Just Plain Bill'
Arthur Hughes
Ruth Russell
James Meighan
Curtis Arnall
Effie Palmer
Joseph Latham
Marjorie Anderson
Jack Caretaire
Junius Matthews
Ray Collins
Everett Sloan
*Blackett-S-H

ATLANTIC REF.
7-Sa-WABC
'Atlantic Family Tour'
Frank Parker
Bob Hope
Honey Chile
Jack McBryde
Joseph Bonime Orc
McCann-Erick

BAKERS COFFEE
Sat-Sun-5:45-WJZ
Gerald Heatter
*Marschalk & Pratt

BARBASOL
6:45-Sa-WEAF
Vic & Sade'
Art Van Harvey
Billy Mossey
Bernadine Flynn

7:15-M-W-F-WJZ
Ivory Stamp Club
Capt. Tony Healey
*Blackman

Mon-Wed-Fri-12:15 P.M.
Pat Barnes
*Blackett-S-H
*Gardner

3:45-M to F-WEAF
(Ivory Soap)
'The O'Neills'
Kate McComb
Jane West
Violet Dunn
Jimmy Donnelly
Jack Roseleigh
Jimmy Tansey
Janet Gilbert
*Blackman

3:15 Daily Except Sa & Su-WEAF
(Oxydol)
'Ma Perkins'
Virginia Payne
Marjorie Hannon
Chas Egelson
Hilda Graham
Charme Allen
John Mathews
Corine Dearth
Bailie Woodwiss
Ken Griffin
*Blackett

10:15 a.m. Daily Except Sat & Sun-WEAF
(Chipso)
'Home Sweet Home'
C. W. Secrest
Harriet Hacjlbhon
Billy Halop
*Blackman

QUAKER OATS CO.
5:30-Sa-WEAF
'Kaltenmeyer's Kindergarten'
Bruce Kaltman
Marion Jordon
Alice Jordon
Johnny Wolf
Thor Ericson
Merrill Buck
Harry Kogen Orc
*Lord & Thomas

RALSTON PURINA
5:30-M-W-F-WEAF
'Tom Mix Adventures'

RADIO CORP. AMERICA
2 p.m.-Sun-WJZ
'Magic Key of RCA
John B. Kennedy
Frank Black
Percy Grainger
*Lord & Thomas

REAL SILK
9-Su-WJZ
'Ohe Previn Orch
Olga Stanl
Betty Bennett
Singing Knights
Ireene Wicker
'Kaltenmeyer's Kindergarten'
Bruce Kaltman
Marion Jordon
Alice Jordon
Johnny Wolf
Thor Ericson
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Frank Black
Percy Grainger
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9-Su-WJZ
'Ohe Previn Orch
Olga Stanl
Betty Bennett
Singing Knights
Ireene Wicker
Lucy Gilliman
Fred Von Amon
Jean McGregor
*Hutchinson

RINSO
8:15-Sa-WJZ
Rinso Band
Merrymakers
John Hair
Red Foley
Lulu Belle
Patricia

SPRATT'S
5:30-Sa-WJZ
Albert F. Terhune
*Paris & Peart

SLOAN'S
9:30 p.m.-W-WJZ
'20,000 Years in Sing Sing'
Warden Lawes
*C.-W.-Cecil

STAND. BRANDS
8-Su-WEAF
(Chase & Sanborn)
A. K. Spencer, Dir.
Amateur Show
Maj. Edw Bowes
Graham McNames

8-W-WEAF
(Royal Gelatine)
One Man's Family'
Carleton E. Moore, Dir.
I. Anthony Smythe
Minetta Allen
Michael Rafetto
Kathleen Wilson
Barton Yarborough
Bernice Berwin

8-Thurs-WEAF
(Fleischmann)
G. Thompson, Dir.
Rudy Vallee and His Conn. Yanks
Frank Fay
El Brendel
Kingsley & Case
I. Reis Drama

7:30-Sa-WJZ
(Royal Gelatine)
'Bakers Broadcast
Robt. Ripley
Ozzie Nelson Ore.
Harriet Hilliard
*J Walt. Thomp.

STERLING PROD.
9:30-Sn-WEAF
(Beyer's)
Frank Munn
Lucy Monroe
Arden & Arden
Gus Haenschen Orc
Bert Hirsch

9-F-WEAF
(Phillips Mag)
Waltz Time'
Abe Lyman Orc
Bernice Claire
Oliver Smith

SUN OIL
6:45-Daily Except Sa-Su-WJZ
Lowell Thomas
*Roche-Williams

SWIFT
10 p.m.-Th-WEAF
'Studio Party'
Sigmund Romberg
Deems Taylor
Helen Marshall
Morton Bowe
Ann Seymour
George Britton
*J. W. Thompson

TASTEYEAST
12-Sn-WJZ
'Pageant of Youth'
Clements

TEXAS CO.
9:30-Tu-WEAF
'Jumbo Fire Chief Revue'
Jimmy Durante
Donald Novis
Gloria Grafton
Blanche King
Arthur Sinclair
Billy Rose
Adolph Dentsch Or
*Hanff-Metzger

UNION CENTRAL
(Insurance)
5-Sn-WJZ
Roses & Drums'
H. Williams, Dir.
Helen Claire
Reed Brown, Jr.
John Gibbs
Eric Dressler
Evvyn Mutch
Edward Jerome
Jack Roseigh
*J Walt. Thompson

VICK CHEMICAL
M-9:30-WEAF
Grace Moore
Frederick Ore
*C-W-Cecil

WANDER CO.
(Ovaltine)
5:45-Daily-WJZ
'Little Orphan A'
Henrietta Tedro
Jack Fulton
Art Van Slyke
Ferrone Lewis
Vic Smith
Eugene McGillen
*Blackett

CHAS. WARNER
(Sloans' Liniment)
10-W-WJZ
J. Charles Thomse
Frank Toure Oro
*Cecil, W. C.

R. L. WATKINS
9-Sn-WEAF
(Dr. Lyons Tooth-paste)
Georgee Metaxa
Rachel Carley
Men of Song Town
Andy Sannella Orc
*Blackett

WELCH
(Grape Juice)
8-F-WJZ
Irene Rich
*Kastor

WESTCLOX
5:30-Sa-WEAF
'Big Ben Dream Dramas'
Arthur Allen
Parker Fennelly
*B. B D & O.

WHEATENA
7:30-Tu-WEAF
'Popeye the Sailor'
*McKee, Albright
WOODBURY'S
9:45-Sn-WJZ
Paul Whiteman
Ramona
King's Men
Durelle Alexander
Johnny Hauser
Bob Lawrence
*Lennen & Mitchell, Inc.

Columbia

ACME PAINT
6:30-Su-WABC
Billing McConnell
Henri, H. & MoD.

A & P
7:30-Tu-W-Th-WABC
Kate Smith's Coffee Time
Jack Miller's Ore
*Paris & Peart

AMERICAN HOME PRODUCTS
WABC-11:30 A.M. Mon. to Fri.
(Jad Salts)
'Mrs. Wiggs of the Cabbage Patch'
Betty Garde
Alice Frost
Roe Latham
Burford Hampden
Pat Ryan
Eddie Marr
(Kolynos)

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Mon. to Fri.
'Just Plain Bill'
Arthur Hughes
Ruth Russell
James Meighan
Curtis Arnall
Effe Palmer
Joseph Latham
Marjorie Anderson
Jack Caretaire
Junius Matthews
Ray Collins
Everett Sloan
*Blackett-S-H

ATLANTIC REF.
7-Sa-WABC
'Atlantic Family Tour'
Frank Parker
Bob Hope
Honey Chile
Jack McBryde
Joseph Bonime Orc
McCann-Erick

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Sat-Sun-5:45-WJZ
Gerald Heatter
*Marschalk & Pratt

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Art Van Harvey
Billy Mossey
Bernadine Flynn

7:15-M-W-F-WJZ
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Capt. Tony Healey
*Blackman

Mon-Wed-Fri-12:15 P.M.
Pat Barnes
*Blackett-S-H
*Gardner

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(Ivory Soap)
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Kate McComb
Jane West
Violet Dunn
Jimmy Donnelly
Jack Roseleigh
Jimmy Tansey
Janet Gilbert
*Blackman

3:15 Daily Except Sa & Su-WEAF
(Oxydol)
'Ma Perkins'
Virginia Payne
Marjorie Hannon
Chas Egelson
Hilda Graham
Charme Allen
John Mathews
Corine Dearth
Bailie Woodwiss
Ken Griffin
*Blackett

10:15 a.m. Daily Except Sat & Sun-WEAF
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C. W. Secrest
Harriet Hacjlbhon
Billy Halop
*Blackman

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5:30-Sa-WEAF
'Kaltenmeyer's Kindergarten'
Bruce Kaltman
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Thor Ericson
Merrill Buck
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*Lord & Thomas

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'Tom Mix Adventures'

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John B. Kennedy
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Jean McGregor
*Hutchinson

RINSO
8:15-Sa-WJZ
Rinso Band
Merrymakers
John Hair
Red Foley
Lulu Belle
Patricia

PRINCESS PAT
9:30-M-WJZ
'Sketches'
Joan Blaine
Robert Stone
*McJunkin

P'CTR & G'MBLE
5:30 Daily Ex. Sa-Su-WEAF
Clifton Utley
Ted Pearson
Ireene Wicker
Don Ameche
Frank Parker
Vivian Della Chiesa
Nelson Eddy
Jessica Dragonette
Conrad Thibault
Tenor Trio
Alice Mock
Jack Arthur
Jack Fulton
Dorothy Hamilton
Chas. Gaylord Orc
*Cramer Krasselt

DR. WILES LAB'S
(Alka-Seltzer)
9:30-Sa-WJZ
'Mr. We

PRESIDENT'S NIGHT SPEECH TO CONGRESS PUTS NETWORKS ON SPOT WITH G. O. P.

Roosevelt's Showmanship Catches Opposition Unprepared—Paley for CBS Denies 'Mathematical Balanced' Time Allotment Is a Responsibilty of Network

After the first flare-up died down the principal reaction, even in G. O. P. ranks, to President Roosevelt's night speech before Congress was that the president had put over a smart piece of showmanship. Republicans freely admitted they were caught sound asleep. Even Democratic chieftains knew nothing of the president's plan since the two networks had been quietly approached and all details set before politicl lieutenants in congress knew about it. In fact the first word to reacl. some congressional leaders was when representatives of the networks, anxious to map out details, came to perfect broadcast arrangements.

Political tempest about sensational use of radio to carry the annual message to Congress into the homes of the nation Friday night petered out quickly last week when Republican critics abandoned their attempts to gain equal gratis opportunities for airing anti-New Deal propaganda. Except for a partisan blast from Chairman Henry P. Fletcher and a futile effort to embarrass the networks, only private grumbling was done.

Angle which attracted most attention from a radio point of view was the replies given the Republicans by both national networks when Fletcher demanded a comparable opportunity to air the G. O. P. side of the argument. Lecture handed Fletcher by William S. Paley was a major surprise, especially since NBC sought to duck the issue by promising Republican spokesmen broadcasting privileges from time to time. Federal Communications Commission followed a strict hands-off policy, with members declining to meddle in the political ramifications until a formal protest is submitted. Paley's explanation was that CBS 'will continue to distinguish between the office of President and the Government, on the one hand, and the political parties and their candidates on the other.' Paley pointed out that 'Columbia has always acceded to requests for time to be used by the President in addressing the people of the United States.'

Regarding the legal aspects of Paley's refusal, opinion in Washington felt the Columbia head was on safe ground, since the President's speech was not avowedly a campaign talk, although indirectly it carried much political significance, and also because there are no individual opposition candidates who might properly insist on the same treatment.

Chicago, Jan. 7.

Reversing its long-standing rule against commercial political speeches, WGN, the Chicago Tribune transmitter, will sell ether time to the politicians. In the past the Tribune station has refused to sell any time to political speech-makers, giving time free of charge to those political speakers whom the station and the Tribune thought of sufficient importance to come under the head of 'public convenience, necessity and information' as news value.

Station, however, states that ether time will be sold only to the recognized committees of the national political parties. And for them, it's going to be cash on the line in advance. Understood that on state and local political campaigns the old rule prohibiting sponsored political ethering will be enforced as of yore, with those speakers of sufficient public importance given the time on the station free of charge.

Broadcasters at Capital

Washington, Jan. 7.

Lenox R. Lohr, N.B.C.
David Sarnoff, R.C.A.
W. W. Gedge, WMBC, Detroit.
Rogan Jones, KVOS, Bellingham, Wash.
Joseph Chambers, WLW, Cincinnati.

NEW BRUNSWICK AIR ENGINEER KILLED

St. John, N. B., Jan. 7.

Trying to make an adjustment in the transmission equipment at CFNB, Fredericton, N. B., without shutting off the power cost the life of Fred Gilman, 25, control room operator. Death was almost instantaneous. Technicians had completed repairs to a 1,000-watt unit, and were preparing this unit in operation when Gilman touched a high frequency condenser in a 100-watt unit. Broadcasting suspended for the day, although accident said to have caused no damage to the transmitting apparatus.

Gilman had been on the CFNB staff since September 1, 1934. Working with him on the repairs were Glenwood Love and Thomas Young. The latter hit Gilman on the shoulder to break the contact, knocking Gilman to the floor, where he spoke a few unintelligible words and then expired.

This is believed to be the first fatality in connection with broadcasting in Canada. Gilman is survived by a widow, two young daughters.

380 STATIONS TO GET CHEV WAX RENEWALS

Chevrolet motor company is renewing its 'Musical Moments' platter series for 13 more weeks over 380 stations. Programs are on a three-a-week basis.

Series, placed by Campbell-Ewald and cut by World, has been running a full year, and is the biggest single piece of biz ever to hit the disc phase of broadcasting.

Heitmeyer Draws 2nd O.K. From Federal Commish

Salt Lake City,

Paul R. Heitmeyer, operator of KLO, 100-watter in Ogden, Utah, has obtained permission from the F. C. C. for erection of radio stations in the intermountain region.

Ogden operator was informed by Examiner P. W. Seward Tuesday (31) that his application for construction of a new radio station at Cheyenne, Wyo., was granted. Testimony at a public hearing, Seward said, showed need for additional radio service to Cheyenne and vicinity.

Heitmeyer was recently given an okay to build a 100-watter in Salt Lake City. Gives him a chain of three stations.

Sam G. Weiss, of Price, Utah, has F. C. C. okay to construct a 100-watter there. He represents a group of investors incorporated as the Eastern Utah Broadcasting Co. Hearing was held last Oct. 28, and H. H. Shinnick and Carl H. Butman, of Washington, D. C., appeared in behalf of Weiss.

Weiss intends to begin building within 30 days.

Parsons' Guest Stars

Los Angeles, Jan. 7.

Louella Parsons has lined up guest stars for four weeks of Hollywood Hotel broadcast. Ruth Chatterton leads off Jan. 10 with sequence from 'No More Yesterdays.'

Margaret Sullavan does bit from 'Next Time We Love' Jan. 24; Irving S. Cobb and Rochelle Hudson, 'Everybody's Old Man,' Jan. 31; Edward Arnold, Lee Tracy and Binnie Barnes, 'Sutter's Gold,' Feb. 7.

No talent set for Jan. 17.

Show That Wanted 9,500 Seat Hall Can't Fill 2,500-Seat Theatre

St. Paul, Jan. 7.

WDGY's Broadway Broadcast, playing to capacity houses at the 2,500-seat Lyceum theatre in Minneapolis every Sunday afternoon for five out of seven weeks, moves into the 800-seat Moorish room of the West Hotel Sunday (12).

Turnout last two weeks was poor and current move is to cut expenses all around. Ork will be trimmed from 11 to seven pieces, and switching from theatre to hotel eliminates stagehands. Method of procuring tickets will also be tightened, with bona fide sales slips from any one of the five sponsors necessary before pasteboards are available.

Doc Young, station owner, figures that if new restrictions result in biz perking to warrant, he can always move back into the larger Lyceum. Doc recently caused considerable hubbub when he tried to rent the Minneapolis auditorium, which seats 9,503, only to have city council auditorium committee turn him down cold. Station then released series of vitriolic blasts over its wires, shouting 'politics' and condemning local theatre interests for 'gangng up' against it. Now it looks like a lucky break for the medico that he got the turndown.

Program for Blind

WINS, New York in conjunction with American Foundation for the Blind, Library of Congress and International Magazine Corp. is airing a daily series of shows aimed directly at the blind. Guesters are to be used on the spread, with Louis Calhern and John Litel of legit show, 'Hell Freezes Over' doing the first one, on last Monday (6).

Neal W. Hopkins, director of the American Foundation, doing the m.c. chores. Those on the program read stories and articles that could not otherwise be circulated unless read in Braille. It airs at 2:30 p.m. EST daily for a quarter hour.

A NATIONAL
RADIO CAMPAIGN
INCLUDES WLW
. . . *without* WLW
no radio campaign could possibly
be NATIONAL

NOW IN THIRD SMASH WEEK!

GLEN GRAY AND HIS CASA LOMA ORCHESTRA

WITH

PEE WEE HUNT

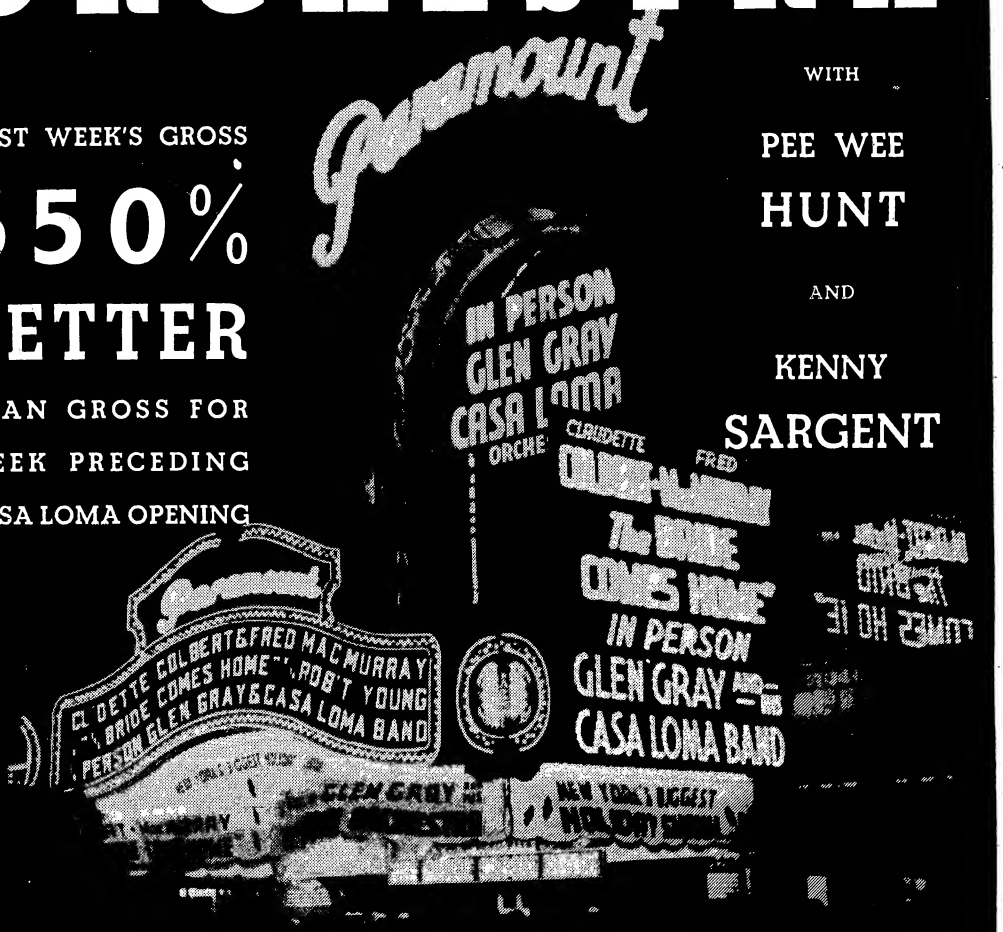
AND

KENNY SARGENT

FIRST WEEK'S GROSS

550% BETTER

THAN GROSS FOR WEEK PRECEDING CASA LOMA OPENING



DECCA RECORDS

CAMEL CARAVAN

ROCKWELL-O'KEEFE INC. ARTISTS' REPRESENTATIVES

R.K.O BUILDING · ROCKEFELLER CENTRE · NEW YORK CITY · CIRCLE 7-7550

RADIO SHOWMANSHIP

Stunts, Novelties, Tie-Ups

Outstanding Stunts:

ICICLE CLUB
WGST, ATLANTA

Icicles In Geor ia
Atlanta.

Quick to grasp the situation when a snow and sleet storm paralyzed the city, WGST went on the air with a newly-organized 'Icicle Club' program. At 2 p.m. Norman Crane announced the club had been formed and that shut-ins (most of the people were) phone in their requests. During the two hours and a half on the air more than 500 phone calls were received.

Conditions were so bad the following day the 'Icicle Club' staged another program. More than 30 local performers were heard during the hour and a half session.

Rap Billing Si ilarity
Chicago.

WBBM, Chicago is appropriating part of the name of another act for the singing turn of Ann Winters and her Boy Friends.

For several years now this tag has been associated with Pat Manners and her Boy Friends. Local trade regards incident as poor showmanship by WBBM.

Thesis on Showmanship
Charlotte, N. C.

Like electricity or the common cold, 'showmanship' is more easily recognized by specific instances of its functions than by a general description of its nature. Appears certain, however, that the seeker of an overall definition for 'showmanship' can best content himself with the concept that showmanship is the utilization of common human interests to the special advantage of the showman who caters to them.

In a review of the most successful showmanship stunts of 1935 over WBT here, Bill Schudt, manager of the station, has picked the following:

Pickup of a Huey Long interview from a hotel room; installation of 14,000 American Legion Post o cers via radio; description of a circus performance; broadcast of a tobacco auction; airing of Moravian Easter services; announcements by the governor; symphony orch programs; broadcasts for the blind and shut-ins; baseball; special programs for children banned from theatres, etc., because of infantile paralysis epidemic; securing a revocation of Southern Conference rules against broadcasting football games.

Apparent from this list is that sheer novelty is not rated very high—in fact, scarcely at all—as successful showmanship. Emphasis on common and local values, on the other hand, is very strong. Representative values and interests are: politics, religion; government; music; health; sports; theatrical fare; and civic and fraternal organization.

ion Helps 'Realism'
Norfolk, Va.

Recent blaze at the Norfolk-Portsmouth ferry slips got a showmanship twist from WTAR when Campbell Arnoux, g. m. of the station, spied the fire from the studio windows. Immediately converted the advertising offices into a temporary studio and began a running comment. Staff got a laugh when a woman phoned in to say she could even hear water being poured on the flames (what she heard was a radiator sizzling close to the mike).

In addition to giving listeners a picture of the fire, WTAR's stunt also served the useful purpose of informing Norfolk and Portsmouth citizens about the state of ferry service. Firemen saved on slip, permitting service, and this news was broadcast.

io Bow-Wow Party
Rochester, N. Y.

Bozo, dog stooge for Bob Pierce in his Saturday morning program sponsored by the Rochester Gas & Electric Corp., gave a party for kids on his fifth birthday anniversary in connection with the broadcast from the utility's auditorium. Besides telegrams, letters and cards, Bozo received boxes of homemade candy, dog food and rubber toys, along with applause for his air stunts.

He is an English bull and has worked with his master in 14 stations during his four and a half years on the air. He has a deputy sheriff's badge presented by Sheriff Gardner of Schenectady County.

'Simple Dignity' at KNX
Hollywood.

A New Year's card, designed to impress with class and simplicity, being sent out by KNX, otherwise noted for tinging its promotional items deeply with the Barnumesque.

Face of the card bears a photo of the pillared portico of KNX's new studios. Legend inside reads: 'These pillars, solidly built upon the rock of public confidence, stand guard o'er a broadcast house, the door of which is ever held open by free speech and broad tolerance. On this day—January 1, 1936—KNX, The Voice of Hollywood, pledges itself to another year of service to the public.'

WFBL Buys White Space
Syracuse.

Robert G. Soule, merchandising director at WFBL, has been in the habit of sending letter to all dealers when a new sponsored program joined the station's schedules.

When the Palmolive-Peet shows were booked, however, instead of the usual letter, Soule bought 30 inches of newspaper space and directed the ad to the druggists, grocers and radio listeners, all in one shot.

Retrospective Program
Kansas City, Mo.

As a New Year's review of 1935, WHB presented an hour's mixture of big news events together with a review of the station year. Latter got the emphasis and the stanza consequently served as a lick of house advertising.

Proudest spouting (all in dramatized form) was anent WHB's programs, talent, affiliation with the Journal-Post, upping the power, number of successful 'alumni,' and winning VARIETY'S Kansas City showmanship rating.

'Spread No Evil'
Richmond, Va.

Conservatively reversing the usual order of things, WRVA did not broadcast news of the recent tragedy in which a bus plunged through an open bridge into the Appomatox River near here, although news reports of the disaster were in the station's possession.

Feeling was that further accidents might occur in a rush to the scene of the accident. Also did not wish to cause general worry by reporting the accident before having a complete list of the victims in hand. State officials grateful for the hang-back procedure.

WFAS' Own Newspaper
White Plains, N. Y.

WFAS, White Plains, N. Y., has new publication, a small tabloid weekly paper, issued gratis to a mailing list. Contains program listings for week, a column, local notes, station news and advertisements.

Does not devote itself exclusively to selfish mention, but brings in topics of interest to community it serves.

Sheet is a one man job, conducted by Frank Seitz, son of station's owner.

KTUL on Cabs, Busses
Tulsa.

KTUL, Tulsa, is using rear tire covers on taxicab fleet of more than 50 cars for display purposes. Banners read 'Fine Entertainment—KTUL.'

More than 80 city busses are also being used to carry outside banners, 'Listen! KTUL.'

Gas Co. Compliments WMAZ
Macon, Ga.

Tribute to Macon's radio station WMAZ was furnished last week by a quarter page advertisement in the local papers paid for by the Macon Gas Company in which is expressed very earnest gratitude' for the service the station gave on Christmas Day when gas had to be turned off for several hours.

A break in the main line of gas supply left Macon citizens with no chance to fix Christmas dinners until after 2:20 p.m. Robert B. Ingle, manager of the gas company, made frequent broadcasts about the situation in spite of previously arranged radio schedules. In appreciation, he issued a four paragraph statement in the advertisement.

'This station,' he said, 'through its wholehearted cooperation, was in this instance the means of very materially lessening the inconvenience of our customers in this, to Macon, unprecedented situation.'

Taplinger's Comment Letters
New York City.

Bob Taplinger, former CBS press agent but now a free lancer, offers radio editors on daily papers a disinterested survey of trade conditions from time to time. Assuming that the radio editors outside the big centers will appreciate brief summaries of such involved and technical matters as the ASCAP-Warner performing rights issue, for example, Taplinger sends out this type of stuff.

Explanations are written in the simplest terms possible to avoid tradey tinge.

ircus Tie-in Idea
Buffalo.

Flock of five, 10 and 15-minute program ideas being readied by Herbert C. Rice, WGR-WKBW production head, to aid sales force in drive for daytime broadcasters. Rice also is preparing a kids' show calling for circus script, tentatively set for WGR early in January. Stunt is to build up the program with tickets to the circus as prizes in the spring.

keeping step

with HIS BIG BROTHER

● KEX has now been chosen by the National Broadcasting Co. to carry its entire selection of BLUE network programs. Together with its affiliate, KGW, which will continue RED network releases, KGW and KEX will, under the new set-up, broadcast NBC commercials and NBC sustaining programs from 7 a. m. to midnight—every day in the week!

Advertisers will profit in 3 ways:

1. CHOICE OF TIME
Does your advertising message *click* better at 10 a.m. or 9 p.m.? Here are two stations; one will certainly be open for your message at your favorite time.

2. VARIETY OF PROGRAMS
Do you wish to follow a symphony or a jam orchestra? Here are two stations; one will certainly have your desired type of program at the hour you wish it.

3. Complete Rate Structures
Are you a large or small advertiser? Here are two stations; both exceptional radio "buys"—yet the rates give you a wide choice of either time or service, each has its own rate structure to meet your needs.

For market data, costs and sales possibilities of using either or both of Portland's two most influential stations, write telephone or wire...

KGW • KEX

5000 Watts D.T.—1000 Watts N.T. 5000 Watts

RADIO SERVICE OF THE
OREGONIAN
PORTLAND, OREGON

The Great Newspaper of the Pacific Northwest

KGW-KEX represented by Edw. Petry & Co., New York, Chicago, Detroit, San Francisco

NEW YORK RADIO PARADE

By Nellie Revell

The Way The Sponsor Wants It

Sponsors are whimsical folk. Their moods surprise those in the know. To outsiders they seem plumb crazy. Among others the Russ Morgan orchestra, now heard via National Broadcasting, was auditioned for Lucky Strike. Fellow craftsmen doff their hats to Russ as a musician. He is noted for swell arrangements. Along with the notification that his broadcast was to serve as an audition came a request listing the songs he was to play and emphasizing that stock arrangements were to be used with every note to be played and just as written. Russ knew he'd sound bad so he cancelled the singer scheduled to air with him rather than possibly jeopardize the singer's future. Here was a master forced to audition play tunes not of his selection and from stock arrangements that are used by every jerkwater band in the country and provided no opportunity to show his ability.

Order Waits To Be Filled

Latest Lucky Strike developments. New set-up goes into the present Saturday evening spot on the 11th. This is the Carl Hoff band, Bob Simmons, Loretta Lee and stuff program. The Goodman program comes off and will be revised returning when new time is set. Time orders are in at both networks for a one hour spot any evening except Saturday. First to fill order gets the contract. Meantime Goodman is under option to Lucky for 13 weeks. When new time is set Goodman and Loretta Lee go into the second show, Loretta Lee being the only talent that will be heard on both programs.

Y.W.C.A. Vs. WMCA

Night receptionist at WMCA was very much flustered one night last week when an elderly lady exited from the elevator, approached his desk, set down her valise and asked the price of the rooms. She was a stranger in town and had asked cabby for YWCA. This happens often with cabsters who don't think. Two crates of apples, a Xmas gift for Larry Nixon, were delivered at and almost demolished by the YWCA.

NBC's School for Announcers

National Broadcasting has a training school for members of its uniformed staffs with ambitions toward becoming announcers. Each three months the head of the Service departments submits a list of those interested. These lads are put through an announcers test. Those deemed good material are sent to the school. Dan Russell, one of the staff announcers serves as prof and tutor to the lads. After plenty of learning they are permitted to handle early morning sustainers for practice. When out-of-town stations ask for announcers these lads are submitted.

Founded by Pat Kelly, chief announcer, some six months back three of the graduates are on out-of-town station staffs as announcers.

A Nest of Corporations

Cleveland B. Chase Co., originally radio producers, have expanded and formed three separate corporations to handle radio, recording, and commercial film departments. New set-up has Cleveland B. Chase Co., Inc., as radio unit. (Frank Owens, recent addition from BBDO is president with Chase holding down chairmanship of the board; Harry Hoff as secretary and Innis Osborn as v. p.) Vocafilm Corp., Inc., is the commercial film unit. Fideltone Records, Inc., is the recording unit. Chase holds positions in each corporation. Contracts with Coca-Cola, Philco, Atlas Supply Co., Sheffield Farms, American Washing Machine, National Association of Manufacturers, Lever Bros., U. S. Department of Agriculture and American Bankers Association are spread over three companies.

Additions to the staff include Carl Byoir, ex Cecil, Warwick & Cecil and original author of 'Dangerous Paradise'; Philip Kerby, ex NWAyer and The Geyer Co., and Mary Donegan a merchandising counsel in the fashion field.

Short Shots

Farley-Riley band dropped by National Broadcasting as a sustainer cause the boys signed with Rockwell-O'Keefe. They had been on National without anyone thinking of signing them to a contract...One thing the boys are thankful for is that radio gave their 'Round & Round' a swell plugging and now not only the tune but the Onyx Club has caught on. Customers wait on sidewalk for chance to get into club and spend their $$$...Sheet music and recording sales are booming...Boys have been tested by MGM...Use a p. a. system in joint (they call it that) with Mike Riley doing the m. c. and singing. Spot so crowded Mike parks the mike, a hand instrument, in his jacket pocket between tunes...Musical Footnotes program from Chicago airing over WABC goes on coast-to-coast network on the 12th:..National is readying a series of Mark Twain yarns as a new sustainer. Will do both Tom Sawyer and Huck Finn. Actors for script put on competitive auditions. One part had 29 contestants...Ed Sammis, head of magazine copy in Columbia press dept and Ernie Heyn, mag editor, sold a script titled 'Day in the Sun' to Sam H. Grisman producer of 'Tobacco Road'... Matt Crowley is new Dick Rogers and Curtiss Arnall the new lead in 'Forever Young.' Crowley was the original Rogers and Arnall was the original Red Davis, this script being renamed Forever Young for another sponsor...Harold Stern replaced Mac Pollack on Vim show at WOR... Maxine Marlow, vocalist with Phil Spitalny female orchestra program in the new Zoe Akin script.

Scrambled Notes

Music Corp of America will put a band in back of the Demarcos, ballroom dance team, spot them in a hotel and set them for radio. Deal calls for Renee Demarco to do chatter on clothes and crowd in spot while orchestra is on air...Paul Benson is new radio columnist of the Sunday Enquirer...Burns & Allen folded their NY o ce and are Coast bound leaving behind their secretary and publicist, Bettie Glenn. They are picking up their original secretary now wed and living in California...Pete Dixon writing scripts for the new Spud show at WOR...David Jeidell, formerly J. P. Muller & Co., has moved his accounts over to Charles W. Hoyt Co....Larry Harding now doing production on 'March of Time' beside announcing the Lois Long, Mark Warnow Blue Velvet, Dear Columbia and Manhattan Matinee programs at Columbia...Barnacle Bill (Roy Shelly) lost his ma last week and was off air for the week...F. C. 'Cork' O'Keefe back from California...Joey Nash back from Florida and into the Bowes Capitol Family and Russ Morgan spots...New Smith Bros. program takes Morgan's Sunday afternoon spot at National so Russ shifts to Monday evenings at 10:30 and has an additional spot coming up...Wendell Hall in town for three weeks of vaude...Graham McNamee came a cropper in the snow last week. Sprained his knee and ankle and using crutches...DuPont's 'Cavalcade of America' program on Columbia has extended its network to include the Don Lee chain on the West Coast.

Stand By

Bermuda Board of Trade and the Furness Bermuda Lines will split the wire (cable) charges for piping the Al Donahue music to National Broadcasting for their network...WMCA to air the Professional Tennis Matches from Garden Saturday on exclusive basis. Dick Fishell doing the comment...Hilda Cole added to Ronny Ames' press staff at the Fred Waring office...Frank Parker goes into vaude for next three weeks. Playing Boston, Philly and Washington with programs originating in these towns.

Warner-NBC Clash on Coast; KFWB Denied Ted Lewis Airing

Los Angeles, Jan. 7.

First open slap by a major network against Warner music affiliate came last Friday (3) when Station KFWB, owned by Warner Bros., was ordered out of the Ambassador Hotel on remote pick-up of Ted Lewis from Cocoanut Grove. Station had been using National broadcasting equipment which also takes a 30 minute nightly swing to KFI and the coast network.

Manager Gerald King of KFWB submitted to the withdrawal when Ben Frank, hotel manager, sided with NBC on the use of equipment. Chain declared it did not oppose the Warner remote but that a company rule prohibits use of its paraphernalia by others than affiliated stations. Hotel also was opposed to double setup.

John Swallow, NBC studio manager, said that the music situation had no bearing on the decision to make the Warner station use its own setup.

'Last week I told King that he would have to install his own remote layout, that the network was buying its own,' Swallow said. 'We have been renting the setup during the past 10 months KFWB has been using it. I advised King that our own equipment would be in last Friday and that he would be denied its use. Apparently, he did nothing about it.'

It was Swallow's opinion that Lewis favored the KFWB cancellation on account of Warner restrictions which made it difficult to lay out an hour of dance music. Both the network and the hotel kept such close watch over the Lewis nightly repertoire that he has been prevented from playing interpolations, as has been his style, lest he foul a Warner copyright.

Bolling Blair V. P.

Chicago, Jan. 7.

George Bolling, now vice-president of the John Blair station rep firm, becoming a stockholder in the outfit.

Bolling was formerly assistant manager of WXYZ in Detroit, quitting a year ago to take charge of the Blair office there.

Edward Shurick, Jr., for past year with Addison Lewis & Associates as radio director, has left for an advertising job with Minneapolis Honeywell Regulator Co.

Flippen's Special

Baltimore, Jan. 7.

J. C. Flippen has been signatured by Gunther's Brewery to m.c. finals of series of air amateur shows which have been held for past three months over WBAL at rate of one a week. Finals will unfurl Jan. 16 at the Auditorium, legit house of 1,500 seats.

Loew's vaudfilm Century will give ultimate winner week's date at $200, half of which salary theatre will shoulder, other half the brewery.

970 Channel Divvy Off, But Hearst May Receive Albany Small-Watter

Washington, Jan. 7.

Scheme to split up the 970 kc clear channel into four regional frequencies has been partially shelved through fear of possible Congressional repercussions and following protests about trafficking in licenses.

Original deal to add two more transmitters to this frequency, originally allotted to KJR, Seattle, and now also used by WCFL, Chicago, was put on ice when the Federal Communications Commission allowed Amon Carter, Texas publisher, to withdraw his application for a new station, on 970, at Fort Worth.

One application which figured in the four-way deal is still pending, however, and has been listed for hearing in the immediate future. Plea is that of Hearst Radio for a new station at Albany. Chain may get sanction for a low-power station in the New York capital, putting three transmitters on the frequency which, theoretically at least, is still a clear channel assigned to the Seattle station.

The original plan was for Hearst and Carter to get new stations on this frequency, with the initial occupant, KJR, receiving a compensating power boost. Plan was formally recommended to the Commish, with KJR agreeing to go along, but drew opposition from mysterious quarters which caused proponents to put the four-way split plan on ice.

Since opposition developed, Carter has acquired a new station at Wichita Falls, Tex., which he currently is trying to move to Fort Worth to expand his hold on radio facilities there.

Spot Biz Hot Start

Station representatives in New York reported last week that the new year opened with a huge spurt in national spot business. Rep contingent also predicted that the spring months would find this phase of broadcasting enjoying an increase of at least 25% over the billings which prevailed for the same period in 1935.

Among the accounts that either are being placed or already have been placed for January starting are Mennen's Shaving Cream; two nightly half hours a week; Continental Oil, half hour Sunday matinees; Fels Naphtha, 24 stations, with varying time buys; Kentucky Winners Cigarets; Gude's Pepto-Mangan; Calumet Baking Powder, Spuds, Florida Citrus Growers and Abodon Toothpowder (William R. Warner Co.).

Radio's Big Year

(Continued from page 1)

pected during the next few months to overcome the slack in revenue resulting from the switch of the Colgate-Palmolive business to CBS by the boost of the rate structure that goes into effect for a large number of major accounts Feb. 4. Actual loss of income from the rate increase proved negligible. Rate tilt comes to 20%.

NBC and Columbia set new December highs. Former's gross for its red (WEAF) and blue (WJZ) links last month was $2,893,793, which was 4.2% better than the tally for December, 1934. Past month brought CBS $1,885,977, or 12.7% over the gross for the parallel lunar period of 1934. NBC in December, '34, had a turnover in time sales of $2,776,436, while for the like month in 1933 it was $2,324,567 and for December, '33, $2,000,454. CBS in December, '34, came through with $1,674,087. In December, 1933, it was $1,372,716, and December, 1932, $1,005,229.

Washington, Jan. 7.

roadcasting industry probably will wind up 1935 with time sales $13,000,000 better than 1934 and a new all-time record, National Association of Broadcasters predicted last week.

Estimating full year figures will reach $86,000,000, compared with 1934's $73,000,000, trade association reported November income of $8,211,349 and an eleven-month total of nearly $79,000,000.

While seasonal decline brought a 2.2 percent slump from October to November, 1935, on the basis of 11 months was running 10.8 percent ahead of the previous year. The November total, although less than the prior month, was 13.6 percent better than the corresponding period of 1934.

National network business in November slumped about $500,000 below October total, to a figure of $4,533,77 , and regional webs fell off less than $5,000 to a gross of $128,715, but both national non-network and local business picked up, former reaching $1,652,680 and latter $1,896,180. Cumulative figure for the year was $78,837,579.

All categories were better than November, 1933 and 1934, with local business climbing 30 percent over November, 1934, for the greatest advance in the year and regional web volume exceeding November, 1933, by 74.3 percent, one of the greatest gains ever recorded.

Live Talent

Marked gain in the use of live talent in non-network business was registered in November, while both flesh and disc programs advanced over October. Compared to November, 1934, talent volume was up 45.4 percent with transcription business gaining only 5.3 percent, while in comparison with October figures transcription volume rose 13.7 percent and talent business jumped 18 percent.

Total expenditures for talent in the non-network field during the first 11 months of the year amounted to nearly half the aggregate gross in this branch of the business. Sponsors coughed up $15,806,630 for flesh programs in the national non-network and local categories. November talent expenditure was $1,869,100.

Elle Baker has signatured a management contract with the CBS Artists Bureau.

Salt Lake Pride Hurt by Bowes; Phone Co. Refutes Explanation

Salt Lake City, Jan. 7.

Civic pride was injured and protests were shrill and numerous when Chester Hill, Salt Lake City boy studying music on a scholarship in New York city, did not appear as previously expected on the Major Bowes Chase & anborn hour of Dec. 29. Program was dedicated to Salt Lake City, but the home town boy after auditioning Dec. 26 and being okayed by Major Bowes' secretary on Dec. 28 was cancelled at the last minute.

Exchange of telegrams between New York and Salt Lake City over the incident did not allay the resentment felt and expressed by Utahans. Grocers who had played up Chase & Sanborn coffee were among those who felt that the gong had been over-worked. New York explanation that the Utah boy was dropped because Salt Lake City telephone fagilities were inadequate to handle the voting a local candidate would elicit was denied by the Mountain States Telephone and Telegraph Company here which disavowed any act or statement along such lines. Phone company states it was prepared to handle 40,000 calls and received only 20,000 rings.

Incident was an anti-climax here. Local citizens, state and city officials, the Chamber of Commerce, had united in whooping up for Major Bowes in anticipation of the salute to Salt Lake City. A mining company sent him a copper gong as a souvenir. Then when the unexplained (satisfactorily) story of young Hill's experience was told around town a wave of resentment was evident.

Major Bowes New York office's view of the Salt Lake City incident is that it was due to the phone company, despite the company's denials. Office reiterates that J. Walter Thompson (Chase & Sanborn's agency) was informed by the telephone people that facilities would not be adequate if Hill was shoved in, and that an arrangement was made on this basis.

Hill was subsequently withheld from the Dec. 29th stanza, getting an appearance last Sunday (5) instead.

Vanderbilt Sponsored

Cornelius Vanderbilt, Jr., begins airing over WEAF on Jan. 12 under sponsorship of Martinson's Coffee. He's to give first-hand slants on the personalities of the week he's met, also inside dope on social and diplomatic affairs he's attended.

Series, which will be a local broadcast only, is scheduled for 1:30 p. m. EST. Jesse Butcher is handling Vanderbilt.

Albert, Frank, Guenther, agency is handling.

Chain Income from Time Sales

NBC

	1935	1934	1933	1932
January	$2,895,037	$2,391,667	$1,869,885	$2,635,447
February	2,758,319	2,211,637	1,742,784	2,571,609
March	3,025,308	2,507,890	1,997,463	2,864,783
April	2,682,143	2,373,890	1,690,177	2,649,892
May	2,655,211	2,475,173	1,662,887	2,305,448
June	2,330,845	2,177,357	1,512,139	2,081,466
July	2,021,366	1,864,420	1,370,993	1,825,433
August	2,163,317	1,735,555	1,407,843	1,745,338
September	2,779,557	1,860,166	1,555,606	1,807,792
October	2,655,100	2,775,431	2,130,046	2,063,273
November	2,541,321	2,633,494	2,188,342	1,953,953
December	2,893,793	2,776,436	2,324,567	2,000,454
	$31,11[illegible]	$27,833,616	$21,452,7[illegible]	$,504,891

CBS

	1935	1934		1932
January	$1,768,949	$1,405,948		$1,348,842
February	1,654,461	1,387,323		1,319,414
March	1,829,553	1,524,904		1,436,050
April	1,615,359	1,371,601		1,354,592
May	1,257,455	,256,887		1,326,994
June	1,066,729	925,939		915,830
July	910,470	620,290		591,133
August	879,019	513,315		540,343
September	1,056,900	700,491		685,156
October	1,930,512	1,752,601		972,358
November	1,722,390	1,682,959		1,105,895
December	1,885,977	1,674,087		1,005,229
Total	$17,637,804	$14,425,845	$10,063,566	$12,601,885

MUTUAL

tal $697,821,

TONY WONS Returns to WLS

After six years, in which his name and voice have become as familiar to listeners throughout the nation as they once were to WLS listeners alone, Tony Wons returns to the station on which his radio career began—WLS. He is heard on an all-star program featuring:

TONY WONS

Radi ' Best Loved Philosopher

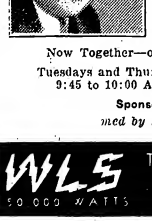
He starred with Morton Downey in the CBS Camel program, and in the NBC Johnson Wax show, "House by the Side of the Road." Famous for his annual, always new edition of "Tony's Scrapbook." Loved by listeners everywhere.

HENRY BURR

Dean of Ballad Singers

Often called "America's favorite singer of songs that touch the heart." One of his phonograph recordings alone sold over 3,000,000 copies. He brought back his thousands of old friends, gained countless new friends on WLS, and on the National Barn Dance (NBC), originating on WLS.

RALPH EMERSON



Master Showman at the Organ

Identified with mid-west radio nd WLS broadcasting's pioneer day. More than an organist—a beloved personality and showman. Associated with Tony Wons in his earlier WLS successes.

Now Together—on WLS—In a Great 3-Star Progra

Tuesdays and Thursdays 9:45 to 10:00 A.M.

Sundays 10:15 to 10:30 A.M.

Sponsored by ALKA-SELTZER

med by the Thousands of Loyal WLS Listeners

WLS 50 000 WATTS THE PRAIRIE FARMER STATION

Soprano of Radio City Music Hall

VIOLA PHILO

WJZ

with "RADIO CITY MUSIC HALL ON THE AIR" EVERY SUNDAY 12:30-1:30 P.M.

Sole Direction Herman Bernie 1619 Broadway New York City

GRACIE BARRIE

"GEORGE WHITE'S SCANDALS"

Sole Direction, HERMAN BERNIE, 1619 Broadway, New York

LEON BELASCO

And His ORCHESTRA

HELD OVER CHEZ PAREE, CHICAGO

WEAF — TUES., WED., FRI. 12 to 12:30 A.M.

Dir., Music Corp. of America Pr. Mgr., HERMAN BERNIE

"LITTLE" JACKIE HELLER

The Ole Maestro's Radio Sensation

NBC NETWORKS

Mon., Tues., Wed., Fri. and Sat.

PLAYING DE LUXE THEATRES

Direction HERMAN BERNIE, in association with NBC Artist Bureau

• CHARLES • DRURY

And His ORCHESTRA

MUSICAL DIRECTOR and Conducting

"At Home Abroad"

WINTER GARDEN NEW YORK CITY

PHIL BAKER

Gulf Refining Company

7:30-8 P.M. EST

WABC

Direction A. & S. Lyons

EMERSON GILL AND HIS ORCHESTRA

ENROUTE

MCA Direction

Here and There

Judson College is taking a hook-up of five and six Mississippi and Alabama stations from time to time. Stations getting programs originating in Marion are WAPI, WBRC, Birmingham; WSFA, Montgomery; WALA, Mobile; WJBY, Gadsden, and WCOC, Meridian, Miss.

Joe Petranka joins staff of WSFA, Montgomery, Ala., as announcer.

William LeGrand, part owner of the Montgomery radio station, is now connected with the Alabama Tax Commission.

James Wallace, chief engineer of KVI (CBS), Tacoma, was recently elected secretary-treasurer of the Tacoma Engineers club.

E. M. Doernbecher, president and general manager of KVI (CBS), Tacoma, who has been ill, is able to get around with the aid of a cane.

H. R. Seaman, heretofore on the sales staff of WOWO, Fort Wayne, appointed sales manager of WHIO, Dayton.

Douglas A. MacKinnon, former radio rep for Columbia Concerts Corp., has replaced Charles Seebeck as announcer for W2XR, New York.

Dr. Kurt Haesseler heard daily over WMCA, New York, with 'Household Hints,' has been extended for 26 additional weeks.

Alice Sheldon, contralto blues singer over WXYZ and Michigan web. She hails from WSPD, Toledo.

Kenneth McCaleb, managing editor of the New York Sunday Mirror, has re-titled his new show on WNEW 'Round the World in N. Y.' It supplants Jack Lait's Mirror Flashes which has moved over to WINS.

Lambdin Kay, manager, and Ernie Rogers, p.a. of station WSB, Atlanta, raised $5,000 for a Christmas charity and had a baby named after them. New baby boy is Ernest Lambdin Peacock.

Dave Drummond for many years a member of the KGW-KEX, Portland Oregon, writing staff joined NBC in San Francisco December 15. Drummond's new position will be that of dramatic writer and producer.

Bob Hotz back in Chi after a swing around the east lining up baseball stations for Blackett-Sample-Hummert and General Mills.

L. H. Iverson of Spot roadcasting is on the road touring various towns.

Happy and Harry, harmony team, joining WMT, Cedar Rapids, after a run at KHJ, Los Angeles.

Flu taking its toll at WGST, Atlanta, with W. H. Somerville, manager; Mrs. Lola Williams, staff pianist; Green Adair, salesman; Sparky Honnell, operator; and Francis Miller, vocalist, on the sick list.

Sam Pickard, CBS v.p. in charge of stations relations, spending holidays with his parents in Atlanta.

Bob Kietler added to transmitter staff of KTUL, Tulsa, and Charles Shaeffer transferred to studio engineering staff.

Lee Little, for past two years announcer at KMOX, St. Louis, departs Jan. 1 to join announcer's staff at WJSV, Washington, D. C.

'Pappy' Cheshire and Tiny Renier, production chief of KMOX, St. Louis, promoting New Year's dance with music by Al Roth's ork.

Del ing, KMOX, St. Louis, announcer, tagged asst. chief spieler under France Laux.

Bob Wilbur, WCAX, Burlington, chief announcer, home to New York for the holidays.

John Shepard, 3rd, Yankee Network chief, leaves for Florida Jan. 2. He figures on staying there a month.

Dick Borel and Frank Fenton, gen. mgr. and commercial mgr., respectively, of WBNS, Columbus, flew into New York last Friday (27) to keep in direct touch with the ASCAP and Warner ros. music licensing negotiations.

Haskell Bloomberg, sales manager of WLLH, Yankee web affiliate, Lowell left for a 10-day pleasure cruise to the West Indies on the S. S. Iroquois.

George Storer, CKLW, Windsor, pres., back from European jaunt.

Jack Hylton's musickers booked for Grand Rapids, Buffalo, and at

(Continued on page 53)

A Bowes Amateur

Detroit, Jan. 7.

Jack Baker, who broadcast on Major Bowes' amateur program last Sunday night (5), is a WXYZ tenor, and formerly did a regular program for the Kroger Baking Co. over WJBK under the tag of Jimmy O'Day. George Trendle, Michigan Network prez, sent Baker to New York, and has asked Bowes to include Baker in unit No. 4, which is coming to the Trendle-operated Michigan this Friday (10).

WXYZ is now trying to keep Baker in Detroit at the Michigan and over the station as opposition to Frankie Connor, who is at the Fox and over CKLW.

$25,000 A MONTH TO ADVERTISE ON TELE-FLASH

Tele-Flash, the loudspeaker system for announcement of sports events, stock prices and news bulletins during the day, is asking $25,000 a month from advertisers who are being solicited. Accounts whose wares would find the biggest potential public in barrooms, where most of the Tele-Flash instruments are located, are being contacted largely.

For the $25,000 monthly, Tele-Flash will mention an advertiser's product several times each day, depending on length of the spiel. It's a new kind of opposition for radio.

In the past six months or so, Tele-Flash has over-ridden in popularity the news ticker service which most cafes and taverns formerly had. While the price is $25,000 now to a commercial account for advertising purposes, in the summer months when there is baseball and more racing to attract listeners, the figure may be higher. Much will depend at that time, also, on the number of Tele-Flash receivers installed, there being some tendency at present to throw the instrument out because in some instances it has attracted hangers-on, largely horse players listening to race results, who don't buy drinks or food. In other places, however, owners are maintaining their Tele-Fash for regular customers but sternly discouraging those who don't come to patronize the bar or kitchen.

Tele-Flash is controlled by the Annenberg brothers who publish racing magazines and scratch sheets.

reesman's Narrow Miss

Cincinnati, Jan. 7.

Escaping with slight injuries in an auto mishap at Athens, Tenn., while returning from the International Radio Party in Havana, Cuba, and a brief holiday in Florida, Elmer H. Dressman has resumed his chores as publicity director of WCKY. Accident occurred when a machine skidded on an icy highway and somersaulted the Dressman car into a ditch.

Dressman's auto was damaged severely, but he and his male companion suffered only minor cuts and hurts. They finished the trip by train.

WDAE, Tampa's New Tower

Tampa, Jan. 7.

WDAE, owned by the Tampa Daily Times, starting construction on a 230 ft. Truscon Vertical Radiator Antenna. Will be finished middle of this month at a cost of $4,000.

Paper describes the construction job as the first item on an 'extensive improvement program' for 1936.

Girl Singer Dies as Radio Debut Is Set

Detroit, Jan. 7.

After four years of study and work to get a chance on the radio, Alma Tracy, 16, singer, died last week a few minutes before she was scheduled to make her debut on the 'Happy Hour' program over WMBC. She was dressed and ready to start for the studio Tuesday morning (31) when her mother left the house for her job.

Six hours later the girl's father, Robert Tracy, entered the apartment to find his daughter on the floor, dead. Cyanide fumes from apartment below, which was being fumigated by janitor, had seeped through and apparently killed girl singer a few minutes after her mother had left.

Louise Raymond at WLW

Cincinnati, Jan. 7.

Louise Raymond, indigo warbler, lately with Art Kassel's ork, has joined staff of WLW. Her first assignment with the Crosley 500,000 watter is on new series of Sunday afternoon programs sponsored by Olsen Rug Co., of Chicago. Series began this week. Musical background by 11-piece string combo directed by Bert Neely. Commercial chats by Bert Neely. All talent on Crosley payroll.

WLW carries the program from 4:45 to 5 p.m. It is repeated 45 minutes later for piping to WOR, Eastern Mutual web affiliate of WLW.

Account handled by Presba, Fellers & Presba agency, Chicago.

Roosters Bring News

Atlanta, Jan. 7.

Listeners within the radius of Atlanta's three stations are getting their news early these days. WSB, Atlanta, has resumed its 15-minute broadcast, starting at 7:15 a. m., while WGST, Atlanta, goes on the air with its first news broadcast at 7:55 a. m. WATL goes on hourly on the hour, the first news being introduced on Charlie Smithgal's program, starting at 7 a. m.

WSB broadcasts are from the reports of the Associated Press, while WGST uses International News Service, taking the service exclusively. WATL uses Trans-Radio.

Wilson Tunes 'Er Up

Cincinnati, Jan. 7.

L. B. Wilson, prez of WCKY, is just back from prolonged holiday in Florida. New 350-foot vertical radiator of his station's transmitter plant, will be started in operation the latter part of the week.

According to engineers, the improvement will mean a 34 per cent gain in signal strength, equivalent to an 80 per cent boost in power. Antenna is on a hill on Kentucky side of Ohio River, opposite western end of Cincy.

Wine as Prize

Atlanta, Jan. 7.

Poets who like wine are having their days. Started recently over WGST, Atlanta, a series sponsored by the makers of Virginia Dare wine, offers a quart of Vino daily to the writer of the best limerick. Limerick must mention product.

Program heard daily, features short talk on wine, when to eat, etc.

KTUL's Renewal %

Tulsa, Jan. 7.

Station KTUL will throw a birthday dinner for sponsors and station staff Jan. 22 to mark its second birthday.

W. C. Gillespie, KTUL head man, is chortling over a 95% renewal record achieved on the second calendar circuit.

Hoff on Lucky Strikes

Carl Hoff takes over this Saturday (11) the three weeks remaining on Al Goodman's contract with Lucky Strike.

Hoff has also a contract that will keep him on the program for an additional 13 weeks.

Katherine Bach ● WGR

Buffalo, Jan. 7.

Nurse Collins, new WGR program at 11:55 a. m. daily, has Katherine Bach talking on health subjects. She is sister-in-law of Alfred H. Kirchhofer, m.c. of the Buffalo Evening News and boss of paper-owned WBEN, rival station.

Miss Bach formerly was a member of WBEN staff.

VIRGINIA REA

on Chevrolet

SATURDAYS, 9 P.M., WEAF COAST-TO-COAST

Address: Stroudsburg, Pa.

Phone: Sayloreburg, Pa., 224

RICO MARCELLI

And His Orchestra

Second Year With Johnson Wax Program

RAY NOBLE AND HIS ORCHESTRA

Rainbow Room Radio City New York

WABC 9:30 P.M. EST Wednesdays COCA-COLA

EXCLUSIVE MANAGEMENT ROCKWELL-O'KEEFE INC. WILLIAM MORRIS AGENCY

AL DONAHUE AND HIS ORCHESTRA

Bermudiana Bermuda NBC

Decca Records

EXCLUSIVE MANAGEMENT ROCKWELL-O'KEEFE INC.

Victor Young AND HIS ORCHESTRA

SHELL OIL

SATURDAYS WEAF

9:30-10:30 P.M. EST

EXCLUSIVE MANAGEMENT ROCKWELL-O'KEEFE INC.

BENAY VENUTA

EVERY TUESDAY, 9 P.M., EST—WABC And Entire Columbia Network

Now Appearing in "Anything Goes" Erlanger, Chicago—Indefinitely

Management CBS Artists Bureau Personal Management JULES ALBERTI, 515 Madison Ave. New York City

ALEX HYDE

musical director

WHN new york

Radio Chatter

ntinued from page 40)

has completed his 300th performance in 'The Wandering Jew.'

Grand Rapids police are testing a new two-way radio transmitter.

Alice Sheldon, contralto blues singer, comes from WSPD, Toledo, for new program over WXYZ and state web.

'Three Keys,' men's trio, formerly heard over Michigan web, visting in Detroit and Grand Rapids this week. They're now heard over WGR, Buffalo.

Billy Repaid, formerly of WJR, Detroit, is conducting dinner-hour music over WJBC as well as newscasting.

Benny Kyte's WXYZ ork feature attracting at U. of Detroit alumni jamboree last week. Ork and virtually all talent of station presented special two-hour entertainment at Mayburn Sanitarium, Northville, Mich., last week.

Dot Mason, of WWJ, warbling with Del Delbridge's band which followed Emerson Gill into Webster Hall last week.

'Inquiring Reporters,' John Ocles and Duncan Moore, back on air via WJR after year's absence.

Weekly discussions of state governmental affairs began this week over WKAR, Michigan State College station in Lansing.

Sybil Krieghoff, WJBK's p. d., sojourned in Charlevoix during holidays.

CKLW, Windsor-Detroit, now producing 26 hours of local programs weekly, slightly more than when station was CBS outlet.

Mary Coughlin, songstress at WJBK, recovering from severe throat trouble. Expected back soon.

Bill Engelmann, Chicago Opera singer, visits mother in Detroit.

Larry Teal, of WJR, has been appointed head of new saxophone dept. of Chautauqua School, Chautauqua, N. Y.

Walter Hoffman, WWJ engineer, celebrating his 16th year with station.

Second of its kind in Michigan, the Monroe police department has installed a two-way radio system with town's two scout cars and station equipped for inter-communication.

Kentucky

George Patterson, program director of WAVE, recently said 'I do' and is spending honeymoon in Jacksonville, Fla.

New member of WAVE's announcing staff is Leslie Shively, a University of Louisville graduate. Shively received appointment after receiving highest number of votes in audience poll.

Sanders Sisters, minus Lois, back on WHAS for sustaining periods.

Leland Beck, a pianist, has been engaged as announcer by WHAS.

Alan Anthony, for the past two years ace announcer for WHAS, has resigned and moved to Chicago.

WAVE airing new children's amateur hour each Sunday afternoon, sponsored by local child's wear shop. Applicants must be under 16 years of age.

Iowa

'Happy Chappies' from Los Angeles on KSO. Doing their 'Stump Me' program of popular tunes of the past and the present. Nat Vincent and Fred Howard are the chappies.

First Methodist Church at Marshalltown, Iowa, where Alberta Antle is a member of the choir, installed a radio to listen to Maj. Bowes' program and vote for Alberta—but Alberta didn't win.

'Hunky and Dory' now with the Iowa Barndance Frolic.

'Gene and Glenn' on WHO and 'Christmas Road' on KRNT were stiff competition on Christmas funds and merchandise.

Clair Wiedner has a new response angle on his 'Scrapbook' program. He agrees to fill one complete page of any scrapbook submitted by a listener and autograph it.

Walter Preston, chief of IBS, and family, spent Christmas in the old home town—Chicago. Hank Richards, program director, KRNT, and family, ditto.

After a lapse of several months, KSO, Des Moines, resumes 'Nickel in the Slot' program of old-fashioned player piano melodies, with Dr. Toscanini Tipple, maestro of the keyboard, presiding.

Orville Foster resumes his Music Memory contest program on KSO.

KSO has a new program for 10:10 Monday nights. Ten questions on current topics asked and prizes awarded the first to answer the list correctly.

Dick Teela and Gwynneth Neal, or High and Low, starting another program on KSO, Des Moines.

Hiram Hilsby is starting a new program for Sears, Roebuck & Co. at 8 o'clock every weekday morning, called 'Ma, Pa and Me,' with Hiram giving the gals helpful household hints from the entertainment angle.

Faye Martin, in radio in New York City, spent Christmas with her family at Waterloo, Iowa.

Christmas charity response this year was swell. Gene and Glenn (Jake and Lena) tied up with 50 organizations to bring in $6,300 cash donations and between $5,000 and $7,000 in merchandise, while Iowa Broadcasting System's stations KSO and KRNT got $12,800 cash and merchandise donations on their 'Christmas Road' programs.

Saskatchewan

CJGX, Yorkton, operated from Winnipeg, Man., by Winnipeg Grain Exchange, broadcasting regularly now on 1,000 watts day, 500 night Tests finished last week.

CKCK, Regina, not carrying Canadian Radio Commission broadcast Christmas Day. Sold same two hours in aft. to Army and Navy departmental stores for 'barnyard' program directed by Bill Schultz.

CJRM carrying CRC's show and also originating some of it. Cyril Hampshire directing 25-voice choir in bits totaling five minutes on entire two-hour show.

CJRM introducing daily afternoon feature for Regina Steam Laundry and Regina Book Store. Bert Smith, organist; Sheila Stewart, pianist.

Singing Jeweller program and kids' choir directed by Mrs. Eric Hewlett on his noon-hour show Saturday at CHWC.

CFQC, Saskatoon, complaining XERA, Mexico, cutting in on its 840-channel. Same complaint also voiced by CRCT, Toronto.

Newscasts running wild on Regina, Sask., stations. CJRM stated using Trans-Radio in one 15-minute prog and news flashes all day for Texaco. Canadian press lifted ban recently so CKCK, Regina Leader-Post newspaper-owned station, announced Al Smith in four 10-minute newscasts daily. CHWC, with working arrangement with Regina Daily Star, now using Canadian Press news under Star sponsorship at noon hour in addition to regular morning 15-minute newscast by Jack Kemp.

Minnesota

Rolf Ylvisaker, best linguist in these parts, leaving WCCO and off to Gotham on spec.

Ramona Gerhard, WCCO staff organist, guest pianist for the Duluth Symphony orchestra Monday (6).

Wynthrop Orr, formerly with WLS, now in charge of all live talent show production on WCCO.

Buddy and Ginger, socko juve stint, renews on WCCO for another 13 weeks beginning Monday (6).

New directional wave system, which will eliminate necessity for direct telephone wires, installed at KROC, Rochester 100-watter, by Lester Carr, KSTP chief engineer. KROC, which is an NBC KSTP subsid, now able to pick up, sans A. T. & T. costs, programs from its papa for rebroadcast.

Thomas Dunning (Uncle Tom) Rishworth, KSTP's educational director, has delivered 13 addresses so far this month before everything from P-T-A units to luncheon clubs and civic groups.

Ted Hediger, WCCO ace announcer, all set for wedding bells late in January, with Ramona Gerhard, station organist, playing the mooch as he says, 'I do.'

WCCO installing a 50-watt ultra high frequency transmitter in its Nicollet hotel studios. Will be operated under call W9XHW. New transmitter will supply power to a vertical mast 62 feet high erected on the hotel roof. Actual radiator consists of a duraluminum tube 22 feet, 2 inches long, mounted on top of a 40-foot 4x4 section guyed on the roof.

New power room, with two new racks, has been installed at KSTP during course of remodeling station's St. Paul studios.

North Carolina

Charlotte office of RCA-Victor launched three 15-minute live-talent hillbilly programs a week on WBT to exploit new radio. Dick Hartman and Tennessee Ramblers used.

Two recent contracts add eight hours weekly to WBT, Charlotte, broadcasting time. They are Standard Oil, with two hours a week split into four news periods a day, and Drug Trade Products, with a full hour a day six days a week.

WWNC, Asheville, using a Santa Claus spot for children as picked up from station 'XMAS.' Reading letters from kids. Daily at 6:20 o'clock.

Rio Grande Rangers on WBT, Charlotte, daily for Maxwell Brothers-furniture stores of the Carolinas and Georgia.

Staff men at WSOC, Charlotte, can't keep out of Studio B these days. Large assortment of sound and mechanical toys stored there for daily Santa broadcasts and the announcers are found any time down on hands and knees with the trains and what not. Manager Earl Gluck is thinking of a general order against playing with toys while on or off duty at the studios.

John Ward, remote control operator for WSOC, Charlotte, had the innards of his remote set fall out on the floor after he had set up at the municipal armory-auditorium the other day for a Ford show. He gather up the parts, held them together throughout the broadcast by almost standing on his head and kept his perfect record on remote work intact.

Dick Richardson, latest addition to announcing staff of WSOC, Charlotte, is native of Boston with radio experience in Texas.

Ron Jenkins, announcer for WBT and later program director for WSOC, both Charlotte stations, has been conducting CBS programs from Miami.

Both Hod Williams and Dave Burnsides and their orchestras have established permanent headquarters at Charlotte and are playing exclusively over WBT. They appear alternately on the new Columbia net that originates from WBT for 16 southern stations.

Paul Norris, program director for WSOC, Charlotte, is an excellent photographer, and has been having fun of late snapping staff members at unwelcome and unexpected moments and then embarrassing them by putting the prints on display—in enlarged form—behind a locked display case.

Hal Kemp, Charlotte's gift to jazz, received quite a plug the other day when the Phil Baker show, on which he appears, touched Charlotte on an imaginary tour of the United States.

Connecticut

WELI, New Haven's new 500-watt daytimer, has applied to the Federal communications commish for full-time operation.

Irving Friedberg, formerly announcer at WICC, Bridgeport, and now in dance marathon biz, visiting the landtsleute.

Clyde McCoy one-nited Sunday at Ritz ballroom, Bridgeport. Leo Reisman in next week.

Connecticut has own CBS—Connecticut Broadcasting System, WNBC of New Britain and WELI of New Haven.

Voice of Youth, inspirational chatter, back at WICC, Bridgeport, after Western jaunt.

Bridgeport Times-Star getting plenty of WICC time to build Christmas toy campaign. Fred Thoms, radio ed, doing Santy.

National Aeronautic Association campaigning to educate Connecticut dialists to flying via series at WICC, Bridgeport; New Haven, and WDRC, Hartford. Leonard S. Horner talks on aviation progress at WICC and Joseph E. Loewe, Jr., at WDRC.

'Radio Recipes,' compilation of favorite holiday foods of studio broadcasters, presented by Florence Ballou, WICC women's specialist, as service portion of Shoppers Exchange announcements frame.

Connecticut amateur radio convention skedded in April in Bridgeport in connection with city's centennial celebration. About 1,000 New England hams are expected.

Suburban Connecticut public schools working with WICC, Bridgeport and New Haven, on series of dramatic offerings presented by English and drama classes two afternoons a week starting Jan. 16. Joseph B. Egan, Massachusetts educator, directing programs, prepared by pupils of New Haven, East Haven, Milford, Derby, Shelton, Seymour and Madison schools. WICC looks on series as combination of educational material and entertainment.

Otto Thurn Bavarians, who have played for the NBC net from WHAM, Rochester, and at Pittsford Inn for the last two years, have gone to Cleveland.

George Bailey, 'Uncle Josh' on KSTP's Uncle Josh Cornhuskers, died Dec. 21. Was 55 years old and had been with station since its beginning.

Illinois

Niles Trammel visiting the ol homestead in Gawgia.

Mark Vance adding three more radio names to his list of publicity clients.

Hank Christal, frau and child guesting with the Ed Voynows on their trip to the Kansas City homestead.

Quin Ryan has a new wire-haired terrier named Mister Ryan.

Johnson Sisters, Bennett and Victor setting a WGN commercial.

Jo Mahoney ready to take the plunge.

H. L. Schillingiaw continues as general manager of KFI-KECA, Los Angeles, with passing of Arthur Kales, who held post for 13 years.

AL GOODMAN
is ORCHESTRA
PALMOLIVE BEAUTY BOX
EVERY SAT.—WABC
8 P. M. EST
Columbia Network
Coast-to-Coast
●
4 STAR RATING
FOR SOLID YEAR

ART Kassel
AND HIS
KASSELS IN THE AIR
ORCHESTRA
●
ADDRESS—32 W. RANDOLPH ST.
CHICAGO, ILL.

ODETTE
MYRTIL
FOR
BOURJOIS'
"Evening in Paris"
MONDAY EVENINGS
8:30 P.M., E.S.T.
WJZ-NBC

WALTER
TETLEY
Broadcasting with
HELEN HAYES
"THE SHOW BOAT"
FRED ALLEN
"BUCK ROGERS"
"BOBBY BENSON"
PALMOLIVE
GUY LOMBARDO
AMERICAN SCHOOL OF THE AIR
CBS—NBC

ALEXANDER
GRAY
METROPOLITAN MUSICAL BUREAU
113 W. 57th St. New York

THE VIRGINIANS
Radio's Best All-Around Colored Quartet
Management
MARY L. SHANK
WLW, CINCINNATI
TUESDAY, 10:30 A.M., EST
THURSDAY, 10:30 A.M., EST
SATURDAY, 10:00 A.M., EST

NOW IS THE TIME
TO SELL
FLORIDA
MIAMI—Anticipates 2 Million visitors this season.
WQAM—Is THE MIAMI Station.
JACKSONVILLE—Receiving 146 Million. New Florida Waterway.
WJAX—Largest Jacksonville Station.
TAMPA—Receiving Over 100 Million from Agricultural Produce.
WFLA—Outstanding station of Tampa.
You Can
Furgason and Aston, Inc.
221 No. La Salle
CHICAGO
—
10 Stephenson Bldg.
DETROIT

CORINNA MURA
Singer of Spanish Songs
and
Guitarist extraordinaire
On the Air—WOR
Monday Nights 8:30-9
Friday Nights
WJZ, 10:30-11
"Other America"
●
Management
WOR ARTISTS' BUREAU

CHARLES PREVIN
REALSILK'S
MUSICAL DIRECTOR
SECOND YEAR
NBC, Sundays 8 P.M., CST

Radio's Ambassador of Rhythm
BOB HOWARD
On the Air
Nightly Over WHN at 11 P. M.
Smashing Hit at ROXY, New York
This Week (Jan. 2)
Personal Management
Edward Riley

YOUR OLD FRIENDS ARE BACK
'THE O'NEILLS'
NOW RADIO'S MOST POPULAR
FAMILY BRINGS YOU MORE
LAUGHTER TEARS AND HEART-THROBS
Presented by Ivory Soap · 99 44/100% pure
LISTEN 3:45-4:00 P. M.—E. S. T. WEAF
NBC Network—Coast-to-Coast
IN . . . Every Mon., Tues., Wed., Thurs., Fri.
Mgt. Ed. Wolf, 1450 B'way, N.Y.C.—Dir. Blackman Advertising, Inc.

Foreign Writers' 10% of U.S. Air Plugs In '34; Ray Noble Leader with 21,393

Foreign writers received 10.7% of the plugs on the air which the American Society of Composers, Authors and Publishers checked for 1934. Of this foreign music played on U. S. radio in that year, 4.8% represented British writers, 3.2% French writers and 1.2% Austrian composer.

Other countries included in the survey made of 7,993,969 performances by the Society were Argentine, Brazil, Denmar Italy, Germany, Holland, Hungary, Poland, Jugoslavia, Sweden and Norway. Of all the foreign writers Ray Noble, as a member of the British Performing Rights Society, topped the list with 21,393 plugs. Noel Coward, also a BPRS member, followed with 15,828.

In the Austrian group Franz Lehar led the tabulation with 9,977 plugs, while Johann Strauss came second with 3,303 performances, Claude Achille Debussy was No. 1 man among the French composers, accounting for 10,649 performances.

Writers who received the largest number of points, by country, were:

Franz Lehar	9,077
Johann Strauss	3,308
Emmerich Kalman	4,084
Edward Poldini	1,130
Robert Stolz	1,047
Franz Steininger	2,358
Oskar Straus	2,565
Karl Goldmark	275
Leo Fall	65
Richard Heyman Werner	4,154
Robert Katscher	1,257
Fritz Lohner	1,775
BRAZIL	
J. Brito	258
DENMARK	
Jacob Gade	0
Ray Noble	21,303
Noel Coward	15,828
Reginald Connelly	3,480
Jimmy Campbell	8,420
Douglas Furber	4,222
Albert W. Ketelbey	4,308
Sherman Myers	034
Demond Carter	624
Reginald C. Forsyt	4,454
Erell Reaves	612
Claude N. Hul rt	4,404
Haydn Wood	3,902
Harry and Max Nesbitt	4,214
George Posford	430
Sir Edward German	1,706
Edward Pola	8,643
Cyril Scott	2,584
Noel Gay	6,235
Fred E. Weatherly	8,431
Sir Arthur Sullivan	495
Bruce Slovier	2,180
Sir Edward Elgar	2,325
Maurice Beresford	4,839
FRANCE	
laude Achille Debussy	10,640
ierre Tschaikowsky*	4,257
* Note—Many Russian composers belong to the French Society because there is no Performing Rights Society in Russia.	
Jules Emile Massanet	3,828
Nicholas Rimsky-Korsakoff	2,851
Maurice Ravel	2,454
Ignace Paderewski	330
Jacques Auguste Offenbach	789
Maurice Moszkowski	1,096
Modeste Moussorgsky	482
Hector Berlioz	208
Ivan Caryll	2,131
Cecile Chaminade	1,387
Gustave Charpentier	283
Jean Alexandre Delettre	2,366
Leo Delibes	1,032
Gaetano Donizetti	342
Cesar Auguste Franck	329
Alexandre Glazounow	431
Charles Francois Gounod	2,875
Lenoir	4,075
Paul Carl Lincke	4,050
Giacomo Meyerbeer	369
Andre Charles Messager	433
Mirellle	350
Sanchez Jose Padilla	1,490
Gioacchino Rossini	070
Camille Saint Saens	2,483
Pablo Sarasate	288
Alexandre Scriabine	180
Frederick Smetana	367
Igor Strawinsky	175
Franz von Suppe	902
Joaquin Valverde	1,658
GERMANY	
Edard Grieg (including credits from Norwegian Society)	3,882
Richard Strause	1,840
Leon Jessel	1,608
Guiseppe Becce	1,505
Jean Sibelius	976
Carl Bohm	913
J--n Gilbert	88
Ernst H. Schelling	13
Kurt Schindler	130
Viktor Jacobi	1,889
ITALY	
Guiseppe Verdi	1,937
Ruggero Leoncavallo	882
Pietro Mascagni	855
Riccardo Drigo	1,089
Alfred Antonini	201
Enrico Toselli	1,138
Giacomo Puccini	2,836
Alfredo Silvestri	1,111
Francesco P. Tosti	1,018
NORWAY	
Johann Svendsen	258
Johen Halvorsen	103
Edvard Grieg (credited since transfer from German Society)	915
ROUMANIA	
Bela Bartok	175
SWEDEN	
Armas Jarnfeldt	332
Bert Carsten	351
SWITZERLAND	
Carl Friedemann	250

Robbins Scores Again

Hollywood, Jan. 7.

George Marion, Jr., is readying the libretto for a musical written around Jack Robbins' title suggestion, 'Smooth Sailing.'

Fourth Robbins title to be accepted for film or stager.

Denardo Gets Job

Charlotte, N. C., Jan. 7.

Joseph Denardo, of Asheville, has been named permanent rector of th North Carolin Sy or-chestra by hilip Schwartz, assistant state director of the PWA. Denardo has been serving as temporary director since Lamar Stringfield, organizer of the group, resigned.

Officials decided to continue the orchestra as one unit and not to split it up into several local ones as had been suggested. It was also said that the headquarters of the orchestra will be at Winston-Salem, for the time being, G. O. Shepherd, of Asheville, will continue as business manager. The group is made of unemployed musicians. They are paid $18 a week as a federal relief project.

PUBLISHERS O.O. LOWE PROPOSAL

Group of major publishers met with John G. Paine, chairman of the Music Publishers Protective Association, yesterday (Tuesday) to discuss the request made by C. St. John Lowe, head of Canadian Music Sales, that he be permitted to publish their tunes in the Dominion. Lowe, who has an exclusive servicing tieup with the Woolworth stores in Canada, wants the publishing privilege so that he may be able to sell the sheet music to Woolworth counters at 16½c. and the syndicate can retail it for 25c.

Publishers that Lowe has approached may counter his proposition by doing their own printing in Canada and setting up a co-operative shipping office in Toronto. Under the plan which these publishers are considering they will be able to save themselves 4c. on each copy, with this differential accounting for the duty, expressage and tax applied to music now shipped across the border from this country.

Associated with Lowe in the hookup with Woolworth's Canadian stores is Paul Schwartz, brother of Arthur Schwartz, the writer. Pair originally induced Woolworth to let them experiment with the sale of reprints and song folios over the chain's counters. The project quickly spread from 50 to over 100 stores with substantial success. Lowe and Schwartz figure that they can be equally successful in the sale of copyrighted music through these same outlets if it can be retailed at a quarter.

HYLTON'S CHI DANCERY

Chicago, Jan. 7.

Jack Hylton's orchestra opens at the Drake hotel here Jan. 24.

Succeeds Horace Heldt.

Swing It

Postscript on the 'Swing It' story by Abel Green in last week's VARIETY is the commentary that after reading the definitions of swing as expressed by sundry swing exponents, no one has yet been able to define it.

INNS PULL RADIO PROTESTING ASCAP TAX

Montgomery, Ala., June 7.

Montgomery hotel men have entered into a pact to discontinue the operation of radio in their rooms as part of concerted resistance to fee requirements of the American Society of Composers, Authors and Publishers. Through placards placed in the rooms, the hotel men are asking the guests to use their 'influence' with their congressmen to secure passage of the Duffy Copyright bill.

Placard states that the exorbitant fees asked by ASCAP has made it necessary to discontinue the operation of room radios and that this situation will continue unless the Duffy measure now pending is passed.

Then There Were 4

Charlotte, N. C., Jan.

John Scott Trotter, Jr., pianist and arranger for Hal Kemp—both of whom are Charlotte natives—quit the Kemp band Jan. 1 after being a member of the group since its organization on the University of North Carolina campus as an undergraduate dance band nearly 10 years ago.

His resignation leaves only four of the original student group that Kemp banded together—Kemp hi self; Skinny Ennis, Ben Williams and Saxie Dowell.

Varralo Cleared

Philadelphia, Jan. 7.

John Varralo, 35, trombonist in Earl Denny's band playing at Rafters, local nitery, was freed last week by a coroner's jury of responsibility in death Dec. 7 of Alice Bertolet, waitress in Philly restaurant.

He had been arrested in connection with girl's death and held without bail, but was cleared when witnesses could not identify him as being at scene at time of death. It was believed the girl was killed by hit-run motorist.

Jack Mills has the publication rights to the Earl Carroll floorshow, which opens New Year's at the Palm Island, Miami Beach. Joe Mirow wrote the music and Dave Bernie did the arrangements. Jerry Freedman has the bandstand assignment.

Aldo Franchetti, former conductor for Chicago grand opera, checked in at Warners to turn out operatic sequence for 'Anthony Adverse.'

Inside Stuff—Music

Aftermath of the 'Music Goes Round and Round' festival in Chicago struck in several places last week. Ashton Stevens, columnist and dramatic critic of the Chicago American, went to the front by wiring every local band leader not to play 'Music Goes Round' until they had his Saturday (4) column. Column turned out to be a plea to municipal authorities to stop the playing of the song.

Stevens went back to recall earlier tunes which were national clicks, finally calling the current hit the successor to 'Yes, We Have No Bananas,' and finished by calling the song the 'national ailment.'

In the song's short span of life (less than three weeks) it's sold 42,134 copies and 3,976 orchestrations. It's also bringing a flock of offers to Eddy Farley and Mike Reilly and their Onyx Club (N.Y.) orchestra, which has gone under Rockwell-O'Keefe management. Farley-Reilly's own Decca recording of 'Round and Round' is a big seller. They'll probably first do some vaudfilm personals. Paramount, among other film companies, has made an offer for the filmusical rights. Band debuts at the N. Y. Paramount starting Jan. 7.

Santly-Joy (Select Music) can't fill orders fast enough on 'Music Goes Round and Round.' It's one of Tin Pan Alley's naturals which has all the pubs rooting for the song because a click of this calibre hypos all of the music biz beneficially.

Warner Bros.' song pluggers throughout the nation have been drafted as gendarmes to watch pilfering of company's music. Boys also are expected to be pressed into service to collect delinquent dues from small users, in addition to patroling beats. Broadcasters now re obliged to mail checks direct to Warners h.o. in New York.

Disc Reviews

By Abel Green

The disks are sweet 'n' hot these days, bullish on the swingo.

ound City Blue Blowers give out unique rhythmology on Champion 40059-60. First couplet is 'Thanks A Million' and 'Hilltop,' also from the same film. Second pair are the very popular 'Treasure Island' and 'Red Sails.' Same unique style of kazooing and comb-tissue sound effects are prominent in both, in strict foxtrot tempo, with **Nappy Lamare** vocally featured. The Mound City B.B.'s is the pioneering quartet which Red McKenzie first brought east and featured in the old Ray Miller band. By the way, what ever became of Miller?

Current N. Y. vogue is 'The Music Goes Round and Round' by the **Eddy-Reilly Onyx Club** orchestra. It's now called the Eddie Farley-Mike Reilly band. As Eddy-Reilly, their own composition, 'Round and Round' is interestingly canned on Decca 578, with 'Lookin' for Love,' another original number, on the reverse. Benny Moten-Thamon Hayes' 'South' and 'I Never Knew' (Fiorito-Kahn) is the other couplet. **ike Reilly's** vocal exposition of the 'Music Goes Round' is the feature of the first disk. Plenty of slap-bang string bass rhythms against the torrid brass work.

Tommy Dorsey also offers 'Music Goes Round' in clambake manner. Dorsey and his Clambake Seven jam it out on Victor 25201 in coarse, rhythmic manner, relieved only by **Edyth Wright's** smoother vocal interludes. 'Rhythm in My Nursery Rhymes' is the companion swingo. More barrel-house in style but plenty swingy.

Fats Waller's 'Little Bit Independent' and 'Sweet Thing' on Victor 25196 is also beaucoup rhythmic with the standard Waller pianologistic vocalizing against a rhyth ic swing tempo.

Benny Goodman's orchestra socks it out on Victor 25195, 'Santa Claus Came in the Spring' (Johnny Mercer) from 'To Beat the Band' coupled with another excerpt from the same RKO filmusical, 'Eeny Meeny Miny Mo.' Lotsa Goodman's fancy reed work against a battery of brass and string bass that's interesting.

Babs and her Brothers, vocal trio with band accomp, even sing in swing tempo on Decca 634-5. 'When A Great Love Comes Along'—'Little Bit Independent' is the first couplet; 'No Other One' and 'Yankee Doodle Never Went to Town' is the other.

Joe Venuti and his Blue Four swing it out on Decca 624, with 'Nothing But Notes' (Adrian Rollini of Adrian's Taproom Gang) and 'Mellow as a Cello' (also by Rollini), which is a titular misnomer under the Venuti jazz attack. This crack jazz violinist, perhaps the foremost of his school of syncopation, accounts for much of the swing in this and on Decca 625, 'Tap Room Blues' (Rollini) and 'Mystery.'

A swing classic is **Mezz ezzrow's** '35th and Calumet' (O'Brien-Mezzrow) and 'Old-Fashioned Love' from the old 'Running Wild' colored Musical show by Cecil Mack-Jimmy Johnson, which is a corking sample of the Chicago tempo. Mezzrow's own first sax and clarinet work scintillates along with **Bud Freeman-Benny Carter** on the reeds. **Chick Webb** on the traps; **Renald Jones-Max Kaminsky-Chelsea Quealey**, trumpets; **Floyd O'Brien**, trombone; **Willie Smith**, piano, and **Kirby**, bass. Giving individual billing to swing combos is good new showmanship on the wax. Victor 25202.

Smoother, and classics in symphonic syncopation and orchestration, is **Paul Whiteman's** treatment of the Jerome Kern tunes from 'I Dream Too Much.' His 'Jockey on the Carrousel,' with its wealth of woodwinds, reeds and dulcet musical ensemble is a peach of an arrangement, backed with the title song on Victor 25197. **Bob Lawrence** vocalizes 'Dream.' On No. 25198, 'I Got Love' and 'I'm the Echo' are sprightlier but none the less intricately orchestrated. The **Kings Men** (trio) assists vocally.

Victor also has red-sealed **Lily Pons** with 'Ech' and 'Dream.' from her first RKO starring filmusical, and of course the diminutive French soprano is in as fine voice on wax as on screen or in person. **Andre Kostalanetz's** orchestra assisted.

Another filmusical star to - create her stuff on the wax is **Ginger Rogers**, assisted by **Johnny ercer** and **Victor Young's** orchestra, doing 'Eeeny Meeny Miny Mo' from 'To Beat the Band,' which Mercer co-authored with Mat Malneck. Miss Rogers' excerpt from her own first solo-starring RKO filmusical, 'In Person,' is soloed on Decca 638. Selection is 'Don't Mention Love to Me.' and Vic Young's orc again assists.

Ray Noble recourses to two new Broadway musicals for Victor 25190-25200. First pair is from the new 'Scandals,' songs titled 'I'm the Fellow Who Loves You' and 'Life Begins at Sweet 16' (Jack Yellen-Ray Henderson). Other pair is from the Oscar Hammerstein II-Sigmund Romberg new musical 'May Wine,' a waltz, 'I Built a Dream One Day' and a fox, 'Somebody Ought to be Told.' In all Al Bowlly officiates vocally, and in all the corking Noble orchestra technique on arrangement and delivery asserts itself.

Another English band, **Ambrose** (imported) on Decca 637 gives out a new version of a kid song, 'The General's Fast Asleep' and 'Dinner for One Please James,' **Evelyn Dall** vocalizing.

Swing Stuff

Personals

Trumpeter Gordon Griffin annexed for Joe Haymes' new band ....Riley-Farley, signed by Rockwell-O'Keefe, leaving Onyx Club, N. Y.....Wingy Mannone takin over this band's airing with Ella Logan....Joe Venuti held over for New Year's Eve at Palomar, Los Angeles, pushing Jimmy Dorsey's date a week later....Paul Windish leaving for the Coast to watch Venuti....Jack Purvis with small swing band at Through the Looking Glass, N. Y....Jazz-Expert Leonard Feather leaving for England....George Simon hired by Irving Mills to supervise recordings....Swing authorities, Ill Coverdale and George Frazier, in town for N.Y. jam session.... irby Walker picking the piano at Tin Pan Alley, N.Y....Fulton McGrath with Nye Mayhew's ork at Mori's, N.Y.

lub Debut

With over 200 of the swing intelligentsia crowding the Decca studios, the New York chapter of the U.H.C.A. swung out with a jam concert (29). All-star personnel featured Jack Teagarden, Bud Freeman, Frankie Newton, Teddy Wilson, Joe Marsala and Carmen Mastren. Other crack swingsters who sat in: Dave Tough, Peewee Irwin, Cliff Jackson and Maurice Purtill.

Exposition of the swing fan's point of view was given by John Hammond, assisted by Marshall tear while Jack Kapp, Decca prez, delivered the commercial angle. High spot consisted in waxing a couple of numbers under Harry Kruse's supervision, which were played back at once and included informal bursts of applause from the swing fans.

On the Air

Latest swing-surprise, Edna Brevard, piano-playing songstress, hitting the ether at noon over WHN. Has a fresh, intimate delivery. Sampled by performance of 'Christmas Night in Harlem,' she's there.

Russ Morgan's opus, 'Burlap,' is really fine with ace trombone work and crack arrangement. This band is inclined to swing when necessary.

Penthouse Serenade, airing with Jack Fulton's orchestra, is keeping a good swing clarinet under wraps. He got away on 'Jingle Bells' in spite of it.

Bobby Meeker's outfit is showing steady improvement airing from Albany. Tenor sax stands out with a jungle-style trumpet a close second. Corny clarinet is the only bring-down. Arrangements okay, with 'Rhythm in My Nursery Rimes' tops.

Waxings

Jack Kapp innovating with genuine swing music. It says so on the Decca label. Two sides entitled 'Farewell Blues,' and 'Swingin' at the Famous Door,' are due for quick release. Band called The Delta Four includes Roy Eldredge on trumpet, Joe Marsala on clarinet, Carmen Mastren on guitar, and Sid Weiss on bass. It's th Mannone outfit with ldredge pinch-hitting for Wingy.

Prompted by Warren Scholl, Bob Wetherald of Victor is releasing an old Whiteman disc of 'Dardenella' on which Bix Beiderbecke takes a full chorus. Recorded in the days before Whiteman switched to Columbia, this disc should still sell. In line with the new swing consciousness of record companies, Bix's name will be printed on the label.

Frank Froeba, Onyx pianist, cut some sides for Columbia with new swing combo. Jack Purvis on cornet. erb Haymer, Red Norvo's discovery on tenor, Slatts Long on clarinet, Eddie Dougherty on drums, and Clayton Dueer, guitar. Best title, 'Church Mouse on a Spree,' with 'Great .' in the Morning,' and 'Round and Round,' also recorded.

WB-NETWORKS PREPARE FOR LEGAL ACTION IN ASCAP COUNTER SUITS

Warners to Sue N. Y. Stations, Cafes, Hotels for Infringements—Networks to Seek Injunctions—Station Contracts Flowing In

Indications are that the performing rights muddle will find itself in the New York courts by the end of this week. Warner Bros. is preparing to file in Federal Court infringement proceedings against all major New York broadcasting stations and several leading hotels and nite clubs. Networks are expected to counter a move against them with litigation of their own which will have for its ultimate purpose the securing of a court order that will restrain Warners from interfering with the use of music by licensees of the American Society of Composers, Authors & Publishers.

Warners disclosed Monday (6) that despite precautions taken by the networks, their key outlets, WABC, WJZ and WEAF, had since Jan. 1 been piling up infringements of WB copyrights. In the batch of complaints it proposes to file with the Federal Court either Friday (10) or the next day, WB will also name WOR, New York affiliate of the Mutual Network, and WMCA, key outlet of the Inter-City Group.

NBC and CBS intend to do their litigating in New York Supreme Court. The suit will combine two methods of resort allowed under the state law, one a declaratory judgment and the other a plea for alternative relief. Through the first the court will be asked to declare the rights of the various parties to the licensing contract which was granted by ASCAP to broadcasters last June, while the petition for relief will seek to have the court hold that, if there is an indemnity involved, the licensees should be held harmless and that ASCAP assume the entire burden of protecting its licensees' interests.

Matter of Contract

The webs propose to argue that through its membership on the ASCAP board when the June agreement was ratified Warners had agreed that the Society's catalog would be maintained as heretofore. Also that by withdrawing from the Society and bringing lawsuits Warners had made the ASCAP licensees' interests uncertain, and that it is up to the court to determine whether the June contracts assure the licensees of Warner music or not.

ASCAP board at a meeting called for tomorrow (Thursday) will decide what action to take against the broadcasters and other licensees who have not taken out new contracts. Also the part the Society will assume in the litigation that is slated to entangle Warners with the networks and other ASCAP license holders. Few broadcasters have signified their intention of accepting the terms of ASCAP's new five year agreement. Position which has been taken by the majority of indie station operators is that for ASCAP to insist upon maintenance of the old sustaining and commercial fees is unfair, since they are under obligation to pay a major part of their license money to Warner Bros.

Contracts from broadcasters kept pouring into the Warner o ces over the weekend. Stations which by Monday night (6) had accepted the terms of the WB three months' agreement totaled 161. Warner Bros. figures that under the terms it had given the local stations it will take in over the year around $1,000,000, with another million forthcoming from the deal that it proposes to make with the networks when the court issues have been settled. Starr arrived at his estimate of probable income from local stations by counting up the highest quarter-hour rate shown for the individual outlets in Standard Rate & Data, multiplying this total by four and then 12 (the number of months) and then making the necessary deductions for the stations which will be allowed to pay half the regular rate.

Rainbow Room Signs

Only major New York nite spot to sign a Warner contract is the Rainbow Roo . Rate that W is asking of the niteries is 40% of the rate they have been accustomed to pay ASCAP.

Warner figures that it is now in a position to create its own hits through plugging over local outlets and thus embarrass the major commercial into incorporating such Warner tunes in their networks programs and thereby also forcing the webs into line. With little overhead necessary, Warner anticipates easily netting from broadcasting alone far more than it could derive altogether from ASCAP, even after WB has deducted 50% of the take for allocation among its writers. Feeling in the trade is that if Warner succeeds in its performing rights venture ASCAP itself may be helped, as a result of the increasing valuation of music that will develop from ASCAP's ability to collect for a portion of its catalog as much as it did when the Warner group was included. Under such circumstances the remaining ASCAP membership would greatly benefit, since each will be getting part of what formerly went to the WB firms.

The eve of the Warner Bros.-American Society of Composers, Authors & Publishers schism brought the issues out into the public as the dailies sought to clarify this discord in Tin Pan Alley and its relation to the public. The WB statement that its music publishing properties—Harms, Inc., T. B. Harms, Witmarks, Remicks, New World, and its subsidiaries, all under the common entity of the Music Publishers Holding Corp.—controlled and published 80% of all the Broadway musicals in the last 20 years, was challenged by some of the name composers.

Thus the issues for the moment are in the nature of claim and counterclaim. Warners avers that it controls the copyrights and all their sundry licensings of the works of Gershwin, Coward, Cole Porter, Romberg, Herbert, Friml, Youmans, Schwartz, Dubin-Warren, Kern, et al., while some of these writers dispute it.

Chappell & Co., successor to Chappell-Harms, and not under WB control, avers that through its present ownership of the works of Cole Porter, Noel Coward, George Gershwin and others, the American Society has the same jurisdiction as heretofore. Much was made in the dailies of the likelihood that Paul Whiteman's theme composition, 'Rhapsody in Blue' (Gershwin) would be deprived him, but Gershwin through control of his own company denied it.

Rights Reserved?

ASCAP statements aver that certain name composers have for some time past reserved all the performing rights to themselves, and thus, as members of the Society, they are still in position to barter for music performance rights via ASCAP, regardless of any WB copyright ownership imprint.

Specific instances are the T. B. Harms Co.'s release of Billy Rose's 'Jumbo' music (Rodgers and Hart) and the new White's 'Scandals' songs (Yellen-Henderson) even though Harms is a WB subsid. A form letter has gone out advising against the non-restriction of both these scores. Likewise Max Dreyfus, who controls the small performing rights of the separate musical compositions to 'I Dream Too Much' (RKO filmusical by Jerome Kern-Dorothy Fields) likewise has round-robined the trade that all four songs from this picture are non-restricted.

These and sundry other contradictions await clarification through the publication of catalogs of musical compositions controlled by both groups. Warners states it will have its roster ready by Feb. 1 and ASCAP ditto, or sooner.

Herman Starr, v.p. of WB, meantime has released a list of 143 independent radio stations that have been licensed (or acquiesced to licensing) by WB for a period of three months. Others may follow. Most of these stations use phonograph recordings extensively for broadcasting and owing to any possible copyright entanglements until the catalogs of both factions are published, they have taken short term licenses.

Warners' Fee

Warners' fee as set down by a temporary licensing rate, via Starr, is four times the quarter hour rate, per month. A station whose 15-minute commercial rate is $100 must pay four times that amount, or $400, per month, for the privilege of using WB music. The smaller stations' rate is half of that. There is no supplementary music charge for electrical transcriptions. Warners is also working out a rate for hotels and theatres for Feb. 1.

E. C. Mills for ASCAP laconically observes that maybe the Warners is right; maybe 'we've not been getting enough for our music. Of course there are sundry other interests such as radio, the hotel men's associations, the exhibitors and even the U. S. Govt. which have had other ideas about the rate of compensation we are entitled to, but if the Warners are successful in achieving a greater yield for their music rights, maybe it ill be a good thing all around.'

Frank A. K. Boland, general counsel for the American Hotels Assn. has other ideas. He observes that there 'should be a single wholesale group where to buy music; not at retail from different factions.' Which seems to be common opinion among music users who object to having to deal with two bodies of music licensors.

The Dec. 31 midnight deadline brought the WB-ASCAP breach to a head when some radio stations wanted to know if midnight New Year's eve in N. Y. didn't mean only 9 p.m. in California, but the networks ruled that midnight in New York was midnight for all of radio in America. Meantime, during the New Year's Eve hecticism when marathons of phonograph recordings were on the air from divers parts of the country, there were repeated interruptions with announcements that 'this being a copyright restricted number' it was summarily halted when discovered as coming under the WB embargo. Both networks in New York maintained standby organists and pianists all through New Year's Eve, just in case, but the hotel and nitery dance bands had edited their books well and there were few if any technical breaches.

WB has set a Jan. 5 deadline for station east of Chicago and Jan. 10 for stations west of Chi to enter into new and separate licenses with the Music Publishers Holding Corp., which sets these dates as the crucial periods before anything further comes to a head.

ASCAP, in relation to claims of WB anent certain composers, avers that it has the right to the Victor Herbert and George M. Cohan songs, for example, and that while it has no objections to other licensors of music, it 'warns' that the Society will not recognize any other music licenses. Gene Buck incorporated this in his broadside disputing WB claims of certain composers' works.

Indies Cash In

In face of the WB-ASCAP breach, the indie music publishers, along with all the other Society-affiliated firms, are capitalizing upon the situation. Smaller firms are adding manpower and digging up old numbers, besides issuing more tunes, which are being welcomed by the network bands and artists to fill out the books through the Harms-Remick-Witmark-T. B. Harms withdrawal.

Firms like Feist, Berlin and Mills have been getting old production numbers back on the air in large proportions. Many of the old Berlin 'Music Box Revue' tunes are getting a renewed plug and the trade anticipates seeing some revived song hits from the old releases.

Non-Warner filmusical scores are getting unusual co-operative breaks and radio plugs on the networks. WB music represented 25-40% of ASCAP's copyrights and with that much eliminated, the incoming filmusicals from the other studios are enjoying some fancy advance plugging on the networks.

HARRIETT HILLIARD BACK

Returning to New York Saturday (4) from the Coast after completing 'Follow the Fleet' for RKO, Harriet Hilliard resumed radio broadcasting with her maestro husband, Ozzie Nelson, and his orchestra on Sunday (5) over NBC.

She goes back to Hollywood on call from RKO for two additional pictures to be turned out this season.

Most Played on Air

To familiarize the trade with the tunes most on the air around New York, the following is the listing of the songs most played on the cross-country networks last week, in relative standing, according to the approximate number of combined plugs on WEAF, WJZ and WABC.

Music Goes Round & Round
Little Bit Independent
Thanks a Million
With All My Hear.
Eeny Meeny Miny
No Other One
On Treasure Island
Moon Over Miami
Boots and Saddle
Red Sails in Sunset
Alone
Lights Out
Sitting High on Hilltop
Truckin'
Feel Like a Feather
Cling To Me
You Are My Lucky Star
Dinner For One
Please Believe Me
Broken Record
If I Should Lose You
I Picked a Flower
Rhythm In Nursery Rhymes
Night In Monte Carlo
Beautiful Lady In Blue

ASCAP RECEIVER TO ISSUE LICENSES

, Jan. 7.

Tracy Griffin, receiver appointed by the Washington State Superior court for the American Society of Composers, Authors & Publishers, was directed last week to issue licenses to Washington music users. Terms for broadcasters call for payment of 5% on net income from all commercial programs using ASCAP music. There is no fee for sustaining programs. Theatres are required to pay 10c. per seat.

Warner Bros.' break with the Society is not recognized by the court's edict, because 'the receiver cannot ascertain whether the purported withdrawal is a bona fide attempt to withdraw or is a contemptuous continuation of cri inal practices heretofore found to exist in Washington State.' State Attorney General Donnelley declared last week that Warner Bros. or any other plaintiff named in the state's complaint will face criminal prosecution for aiding alleged conspiracy if they should attempt to bring any infringement proceedings in this state.

Spokesmen for the Society and Warner Bros. disclosed yesterday (Tuesday) that neither organization proposed to make any effort to upset the Washington receivership until more pressing matters in connection with performing rights have been disposed of.

Hitz Deal for Congress On Management Basis

Chicago, .

If Ralph Hitz takes over the business-direction of the Congress hotel it will be on a management contract, and will involve no change in the fundamental ownership of the big property.

Hotel for years held its own in the matter of 'polite' cabaret-shows and musical programs, but expectation is that Hitz, if he takes charge, will go in for up-to-date floor shows in at least one of the rooms.

Delbridge Vice Gill

Detroit, Jan. 7.

Del Delbridge, band leader who also operates his own booking agency, has taken Emerson Gill's spot in Webster Hall. Gill, here since September, opens later this month at the new French Casino, Miami, Fla. Delbridge, who has been featured at Webster Hall in previous years, is using Dot Mason, WWJ singer, as headliner.

After a month's absence, Russ Lyons returned last week to Northwood Inn for an extended run.

NBC Issues WB List but States It's Inaccurate

ith the material obtained from the American Society of Com Authors & Publishers, week turned out for the convenience of its stations and clients a catalog of the musical compositions controlled by the Warner Bros. ublishing group. Book contains 18,000 compositions, whereas WB claims to control 36,000 copyrights.

Omitted from NBC's reference manual is the catalog of the Victoria Publishing Co., a WB subsid. A list of the Victoria copyrights had never been filed with the Society. NBC's book also notes th the network cannot make any representations as to the accuracy of the lists since it had not attempted to examine the catalogs as furnished it by the Society nor proofread the lists as put together by the printers.

Lists which the Society turned over to NBC were from three to three and a half years old. Dates of compilation as noted on the front cover of the NBC manual were: Harms, Inc., Jan. 31, 1933; New World Music Corp., Jan. 31, 1933; M. Witmark & Sons, Aug. 1, 1932; T. B. Harms, Jan. 31, 1933; Remick Music Corp., Sept. 14, 1932; and Shubert Music Publishing Co., Jan. 31, 1933.

Note on the cover also explains that at the back of the book is a supplementary list of titles of 'recent compositions of certain publishers' in the Warner group which has been obtained by NBC through the Society from music jobbers. In preparing the lists for NBC the Society had put an asterisk beside the names of the composers and writers who are ASCAP members. NBC's foreword to the compilation states that 'for immediate purposes of checking musical programs, these asterisks may be disregarded.' Asterisk twist derives from the ASCAP management's contention that through the membership of the writers involved it has the right, if it wants, to license the WB compositions bearing the names of such members.

LEE, BEILIN, MELLIN STAY AS IS IN CHI

Chicago, Jan. 7.

Three local managers will stick as heads of the Warner Bros. music groups here; Harold Lee, Witmark; Al Beilin, T. B. Harms, and Bob Mellin, Harms, Inc.

All three are slated to keep their eyes peeled and ears cocked for any infringements on the new Warner Bros. copyright setup, besides hitting the road in this territory to signature stations to the Warner contract. Mellin is ticketed to cover the Detroit territory, Harold Lee the Cleveland district, while Al Beilin will put the eye on the Chicago and St. Louis territories.

Some 40 stations have been signatured in the midwest territory already and others are coming in. In Chicago WGN, WIND and WJJ have gotten together with Warners. In most cases the stations are coming in for protection first rather than to play the Warner tunes. Several have signatured but will refrain as much as possible from playing the Warner music until final details on the copyright di culties are ironed out.

Immigration Laws Stop U.S. Acts at B.C. Nitery

Seattle, Jan. 7.

Running counter to immigration laws, Oriental Gardens, at Vancouver, C., a night spot, has been forced cancel its booking of American acts.

Joe Daniels has been sending one act weekly to this spot, but Evans and Dean wound up the temporary arrangement that management had made with authorities, and ended booking from the Seattle man, for the present at least.

Acts can be booked to theatres without a hitch, but a different regulation applies to the niteries.

Night Club Reviews

TROCADERO

(NEW YORK)

Trocadero on 52d street and Seventh avenue is the former Place Piqualle, nee the Jungle Club of the prohibition era, and will prove anew whether or not the Broadway sector is washed up for class nitery trade. With Beatrice Lillie only faring mildly at the New Montmartre above the Winter Garden and the Central Park Casino having its vicissitudes, the west side of New York as a class nitery belt seems to have two strikes against it.

On the other hand, the Troc's pace since opening has been excellent. Furthermore, Peppy de Albrew, back at the Piqualle where he was such a click three or four years ago, plus the subsequent success of the Piqualle under Frank Cantasco's direction, augurs well for the Trocadero.

De Albrew and Morton Downey are the prime draws and co-entrepreneurs. Downey's sweet tenoring and strong socialite following, plus that of DeAlbrew's, already seem to be combining into healthy grosses.

It opened Wednesday (18) at a $5 couvert to 307 paid admissions, outside of the wine and liquors. Normal capacity is 260. Couvert is $1.50 weekdays; $2 Saturday. Nature of the establishment makes this chiefly a champagne party spot at average price of $10 per, with vintages authentic.

Maraschino is the Bonlface at the door, for 15 years associated with this and other smart spots. Pancho's crack dansapators give out the terp music as ever affecting Latin. He is a socialite fave, and his versatile musicians mix it up with rumbas and orthodox foxtrotology. He just closed at the Pierre. The Divons, who were with Peppy at Chapeau Rouge two seasons ago, are back, doing their unusual ballroom routines. They have a rhythmic foxtrot and thun a beguiine (maxixe) that's likewise different and well executed.

Downey works into a piano mike to self-accompaniment save when Hal Hoffer, long Downey's regular accompanist, plonks at the portable organ. Hoffer also gives out at the Hammond miniature in between the dance sets.

Downey whams 'em with his judiciously selected ballads, such as 'Just One of Those Things' out of 'Jubilee' medleyed intelligently with 'Only Girl in the World'; 'Boy Is You, Girl Is Me,' 'I'll See You Again,' and the rollicking 'I'm in Love Again' for a sign-off, long a surefire for the balladeer. He makes a mistake to oblige with bawdy requests such as that 'Violet Is to Violet Time in the Vilest Way.' Okay for the saucier songsters but doesn't match the wholesome Downey song style. Withal he keeps 'em quiet and attentive.

New Trocadero is interestingly done over with an intime decor that cuts the spaciousness of the room and yet affords roominess and capacity. Wall benches are leopard-skinned, on the order of El Morocco's zebra-striped material.

Abel.

HAYMARKET ROOM

(PARK CENTRAL, N. Y.)

Former Fiorentine Grill located below the street level at the Hotel Park Central, has been remodeled for a refined version of the biergarten idea with a presentation of an old time thriller, 'Sweeney Todd,' said to have been as popular in England for revival purposes as 'The Drunkard' has been over here. No chairs as in a regular house, instead there's tables in uniform lines, with waiters moving in and around serving guests, mostly with liquor. Also the informal air is played up, with customers free to hiss or cheer as they wish. Hotel has the Cocoanut Grove on the roof for swankier gatherings, so is concentrating on this new twist as an added mecca for public patronage.

John Carter production of 'Todd,' or 'The Demon Barber,' makes much of clever make-up, scenic properties and posturing all of which reflects a ballet at times when the leads strike some odd position. Show itself endeavors to be gory, but is not so much of a rousing thriller as might be anticipated. It's done in five acts, with the barber 'polishing off' his neighbors in his barber chair, and then baking them up into pies next door. Sounds bloodier than it really is. Production is inexpensive, but has been concocted with taste. Between the numerous acts are piano solos down front, some incidental ditties from the principals before the curtain, and last a finale with the company tossing flowers at the audience.

Carter plays the title role, and others include Edith Nickell, Edilou Baihle (latter's daughter), Jerry Rodgers, Lincoln Newfield, Jane Vaughan, Chester Cashing, Richard Phillips, Robert Christie, Marguerite Steinhart, James Donnelly and Henry Denart.

One performance nightly with two on Saturday evenings. Admissions come under the $1 assessment charge. Hotel in on the drinks and food, with the players sharing on the rest of the intake. It's novel for a major hotel to start the only thing of its kind in New York at present, and it jelled into authentic aura of bowery glamour may do something for this cellar room. *Bral.*

URCA CASINO

(O DE JANEIRO)

Io de Janeiro, Dec. 17.

The Urca Casino seems to have found the answer to the problem of what to do when redecorating. When it started tearing down the main grill for enlargements, it hung the small dining-room with burlap sacking to keep the dust out.

African spears and shields on the walls, roughly thatched awnings over the orchestra and serving pantry and two large murals depicting the white man's fate, makes up an informal scheme which is altogether novel and popular.

Decoration is entirely unpretentious and obviously a fill-in pending the opening of the new wing—designed to hold twice as many tables as before.

In the present setting, space is at a premium, but there has been no attempt to overcrowd the tables. Urca is the only nitery in Rio with air cooling, but this makes room now that the hot weather has set in.

Isidro Benitez, Cuban group, is almost a permanent fixture for dansapation and popular, especially with foreigners. Outfit has good tone for the small room and features probably the best melodizing in town. Rhythm isn't quite up to the rival Urca band at the Atlantico, however.

No attempt at a floor-show. Talent is presented piecemeal, with the four Reeves Sisters, a harmony quartet, now in the line rotation which is unexciting. King Kong and assistants gives them some first-rate showmanship in comedy strong-man stuff which bears repeat viewing. New addition is a magician called Gili Gili.

Spot is tiding itself over well currently, and it is the only cool place in town.

Bryd.

WILSHIRE BOWL

(LOS ANGELES)

One of the class neighborhood spots and heavily played by swalns who can make a big evening out of it for a fin. That takes care of everything including a few shots of hooch, the bills of eats and hoofing up to midnight.

Every Saturday and holiday night is a sellout. Midweek is not so hot but a cocktail bar off the street takes care of the nut. There's plenty of profit in mixed drinks at a 35c. minimum.

Location just off Wilshire and La Brea, being one of the loosiest thoroughfares in town, is all in its favor with the Wilshire front attracting the passing motorists. But it's the repeaters who keep the den open.

Dance floor is about regulation nitery size with tunes poured out by Sterling Young and his troupe. Plenty swingy with the boys in the band handling on the vocals.

Buck-and-a-quarter dinner to take care of the cover is what lures. Much more tasty than the ordinary run of nitery victuals and served with the time flourish of the downtown linens. Gets heavy run of banquets from oldsters during the week.

There's a dozen similar spots in the vicinity, but the Bowl is the only one that has a regular clientele. Place is run like a class spot with no rough stuff.

Helm.

ob Crosby band, currently at the Netherland Plaza, Cincinnati, opens Jan. 20 at the Biscayne Kennel club, Miami.

LEGAL NOTICE

In the Superior Court of the State of Washington, for King County.

State of Washington ex rel G. W. Hamilton, Attorney General, Plaintiff, vs. American Society of Composers, Authors and Publishers, an unincorporated association; Gene Buck, its President; Louis Bernstein, its Vice-President; Jerome Kern, its Vice-President; Joseph Young, its Secretary; Saul H. Bornstein, its Treasurer; Sigmund Romberg, its Assistant Treasurer; Nathan Burkan its Counsel; E. C. Mills, General Manager; John L. Stanley; et al, Defendants. No. 30444—Notice to Creditors.

Notice is hereby given that the undersigned has been appointed and has qualified as receiver of American Society of Composers, Authors and Publishers, an unincorporated association, and each and every member thereof for the uses and purposes specified in the orders and judgment heretofore entered in this cause and that all persons having claims against said defendent A. S. C. A. P., or any member thereof, are hereby required to serve the same, duly verified, on said receiver or his attorneys of record at either address below stated and file same with the Clerk of said court, together with proof of such service, on or before the 15th day of April, 1936, or same will be barred.

Dated at Olympia, Washington, this 31st day of December, 1935.

TRACY B. GRIFFIN, Receiver.

1107 American Bank Building, Seattle, Washington.

G. W. Hamilton, Attorney-General for the State of Washington.

E. F. Donnelly, Assistant Attorney-General, Temple of Justice, Olympia, Washington.

Most Requested

(As reported by Bernie Cummins at St. Paul hotel, St. Paul, Minn.)

Music Goes Round.
Thanks a Million.
Broken Record.
Little Bit Independent.
Where Am I?
Sugar Plum.
Alone.
Moon Over Mi
Dinner for One.
One of Those Thi

(As reported by Bert Am London)

Body and Soul
Chansonette
You're Blase
Star Dust
Mad About the Boy
Peanut Vendor
When Day Is Done
One More Chance
I'll See You Agai
South American Joe

(As reported by Ozzie Nelson, Hotel Lexington, N. Y.)

Music Goes Round
Why Shouldn't I?
Star Dust
Just One of Those Things
Boots and Saddles
Night and Day
High on Hilltop
Write Myself a Letter
Mama Don't Allow It
I Found a Dream

(As reported by Eddy Duchin at the Persian Room, Hotel Plaza, N. Y.)

Just One of Those Thi
Lucky Star.
Red Sails in Sunset.
Music Goes Round and Round.
Eny Meeny Miny Mo.
Thanks a Million.
Why Shouldn't I?
My Romance.
I've Got Plenty of
Cheek to Cheek.

EL MIRADOR

(SAN ANTONIO)

San Antonio, Jan. 2.

Plaza hotel's nitery perched atop hostelry roof made a comeback with Ewen Hall's band backed by a brief floor entertainment. This was once ace spot among downtown dancing places here, although it never offered much by way of floor entertainment.

Feature is Walter LaMae and Alice Louise, whose terpology is smart, but show only once during the evening. Hall, well known locally, due to Publix emceeing duties and previous stand at a roadhouse nitery, delivers socko vocalizations of 'Irish Eyes' and similar ditties. Lad from hand steps to the floor with trombone tooting that simulates trumpet music. That's the extent of the floor show.

Main draw is the dansapation. In this area the Hall combo is oke.

Place has received some redecoration but retains its Spanish motif. About niftiest place in town. Once was big in comparison to other local niteries, but now it's intimate in size, what with mushroom growth of big dance spots in this area. Dinner trade good at opening, with enough later arrivals to keep spot at capacity, figured around $00. *Keys.*

40 CLUB

(NEW YORK)

The 40 Club, so called because this is its street number in the East Fifties, is aimed for discriminating patronage. Charlie Weeghman, the operator-owner, is known in both Chicago and New York. He was a chain restaurant operator in Chi, and at one time president of the Chicago Cubs ball team. Among nitery spots he had in Chicago was the famous Pre-Vue.

Weeghman' 40 Club is not his first try as a New York host. He had a restaurant on 59th street, which lasted but a short time. New establishment is a roomy duplex type of layout downstairs from the street. There is a balcony and bar on the first landing, an inside stairs leading to the floor itself. Capacity is 200.

Maurice Shaw's five-piece orchestra was at the Manhasset Yacht Club, Long Island, during the summer and has also played at the Colony Club, N. Y., an ideal combination for this type of place.

Rommy Reilly and Billy Comfort, piano-singing twain, feature intimate numbers intimately rendered. One of their best is 'They Don't Wear Undies in the Indies.' Team was two years in England in vaude and night clubs. *Char.*

Lynch Looks South

Philadelphia, Jan. 7.

Jack Lynch, who operates the Cafe Marguery, in the Hotel Adelphia, here, is looking for a spot in Miami Beech.

Harry Kilby, booker, is now at the Florida resort trying to locate a place.

In the Niteries

Leon & Eddie's madcap nitery remains one of the phenomena of N. Y.'s nite life. Its weekly grosses run into the $15,000 brackets; it starts getting hot from those $1 luncheon sessions on and grinds until the 4 a.m. legal curfew. The reason for its click is obviously the public insurance that there's alw ys something doing at Leon Enken and Eddie Davis' fun factory.

Show is always well paced and kept hot. When Della Carroll comes back from a South American trip on the w of some Clark Gable romantic publicity she's set by L&E's for her strip-tease. Her style is with a black satin robe and okay for both kinds of audiences; doesn't bother the polite trade and is a general kicker. The McDonalds are cute kidlets with taps and songs; nice looking mixed team. Haywood and Allen, dusky mixed piano team, give out in heated manner. The pianist is a whirlwind; the femine singer hugs the mi but okay.

Terry Lawlor is a constant surprise with her generally improving pace. Not long ago when she was a Hollywood restaurant chorine, then a number-leader, now a song saleswoman of potent proportions. She hugs the mike just a bit too much, too, eclipsing a personality which doesn't need to be thrown into the penumbra. She paces her stuff well. Her 'Dinner for One, Please, James,' is solidly sold, and then into 'Topic of the Tropics,' a rumba theme out of the Hollywood cabaret floor show. She's trimmed her avoirdupois a bit and looks prenerally better. Titian songstress is going places.

Davis, of course, is Davis with his hotcha song style. He also invests in song material, the most difficult of its type to buy and that's why the Arthur Lippmans and that brand of sophisticated songsmith gets $300 to $1,000 a song. A 'Bong the Gong' takeoff on the amateur hour is new. 'Should I Be Sweet?' is a good thematic for him, as Davis cannily gauges the 'feel' of the room. Besides being a cafe star and entrepreneur, he must at a glance cannily gauge the tempo of the customers. If they're not sufficiently warmed up, he stays 'sweet'; if it's a hotch crowd he gives out a brisker pace of lyrics; William Farmer's dansapators complete the show, long a standard with their brand of engaging dansapatic.

Leon & Eddie's has been re-enlarged once again with an extra store giving it greater width. Started in a small room; then the April in Paris rear-court was added and converted into a sliding-roof type of garden enclosure, okay for summer or winter trade. Now this third addition, with Zito's caricatures and decor enhancing its atmosphere.

Ruby Newman's advent into the Rainbow Grill, the informal of the two Rockefeller niteries atop the 65th floor of the RCA Bldg., N. Y., augurs well for the rehabilitation of this spot. Newman's dance combo of eight is different and sprightly, debuting in New York on the heels of an extensive Boston and New England reputation.

Newman is quite a dansapation fighter with the Back Bay socialite party-throwers, also at the key hostelries, etc., and has had some missionary work for general eastern reputation via the Victor records and the radio. While east he'll be pushed anew by RCA Victor, an indirect affiliation of the Radio City enterprises.

NBC is behind the band for a buildup, although Benjamin David, actually effected the booking, a straight six months deal, in itself unusual, but John Roy, the Rainbow Restaurants' managing director, felt that he had a strong attraction in the Newman combo. Under the NBC aegis, the Ray Noble and Enric Madriguera orchestras, respectively from the Rainbow Room and Chicago, sent out 'salutations' to Newman, with Ford Bond handling the in-person broadcasts. Band possesses a distinctive style and does full justice to its corps of two arrangers, in itself unusual for an eight piece combo.

Imogen Carpenter is a holdover at the Steinway, also doubling into the formal Rainbow Room.

Louise Lawrence, songstress, is nee Lee Brody, erstwhile p.a. for Harry Richman. Miss Lawrence is relatively new as a floor entertainer, having determined to write and sing her own stuff on the strength of her past experience with cafes. Somehow she's a better songwriter than performer, her stuff being just a bit too smart for her own type of personality. She has ideas and some clever but just miss

For ne thing, a parody on ', Billy titled 'He's Just My Jim' (Jimmy Walker) is much kind-applausey. Cowar Custom' is replete with Lou Holtzian references; also a few 'stinks' which may have become polite parlor conversation these days, but still don't register into a quasi-conservative atmosphere such as this.

With re-editing and refurbishing of her repertoire she should fare better, although Miss Lawrence will probably find her best metier in selling her ditties to the Frances Madduxes, Marion Chases and that style of songstress.

Rainbow Grill's prix fixe $2 dinner remains; couvert is 50c after 10 and $1 on Saturdays and holiday eves. New stunt is a Sunday breakfast from noon until 3 p.m. at $1.

Tarrant and Dacita, new dance team at the Hotel Pennsylvania, N. Y., are a personable pair, well tutored and making a nice floor flash save for a bad lighting idea. The dim azure spot is too neutral and doesn't do them justice. Their opening waltz, then a rumba ('Sibonev') and the finale tango is likewise an irregular sequence, although they register handily in all three. Waltz opener is okay but the rumba in midsection sets too fast a pace for the ensuing tango which lets down. Would be best to close with the rumba. The girl (Dacita) is very Dolores Del Rio in personality and Tarrant is a personable vis-a-vis. They are Fowler and Tamara protegees and evidence their tuteiage well.

Hal Kemp's orchestra continues in the Madhattan room of the Pennsy, doing big biz with the collegiates. They literally stop terp traffic with their 'Round and Round' version but the Statler hostelry management should do something about the Madhattan room's architecture. Those pillars blot out the bandstand from various angles and while it's a question of capacity or visits, when an entertaining orchestra like Kemp's gives out bandstand specialties it's highly unsatisfactory from the customers' viewpoint. Kemp's band, incidentally, also has one of those portable Hammond organs to plug the waits. Getting quite a play, these small windjammers, for interiude music. It's a good idea as doesn't leave the room totally still.

Kazanova and her tzigane orchestra had a limited engagement at the French Casino on Broadway before going out on a vaudfilm tour. Kazanova reminds of the Edith Lorand Viennese aristocrat in only that the maestro is a femme and the orchestra all masculine. Kazanova is a better showwoman than Miss Lorand, who has an international rep via her disks and who made her American concert debut at Carnegie Hall last November. Kazanova combo is similarly adaptable for disks, class cafes, almost sort of rostrum or platform entertainment.

She brings to her environment a definite personality and flair for the spectacular which should interpret itself into b.o. Kazanova knows how to 'put it over' with her baton, strikes a sympathetic G-string with her Strauss, Lehar and Magyar folk stuff, and bicked by a corking combination of 16 men, including two pianos, organ, two percussions, and a battery of violins and bass viols, it's a colorful string combination.

The Cliff Fischer 'Folie Parisienne' remains, as ever, a tiptop revue, indubitably the tops in cafe entertainment on production spec, flash, decor and montage. This show goes to the new Miami Beach French Casino and Jack Denny is already heralding the new revue due the later part of this month headed by Andre Randall, French-English m.c.-comedian, long a standard at the Folles Bergeres, Paris.

Four Craddocks are remarkable, in retrospect for their good humored acro-comedy. Anita Kremer, whose 'woodland tryst' is the show's highlight, continues tieing it up in her half-man, half-femme costume. Enrico Bertiloso's top tenor; George Canoso and Roy's comedy panto; Georgia Hayes, m.c.ing in masculine getup; Lalage; the daring Arabelle-Rich 'midnight bath' terp conceit; the Komarova Ballet, Marietta and Rudi, and the rest combine into a tiptop entertainment.

Denny's orchestra is the new dance combo and clicks big. Carl Hoff continues batoning the revue.

Arcadia International, Philly, plans novel affair for Jan. 15 that should garner beaucoup good-will and clean up heavy dough into the bargain. Has leased entire establishment for that day to Junior

(Conti ued on page 52)

Biggest New Year's Eve Since 1929 All Over U. S. for Theatres, Niteries

Apart from the general newspaper indications of bigger and better New Year's celebrations in New York on the eve of 1936, there were sundry sidelights to the situation which may cause the nitery entrepreneurs to revise their ideas of holiday catering for 1937. While the crowds were bigger, spirits jollier and bankrolls freer, there were distinct manifestations of what the public prefers, and also how many different types of publics there are.

The mass floor show cabaret-restaurants like the French Casino, Paradise and Hollywood did landce business and probably each averaged a gross take of $25,000 for New Year's Eve. On the other hand business at the once haughty Central Park Casino was brutal and some of the ultra-fashionable hosteleries like the Ambassador didn't fare so well. Spots that were deemed a cinch to sell out didn't quite, although doing well.

There was a distinct wandering habit noticeable this year. The fashionable bars did a big business from wanderers in and out. This explained the paucity of advance reservations in some of the spots which were at first a bit worried but eventually emerged with a satisfactory financial batting average for the evening. Too many people started first at house parties and then decided to take their chances at this or that place. Result was that smart nitery like El Morocco, with its $12.50 supper couvert, had to put up a $5 bar-room couvert to maintain a semblance of order. This spot was jam-packed at 4 a. m. Wednesday morning and didn't call it a 'night' until 10 a. m. that day.

ostly Late

Contrariwise, there were equally smart spots which were finished with New Year's celebrations as early as 2 a. m., but in the main it was an all-night bunch which taxed the kitchens for 5 and 6 a. m. hamand-eggs, this being part of the catering arrangements.

The Mayfair and 60 Club (Hotel Pierre) type of patronage which started first there, and then migrated into the smart niteries where they are regulars, were well taken care of by the hosts who manifested extraordinary wisdom to preserve good-will from their regular customers, regardless of the New Year's Eve feverish Big Take. In these spots business was commensurately thriving and generally satisfactory. Others which operated on the principle of taking the peasants big and quick somehow didn't average up so well.

Headwaiters and captains were extremely respectful of their known patrons and privileged them accordingly. These catering lieutenants at almost every spot likewise observed that while the b. r. was generous and the mood gayer and freer, there was consistently better order and conservatism. It all resolved itself down to the findings that people were holding their liquor better; or, rather, that they drank more intelligently, matching vintage and highball and cordial with the proper food courses, so that there was less physical distress at the end of the whoopee evening.

The late smart spots like the Trocadero salvaged themselves from the wandering bunch after a slow start. On the other hand the Montmartre (Beatrice Lillie) was very light. Stork was so-so but bar biz was bullish. House of Morgan (Sophie Tucker), Versailles (Richman), Leon & Eddie's, Waldorf, 21, et al, were among the big grossers; also the Hotels New Yorker, Astor, Pennsy, etc.

East Side Off

Somehow the east side of the town didn't enjoy the swanky support it formerly evidenced, which at one time (and still does) threated the almost total extermination of Broadway as a Gay Niteway. Broadway came back into its own New Year's Eve with record crowds, well handled by extra police detail and in good spirits. Harlem likewise had its innings.

The newspaper lens-hounds making the nitery rounds for whoopee pictures were the best barometers where the 'right' and the most people were, although the shifting crowds prompted some to revise their opinions. Theyre were spots which started slow but finished with a big gate from an unexpected influx of patrons. Others never got started.

Broadway cinemas ground to 7 a. m. and the legits were SRO long in advance, particularly the smash hits. Others likewise prospered.

Even Chinatown and Greenwich Village boomed, and one of the funnier sights were the peasants with whoopee paper hats and noise-makers parked in the windows of the Broadway Automat and Childs restaurants.

Chi Best in 6 Years

Chicago, Jan. 7.

It was the biggest New Year's Eve in six years for Chicago and the midwest. There was more money spent in 12 amusement hours at the hotels, cafes and theatres than any 12 hours in the midwest since the hey-hey days of 1929. There were more people seeking entertainment and ready to pay for it. It was, perhaps, 'the dawn of a new era' with better drinking, more genuine fun and less rowdyism than usual for Chicago. There was less confetti and less gun-shooting but more singing and more 'auld lang syne.'

Hotels and cafes both in the loop and in the far stretches of the town's neighborhoods welcomed New Year's Eve with complete capacity, and with the floors jammed with the tiniest tables procurable and with parties of six stuffed around a 2x2 table. And for these squeeze-ins the charges ranged from $1 to $12.50 per plate or cover charge. Those tiny spots with no plate dinner available and which charged $1 or $2 for the privilege of entering and trying to dance on the postage stamp floors demanded that this buck or two-buck minimum charge be consumed only in drinks. Food cost extra and could not be counted in on the flat table space charge.

More than 30,000 reservations for table space were made in the city and it is generally estimated that the New Year's Eve celebration from the standpoint of money and reservations was approximately 40-50% greater in take than the year previous.

Sky-Riders

Every downtown theatre, vaudfilm, legit and picture sold out for the New Year's evening shows and those with reserved seats were completely sold out days before the night of Dec. 31. All houses hiked their prices and got it. RKO Palace, regularly 65c for its night show, got $2.20 for reserved seats for its two midnight shows; the Chicago jumped from 75c to 99c; Oriental from 40c to 75c, the Woods from 25c to 40c, the Garrick from 55c to 75c. But these prices didn't scare anybody. They stood in line for hours. The Palace grossed nearly $10,000 in its two shows; it ordinarily grossed around $17,000 for a full week's run.

At the hotels joy and coin was unconfined. Bigger hostelries had three and four rooms going and capacity in each one. And with all the rooms with different bands and entertainment, the hotels with the exception of the top cafes, did the real gross business of the town since their rooms can hold from 500 to 1,000 people apiece and that adds up to sensational mazuma when multiplied by $10 or $12.

Shoe-Horn Busy

Spot which did the top business was the Hotel Sherman with three rooms going full blast: College Inn with the George Olsen orchestra, Bal Tabarin with Duke Ellington, and the Grand Ballroom with Louis Panico. Palmer House sold out both its Empire Room and the Chicago Room; Stevens had some 2,000 celebrants in its Continental and Grand ballrooms; Drake hotel used its Gold Coast Room and overflowed into a second room; LaSalle hotel had to use both its Hangar and the Blue Fountain Room. Congress took care of its mobs in the Urban and the Pompeian rooms.

Blackstone hotel was in the running actively this year for the first time with its Mayfair Room, which secured the high plate figure of the town with its $12.50 nip. But Morrison, Bismarck and Edgewater Beach hotels restricted their public parties to their regular Terrace Room, Walnut Room and Marine Dining Room, but all noted a terrific play in private rooms.

Sherman House was out in front on grosses with the Palmer House a close second. Sherman ran around $80,000 on the night, playing to around 3,000 people. Palmer House grossed around $70,000. Rest of the hotels and cafes ranged downward in play and gross from those high marks. Numerous hotels which ordinarily do not have dine-and-dance spots, such as the Eastgate, St. Clair, etc., installed bands and favors and went to town for the New Year's festival and did turnaway biz.

Among the cafes the leading take was established by the Chez Paree at its $7.50 coverage. This was followed by the Royale-Frolics, Paddock Club, Paramount, Hi-Hat, Colsimo's, Alabam and the After-the-Show Club. Paddock Club got a big play on the second tide of celebrants after the early night crowd cleared out around 5 a.m. Always a late nite spot the Paddock was going strong at 10 o'clock in the morning of New Year's Day.

Hollywood

Hollywood, Jan. 7.

Many a Hollywood and Los Angeles night spot declared their first dividends from New Year's Eve business.

Year's end celebration, as far as this neck of the woods is concerned, was the most profitable the town has seen in the past five years. By 11 o'clock New Year's eve there wasn't an empty table at any of the town dozen recognized niteries in this community and business was near capacity in the many smaller spots that went table d'hote for the evening.

Beverly Wilshire; Ambassador, Century Club, Cotton Club, Biltmore and other champagne spots were sold out several days in advance. Those catering to the more subdued tastes and the lighter couvert complained none over the final tabulation.

Palm Springs, Ensenada (Mex) Coronado, Santa Barbara and Del Monte, places all catering to the carriage trade, saw plenty spending.

Theatres in the Los Angeles district did around $50,000 on the night, which is no mean figure. First runs alone accounted for around $35,000 on their special shows.

Fowler's Merry Wassail

Studio celebrations this year were all under wraps with the exception of Gene Fowler's celebration for members of the press and those not members of the press at 20th Century-Fox. Fowler's affair was tops for hospitality.

Rose Bowl game drew 87,000 clear headed patrons and the Santa Anita race track got 50,000. Tough thing about these sporting events are that they both are held in or near Pasadena and the handling of traffic, while okay on the way out, is murder on the return trip. It took about 40 minutes to go from Hollywood to the Bowl, a few minutes longer to the track. Return trip in some cases took three hours.

It is estimated that New Year's business was 50% over that of last year, a larger percentage above 1934 and 1933.

ine Comes Back

Cincinnati, Jan. 7.

Coming-in frolic for '36 set a New Year's Eve trade tops at Cincy's merrymaking spots, which are far more numerous than in the prohibish era, when the burg's concert halls and famous Over-the-Rhine district rated it as a gayety center of the nation.

For the Eve rush, swankies turned 'em away and the sawdust joints did capacity biz. Private parties used all available space in the better class hotels. Reservations at clubs were filled in advance. Only several outlying niteries had more than enough tables.

High tap of the town was the Netherland Plaza's $7.50 per head for its 550-seat Pavilion Caprice, where Bob Crosby's band was on deck. Same hotel opened its Hall of Mirrors, at $2.50 per copy, with Phil Davis' band from WLW. It was a straight couvert.

Gibson had Art Kassel's combo in its Florentine Room. Old Vienna, Lookout House and Castle Farm had floor shows.

All union musicians were engaged and other tooters had no trouble landing jobs. Local acts were not enough to go around and various troupes bicycled.

$20 Couvert in N. O.

New Orleans, Jan.

New Year's in the night spots here was the brightest in many years, with patrons wetter, funnier and noiser than at any time since the depression. Rubber bands were off the bank rolls in the swank as in the smaller places.

Blue Room, swank spot in the Roosevelt hotel, was sold out completely. Over 550 persons were accommodated. The tariff per couple was $20. Ben Pollock band and floor show provided entertainment.

Jung roof was a happy second. Ray Teal's band attraction here, with tariff $15 per couple. Over 400 attended.

The less pretentious clubs in the French Quarter, off to a slow start in the evening, got underway about 2 a.m. and the pop of champagne bottles rivalled the pop of fireworks on Canal street. Tip Top Inn of the Roosevelt housed more than 350 celebrants who paid $5 per person. New Orleans Athletic club handled almost 1,000 at $7 per couple.

Vanity Club, Prima's Shim Sham, Cadillac, Nut Club and Chez Parre packed 'em in. Toll in these small clubs ranged from $1 to $2.50 per person. Plenty of stews in evidence.

Anti-noise and fireworks bans were lifted, and in hundreds of bars and other 'hot spots' the open-all-night sign hung high. Radios or loudspeaker machines provide the music in the majority of these places. The New Year came in in a style reminiscent of the old days.

For $5.25 i

Minneapolis, Jan. 7.

Aided by improved general conditions and the mildest New Year's eve weather within memory, local niteries, hotels and other drinking emporiums smashed through on this second anniversary of repeal to their biggest biz since 1928-29. There was a record number of firewater establishments to cater to the most celebrants in the city's history, but considerably less coin was spent in toto than in the boom days.

Cover, or admission, charges of $2.75 per person were in effect only in two leading hotels. Otherwise the tariffs, ranging from $1.50 to $5.25, included dinner, entertainment, dancing and maybe a drink. Some establishments had minimums ranging from $1.50 to $2 and not a few, including one of the best patronized and biggest spots, maintained no admission charge or minimum. Several advertised reduced beverage prices while none boosted the ante on drinks, whiskies and highballs, etc., going for 25 to 75c and champagne for $7 a fifth, with little of the fizz water sold.

Here in these sticks for $5.25 per person, including tax, one could enjoy at the largest and most elaborate night club, the Cocoanut Grove, a seven-course dinner, a pint of domestic champagne, floor show entertainment, favors and dancing. Other drinks ordered were paid for, of course. Beer listing at a dime a glass and hard liquors and highballs at 25c and upward. Even in this place, swanky for Minneapolis, a surprising amount of beer was consumed. With an 800 seating capacity the establishment grossed around $10,000. In addition to the table guests transient throngs continuously milled around a large circular bar.

Hotel Radisson Flame Room grossed second best. The take here from 800 patrons was estimated at $6,000.

A dozen or more establishments had floor shows comprising anywhere from one to seven acts. Four splurged with lines of girls. Many of the 200 saloons and 3.2 beer joints had music for dancing and one or more entertainers and all did a rushing business, with 5c and 10c beer and 10c and 15c whiskies.

Most theatres gave special midnight shows and the 4,200-seat Minnesota, with Burns and Allen and an 85c flat admission; Orpheum, also with a stage show, and the Gayety (stock burlesque) held near-capacity houses. 'Tobacco Road,' at the Metropolitan, gave a special midnight performance, but trade was light here.

ing Helped Dot.

Detroit, Jan. 7.

The most orderly, profitable and safe New Year's Eve in Detroit since boom days. Lifting of closing hour lid meant an additional take of $50,000 in the better class hotels and nite spots, although several of the high price spots did not fill as expected, due chiefly to cover upping as much as 35% over last year.

Tariffs ranged downward from town's top of $10 per person at the Book-Cadillac, which included dinner, floor shows, favors, etc. Top price among the niteries was $5.50 per person at Oriole Terrace; among theatres $3 at the Casa (Earl Carroll's 'Vanities') and $1.50 at combo houses (Fox and Michigan); among private parties $7.50 per person at the exclusive Detroit Athletic Club, and among the beer gardens and ballrooms as low as 60c per person. Grosses were around $25,000 at the Book-Cadillac, including take from party suites and private dining rooms; $10,000 at Oriole Terrace; $8,000 at D. A. C., and about $7,000 each for the Fox and Michigan.

Sale of 500,000 gallons of liquor was reported by State Liquor Commission, more than usual amount going into homes for private celebrations. Canadians faced with midnight closing hour flocked across Detroit river to swell U. S. crowd. In nearby Flint, where mixing of dancing-liquor is outlawed, City Commission waived ban for one night and spots flourished as in other nearby localities.

With few exceptions, New Year's Eve talent here was nothing to write home about. All told, 1,500 entertainers and musicians were engaged through nine local agencies, consisting of 55 orchestras which used 500 musicians. Practically all of rest were dancers and comedians. Floor shows ran from midnight to as late as 7 a. m. in some spots. Most of talent moved from one spot to another during night.

Chief among the talent were Will Osborne's band at the Book-Cadillac; Art Jarret and Eleanor Holm at Oriole Terrace; Emerson Gill at Webster Hall; Carroll and Gorman at Powatan; Johnny Howard and Ruth Brent at Penthouse. The black-and-tans, probably the hottest spots in town New Year's Eve, were led by the Plantation, featuring Earl Walton's band and a show.

Far from the Bacchus territory, more than 1,500 members of Allied Youth, dedicated to abstinence, frolicked in Masonic Temple before the eyes of Mr. and Mrs. Henry Ford and other big-wiggies. At General Motors Ballroom about 1,000 members of Youth, Inc., also pledged to no-alcohol, danced before several other local celebrities, including Mrs. Frederick M. Alger, who resigned last fall from State Liquor Board and since has been the angel behind several of organization's 'teerless beer gardens.'

Fri

San Francisco, Jan. 7.

It was the biggest and best celebration in the town's recent history.

Palace, St. Francis, Fairmont and Mark Hopkins tilted the ante to $7.50, while the great majority stuck to conventional New Year rates, and in most every instance this included meals or the equivalent in wet goods.

Theatres, after a slow advance sale of reserved seats, played to capacity, with the Warfield topping the list in prices with $1.65 for loges and $1.25 for the balance, up and down. This one and the Golden Gate could have sold out double the capacity. All neighborhood houses ran late shows until the wee hours, many for the first time, and all did big biz.

For the tops in hilarity in Oakland the Lake Merrit Hotel, where the collegiate crowd gathers and Jess Stafford's band plays, was the hot spot. All other Oakland niteries reported big biz and record breaking cash returns, but the most orderly of any New Years within memory.

illy Stays Awake

Philadelphia, Jan. 7.

If Billy Penn didn't climb down off his perch on City Hall tower in Philly New Year's Eve, he was the only one in the burg who wasn't out whooping it up that night. It was biggest bender the Quaker City ever saw, according to those with long memories in such matters.

One noticeable feature of this year's biz was that nitery men profited by lesson of last year. Then, first time since repeal, they were ignorant of cagey policy. Result was they took all sorts of reservations without deposits, then saw plenty of empty tables when nasty snow and rainstorm landed here Dec. 31. This year not one of 15 of 20 leading spots in town accepted advance reservations without cash on line. Weather helped.

Drawback this year was public reaction against State and Federal tax on checks. In places that had previously advertised tax on their price, patrons didn't appear to mind it so much. But several, smacking it on when guests arrived, heard plenty of squawks. Victi felt they were being 'taken.'

Arcadia International restaurant, packing in close to 1,500, had biggest gross in town. Place took in $18,000 in food and cover charges and bar brought in additional $4,000. It was record take for spot, even topping Army-Navy game. Prices were $7.50 for supper in main room, $5.50 for supper in side rooms and cocktail room and $3 cover in grill. President Arthur H. Padula had stocked extra $12,000 of liquor.

Adelphia hotel, with three rooms open, had 1,300, or capacity, with

(Continued on page 52)

Niteries' Biggest New Year's

(Continued from page 51)

gross of about $10,000. Charged $5 for supper in Cafe Marguery and on roof and $4 for supper in ballroom. Place had three bands, one show doing repeats at dinner and supper in each spot.

At Mickey Alpert's Penthouse on Walton Hotel roof, all-time record was set, gross being about $9,000 with attendance of somewhere around 1,400. Charge there was also $5 for supper. Pennsylvania hotel packed in about 1,000 people, grabbed off $7,200. Town Casino had almost exactly 300 patrons, took about $4,500, best average in town.

Talent in shows here was same as through year, except that every local lad who could toot a horn or scratch a fiddle was sure of one night's work. Employment was greater that night, but few places added to size of shows or brought in higher priced acts. Practically no 'names' were offered.

itt, N. S. H.

Pittsburgh, Jan. 7.

'Just another good Saturday ight.'

That's the way the night club boys, who still can't understand it, are describing New Year's Eve. Plenty of disappointments all over town. Advance reservations were terrific, awakening flock of false hopes. Snowstorm preceding the celebration made city driving hazardous and highway travel next to impossible, which may have crimped things.

On other hand, theatres same night were jammed, most of 'em going above last year's peak. Chief reason for semi-floppo seems to have been preponderance of private parties with enormous number of big organizations hiring their own hall, their own orchestra and carting their own booze.

Another factor in attendance drop at established spots was preponderance of fly-by-night joints that sprung up around holidays only to get in on gravy and fold right after New Year's Eve. Trouble was that there was no gravy for them but did manage to divert lot of business.

Prices all over were fairly reasonable, ranging from a $4 a couple to $13 in the swank hotels and larger oases. Check-up also reveals that there were also at least half a dozen more major spots this year than last, with most of them expressing satisfaction but hardly sending up any cheering skyrockets.

Another item that entered into situation was fact that biggest Jewish fraternity in country, Phi Epsilon Pi, was holding its national convention here. For New Year's Eve, conclave took over entire 17th floor of William Penn hotel, attracting around 500 couples, who would have been certain to go elsewhere. Likewise cut in considerably on William Penn's own tak. While hotel filled its Chatterbox and Main Lounge, two big dining rooms were virtually empty.

Biggest play of all went to Hill District's Little Harlem, where most of black-and-tans advertised fact that they'd be open all night with last floor show at 6 a. m. Business didn't start until well in morning but stay-up-lates jammed in, with one spot turning 'em away at five a. m. when a few hours earlier plenty of tables were available.

Established places aren't worrying any because they'll catch in on rebound but spots that figured on New Year's Eve getting them off the nut see plenty of headaches in store for them.

C. Opens Up

St. Louis, 7.

More than 40 nightcries opened up wide for New Year's eve this year. Jefferson, Coronado, Chase and Park Plaza were sold out 10 days in advance. Statler, with its exclusive downtown location, and the Mark Twain, Mayfair and Lennox had parties of their own. Prices didn't count at the big spots but did at the smaller ones. And the tariff ranged from $2 plus tax to $6.50 plus tax at most of the better spots, while some of the taverns hung out a come-on sign for a buck and collected double the bigger prices with an overflow of booze.

Tony Scarpelli's 'Plantation' on Vandeventer street did such a heavy trade it was necessary to convert an entire building adjacent to his spot for the occasion. This club with the only all-colored floor show and a rule not to sell liquor had a second band to aid Peter-Pilar's group. Big Tony said it was the spendiest night he had had since the boom days. Other spots that did big were the Mounds over in East St. Louis, where around 1,000 were accommodated. Even the Chinese spots such as the Canton Tea Garden did a land-office biz. And the Irish village, with 25 acts advertised, also turned them away. Max Garden's Chez Paree handled the biggest crowd that spot has had in many months.

Boston Good Minus Names

Boston, Jan. 7.

Holiday hilarity and spending boomed New Year's Eve here as it never did before. Crowds in town were tremendous, with hinterlanders swamping the streets, clubs, hotels and theatres. All top spots in nitery belt were sold out two days in advance. Theatres selling reserved seats were well-stocked with cash before the doors opened.

'Ziegfeld Follies' at $5.50 was a clean sweep at the Opera House and ditto for 'Three Men on a Horse' at the Plymouth, charging $4.40. 'Mid-West,' out of tune with holiday spirit, opened at the Shubert and did near capacity at $3.30. Film houses were all jammed. Top was $1.65, at the Kiethi-Boston. Other stands ranged from $1.10 down to 55c, although there were plenty turned away who would have taken a heavier tap.

In clubs, $15 a couple was tops at the Mayfair and Cocoanut Grove. Significantly, these top fares were identical with last year's, and it looked as if a higher cover would have slid through easily.

Mayfair and Grove were about neck-and-neck on takes, $5,000 each. Copley Plaza snared most of the smart hotel trade, Statler also had big share, as did the Ritz. Estimated take by legitimate clubs and major hotel rooms was around $75,000. Couverts ranged from top to $6, $5, $4 down to $3 per person. Chinese restaurants, in some cases, got $5.50.

Name booking for floor shows were out, clubs and rooms relying upon current shows on that end. George Dewey Washington was at the Bradford, where the Cascades club, at $6.10, and the main ballroom, at $4.40, shared the identical sepia floor show.

Capital Capital

Washington, Jan. 7.

Capital ushered in 1936 with biggest New Year's Eve whoopee in years. Every type of amusement spot from theatres, hotels, clubs to cocktail lounges and cafes turned 'em away.

Partying wound up early due to strictly enforced two a.m. deadline on serving liquor after which tables must be clear of glasses. All spots frowned on patrons bringing own stuff and few people tried.

Top price was $13 per couple as against $15 last year. Average at class spots was $11. Liquor was sold at year-round prices with no upping anywhere. At flat-rate spots average person spent $1.50 above initial charge, most of which went for liquor. Non-cover places report average check around $2 mostly for liquor.

Shoreham hotel, largest place in town, played to 1,100 persons and gross of about $9,000. Wardman Park hotel collected around $6,000. Heigh-Ho, swankiest of straight night clubs, got $1,800. Hi-Hat, top cocktail lounge, pocketed around $2,000 on evening of drop-in trade.

Every place went in for entertainment, but it wasn't factor in either draw or celebration. No big names in any show, and no imported bands, although practically every local musician was working.

Ieve Goes Champagne

Cleveland, Jan. 7.

Old Man 1935 was kicked out of Cleveland's niteries by the biggest New Year's Eve crowds seen here for nearly 18 years. Restoration of Christmas bonuses by many corporations, releasing of more dough by formerly frozen banks and a natural anti-depression yen to toss money around recklessly were three factors that proved a bonanza for the better nite spots.

Boosting of cover charges indicated the new trend. Prices ranged from $10 a couple to $20, the highest figure being set by the Mayfair Casino, Barry Propper's theatre-cabaret. With a 700 capacity it was nearly sold out. Some willing to pay $10 per head merely for standing room in Mayfair, attracted by promise of free champagne with dinner, plus three dance bands and Earl Leslie's show with cast of 60.

Every hotel supper club was sold out two days before the eve, including Statler, Cleveland, Hollenden, Carter and Lake Shore, which averaged $10 for each couple. No big names imported by other spots, but such places as Alpine Village, Monaco's and Rainbow Room did it up brown with leg shows.

Champagne and high-taxed wines made a strong come-back. Mayfair sold nearly 185 bottles of champagne at $12 a crack.

In East Dubuque

East Dubuque, Ill., Jan. 7.

This hick town of less than 1,000 and with plenty of night spots and saloons spotted along the main drag took the boys from Iowa into town on New Year's eve, the reason being that the Dubuque, Ia., joints were forced to close at 1 o'clock under the state laws.

In some spots it cost $2 for a seat with every chance of losing it in the event there was a call away from the table occupied. Entertainment nil and no merriment except on the part of the visitors.

Seattle Good

Seattle, Jan. 7.

State liquor board extended from 1 a.m. to 3 a.m. legalized drinking of beer and wine at the public places, and also suspended the rule that person imbibing had to do so sitting down. Seattle could stand up and take—until 3 a.m. on New Year's day.

Thousands more were out on the streets and thousands more paid heavy tariffs to attend night shows at theatres and at clubs, cafes and dance spots. Sellouts at the top spots were the rule and places like the Club Victor and Olympic Bowl didn't have to spend any money in newspaper advertising; early reservations took care of that.

Biggest single crowd was at Paramount theatre, where 3,000 paid 75c. to $1 to see pix show and vaude. Next biggest single crowd was at Trianon dance hall, within 200 of that figure. Here the gents paid $1 to get in and the ladies 42c.

Paramount led midnight grosses with close to $2,500; Fifth Ave. was second with nice $1,500; Orpheum not far behind for a third place; these two houses upped price to six bits and a dollar, too, and held to straight pix program. Downtown shows garnered around $15,000.

Club Victor, Lieut. Gov. Vic Meyers' spot, and the Olympic Bowl, in the Olympic hotel, topped with class of shows and take. Bowl got top kale of $5.10 per, serving five course dinner, from 10 to midnight, and handlin 550 celebrants. The regular Bowl was closed, being too small, and the affair was pulled in the Spanish ballroom, with Armie Marion in charge. Folks bought some champagne and other wines, on top of the $5.10 and raised the average check to $7, making the take around $3,800. Dick Jurgens band herc.

Slim Martin's band dished it out at the Club Victor, Romo Vincent was headliner. This spot got $4.40 per, and handled 600, which is 250 more than last year, when tariff was $5.50; drinks made average check this year close to $6.50, with the estimated gross $3,900. Steak supper and breakfast included in couvert.

Jackie Souders band was at the Rainbow club, new Chinese place, where 500 paid $3.50 each to dine, drink and dance. This was on the minimum plan, and average check was not much above this. Floor show, too.

Of the beer cafes, Germania, John Savage's Pike street eatery, handled capacity in its dance place, where Francis Blair, Chiquita De Soto and Alice Huelett were headlining the floor show. Take here around $1,200.

Trianon dance hall got the youthful population that stepped downtown. Scott Held band in its third month. Gross here estimated at $2,500, including beer bar and soda fountain.

Roadhouses got big play, too. The Ranch, north of town on the Everett highway, had biggest floor show and draw capacity, 250 folks, at $3.50 each. Abe Brashem band; the De Ceclietos, dance team; Betty Vickers, Blanche Hammond and Dur Moy Sisters, two last acts bicycling to Club Victor, made up the floor show.

Charlotte, N. C., Jan. 7.

Tiny Bradshaw orchestra played here at the Town Casino during the Christmas and New Year holidays. The minimum charge was tripled.

Hotel Charlottee upped to $5 per person for its New Year party, and the Club Arbor doubled the usual charge.

Nitery Doings

(Continued from page 50)

Leaguers, who are putting on an elaborate program for benefit of charity.

Place looks sure to grab plenty of sugar and good-will on venture and it has already nabbed juicy publicity on society angle. Last Sunday Record's society section carried entire front page of pix of debbies waiting on tables, handling switchboard, concocting eats and even working in wine cellar. Thats a break unheard of in Philly, where nitery publicity is of the skimpiest.

Program announced by society gals for their affair includes lecture by Boake Carter in morning at $1 admission; luncheon and show (with debbies as entertainers) for $1.25; bridge party with lecture by an authority for $1 in afternoon; dinner and show and dancing to music of three orchestras for $5 and $10 (ringside tables), and supper, dancing and show at $2.50 cover. Come-ons will include chancing off free car, cruises to West Indies, trips to Euorpe, etc. Each prize has been contributed.

This is second year for party. Last year's drew $8,000 profit for Leaguers, with unrevealed share for nitery.

Lou Diamond of Paramount is negotiating with Eddie (Leon & Eddie) Davis for supplementary rights to put out the niterary comedian in a Par short. This will comprise stuff Davis already made for Par's feature, 'Ship Cafe,' including two songs ('Rolling Down the Mountain' and a Chinese comedy number), which were clipped from the feature. Diamond wants to salvage these recordings as a short and is working out a deal with Davis.

Another Leon & Eddie song standing, 'Should I Be Sweet?' couldn't go into the Par feature, 'Ship Cafe,' because Buddy DeSylva held out for $10,000 for the film rights. It's from a Broadway musical, 'Take a Chance,' produced by DeSylva.

Saturday (4) at 6 p. , George Yorke, bass fiddle player with the Mike Farley-Eddy Riley combo at the Onyx Club, N. Y. ("The Music Goes Round and Round') married Janet Fenton, model. That same midnight an intimate party of friends, celebrated the marriage in the Onyx nitery to the tempo of swing music,' much champagne quaffing and a bow from Yorke who substituted another bass slapper while he sat in with his party.

Ernie Holst replaces himself with a unit at El Morocco, N. Y., to take up his usual winter sojourn at the Colony club (Arthur Hand's), Palm Beach. New tango combo at Morocco, just opened, is a peach.

Kathleen Price and Timothy Palmer, British dance team, arrived this week for an engagement at the Rainbow Room, N. Y., starting Jan. 15. It's their debut on this side. On the same date Pils and Tabet also join the floor show. Ray Noble's orchestra and Ramon Ramos' band complete the music end. Mrs. Evelyn Hubbell handling U.S. engagement of the dance duo.

, above the Winter Garden, N. , on the site of the old Montmartre, adds to the new Russian motif on the main drag. Baleff's Chauve Souris opened last week at the St. Moritz. This makes the second nitery in the Winter Garden building; the New Montmartre, with Beatrice Lillie starred, is housed in the former Plantation room.

Lots of face-lifting along Broadway. Hotel Astor has installed a new huge circular bar where its sidewalk cafe used to be; besides had its entire front done over. Brass Rail took over another store in an expansion move. Harry Cooper's defunct restaurant becomes the Chow Mein Inn, underneath the Restaurant Tokay.

Slight & Salkin agency, Chicago has a new method of keeping the various nite clubs throughout the country posted on available talent. Phil Tyrrell, in charge of the nitery bookings, is sending out a daily 'photogram' attraction list which contains miniature photographs and full description of the acts plus past performances. Each list contains picture and discussion of three acts.

Terrace Room in the Morrison hotel, Chicago, tied in with the RCA Victor company as a special exploitation plug for the Enric Madriguera orchestra. Stunt involves the simultaneous playing of same tune by record and orchestra with the band members quietly quitting the stage, leaving the dancers to finish the number to the sole accompaniment of the disc.

Although New Orleans is already overburdened with night spots, the New Cadillac opened Saturday (21) off Canal street, the city's main stem. Owner and operator is Tony Crucia, who for many years operated the Cadillac cabaret prior to prohibition. Vic Saladino is manager. Local floor talent.

Pils and Tabet, current in Lucienne Boyer's new Continental Varieties, are slated for an engagement at the Rainbow Room next week.

Bob Lightner's ork at the Club Envoy, Hollywood. Floor show headed by Kay Toland, Julius Klein, Rhythm Four and Anna Marie Nord.

La Fayette and La Verne opened at the Hotel Utah, Salt Lake, Dec. 24, Paul Kain orchestra supplies the music.

Eadie Adams back at hotel Cinegrill after Palm Beach rest period.

The Randalls opened at the Hollywood, Fla., New Year's Eve.

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MEXICAN NITE LIFE PERKS; YANK TALENT

Mexico City, Jan. 7.

Night life here has perked up with the opening of several cocktail clubs, run American style by Mexicans, and a supper establishment, conducted in the Mexican manner by an American.

Suppery is El Patio Mexicano, cupying what was once the palace of the Emperor Iturbide. It is in the heart of the downtown district. W. F. Booking of St. Louis is owner and J. C. Williams is manager.

Opening of Heinz 58, a deluxe American style niterie on a main stem and owned and managed by O. W. Heinz, former American hotelman, is set for the near future. Both spots are using imported talent from the U. S. for their floor shows.

Pitt. Fold-Ups

Pittsburgh, Jan. 7.

Post-New Year's Eve casualties among night spots was greater than ever this year. Chief among them is Hotel Roosevelt's Gold Room, representing investment of close to $20,000 and opened only about 10 weeks ago. Spot got away nicely, but quickly developed into a week-end rendezvous and just possible that management may later decide to open for Friday and Saturday nights.

Quickest of departures was upstairs room of Lou Gittleson's called Torch Room. Opened Christmas night, but got off on wrong foot due to trouble with musicians' union over previous deal and decided to call it quits night after New Year's. Another to fold, but only for winter months, is Eddie Payton's, with operator-band leader taking his crew to Florida and returning in May.

Several other spots also in the discard. At least two relit New Year's Eve and went dark following day.

KAZANOVA TOURING

Kazanova and her Tzigane orchestra wound up at the French Casino, N. Y., last night (Tuesday).

Meyer Davis orchestra is sending the femme combo on tour in vaudfilmers.

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NO OTHER ADDRESS NEEDED

Here and There

(Continued from page 46)

Country club, Detroit, for debut of financier's daughter.

Virginia Hooper, WXYZ, Detroit, soprano, recuping.

Janet acRorie, NBC's continuity acceptance department head, addressed Women's Advertising club, Detroit.

James Cox became commercial manager of WAVE, Louisville, Jan. 1. Cox has been with station since its inception. Tony Wons returns to his original station, WLS Chicago, next week for Alka Seltzer.

Alice Sheldon, blues singer of WSPD, Toledo, now heard over WXYZ and Michigan web.

Anne Walker, society girl, has joined WXYZ, Detroit, singing corps, giving station two bluebloods, the other being Virginia Graves.

Allan C. Anthony, formerly with WHAS, Louisville, new addition to KWK, St. Louis, announcing staff. He also doubles on dramatic programs.

Sterling Harki , KWK, St. Louis, chief announcer, received engraved cigarette case and lighter for Xmas from his staff.

Slack Furniture Co., East St. Louis, return to air over KWK with new serics daily at 12:30 p.m., 5:45 p.m. and 10:00 p.m. Four Lumber Jacks and Arizona Cowgirls plus Charlie Stookey, announcer.

Buffalo Broadcasting Corp. Commercial Department Expansion, gives new quarters to L. H. Avery, W. L. Amidon, Nathan Cohen, Albert Erisman, Richard Ullman, F. Robert Greene and Addison Fletcher Busch, publicity director.

Johnny Boyer, under the name of 'Sunshine Minstrel,' is new WKBW, Buffalo, songs and chatter program daily except Sunday.

Jose Ramirez, South American songster, is back with the Argentine Trio, broadcasting every Thursday over KPO, San Francisco.

Hazel Warner and Harold Dana, vet West Coast entertainers, stay with KPO, San Francisco for 1936.

Bunny Roarke, new soloist with Walter Trombley's orchestra on WSYB, Rutland, Vt., and WMFF, Plattsburg, N. Y.

KFRC's Jean Ellington hopped a train for New York, where she will join the already extensive aggregation of San Franciscans now broadcasting in east.

KDON, Monterey Peninsula Station, rumored seeking a tie-in with the Don Lee Network.

'One Man's Family' into its fourth year, with Carlton Morse still the author.

Helen Harvey's 'Homemakers' Club is a new program daily over WSFO, San Francisco.

Don Fullen, new to staff of NBC, San Francisco. Formerly an actor, motion picture director and lawyer.

ichael Raffetto, 'Paul' in 'One Man's Family,' on his feet for first time in five months and hopes to be back in the NBC San Francisco studios in another week, following long siege in hospital.

Sonny Brooks orchestra back on San Francisco radio following extended tour to Lake Tahoe, Seattle and Australia.

Werner Ickstadt, WCAX, urlington, Vt., pianist, recovering from appendicitis operation.

John Shepard, 3d, proxy of the Yankee web, taking a vacation in Miami for a few weeks.

Curley iller is now doing his one-man band act over WIBX, Utica, six days a week: Plays piano, accordion, banjo and guitar.

Bill Bachor used his week-end off for a fast spin east.

Naylor Rogers packing up for his swing east for KNX, Hollywood.

ACE COLLEGIATE TUNER

Brooks Bowman, Princeton '36, Has Four More Tunes

Brooks Bowman, Princeton '36, is the ace college boy song writer today, having delivered 'East of the Sun' and 'Love and a Dime' last year. He graduates this June with a Warner Brothers contract waiting.

Bowman's leap to Tin Pan Alley coin is via Princeton's new Appreciation of Music course under Prof. Welch. It's not a pipe study, but delves into the old masters and ties in with recordings, orchestrations, etc., as a classroom course. According to Bowman, most undergrads have a secret desire some time or other to become a Berlin or Gershwin.

Sensible lyrics (the Cole Porter influence) are imperative, Bowman declares. Campus social life brings out a lot of the new twists, and ether broadcasts have their faithful dialers at school, with Sunday listeners especially taking the radio page and checking off their pet shows and sticking around until they're signed off. After which the discussions start on the various trick noises just heard.

Bowman hails from Salem, O., and Cleveland, and used to play banjo in his high school days. He also sang a bit, but his musical career never reached the spotlight stage until 'East of the Sun' (100,000 copies, Santley) in last year's Triangle Club show, 'Stags at Bay.' 'Love and a Dime' (30,000 copies, Santley) dawned on him before breakfast one morning.

Bowman is majoring in politics and philosophy at Princeton. He plays only a fair piano, but is brushing up. He leans toward the operetta field as his ultimate goal. He has four new numbers in 'What a Relief,' the new Triangle production.

William Borden and Charles Marvin, also on this year's Triangle music staff, have their numbers in 'Relief' under the Santley banner. Frank Tapiin, Jr., and Kirk Alexander, other Triangle members, run a music school at Princeton on the side.

METRO AFTER MORE PUB CO.'S

Hollywood, Jan. 7.

Jack Robbins has been delegated by Metro to negotiate the purchase of several other small music publishing houses to give the studio top rating with ASCAP.

M-G and Robbins mum on houses sought.

Chi's River Casino Still Far in Future

Chicago, Jan. 7.

No date yet set for starting work on River Casino, proposed cafe-theatre at Michigan avenue and the river, just south of Tribune Tower, although nearly two years have passed since venture was first put forward for investment. Plan was all-day restaurant, afternoon concerts, and two-a-night elaborate stage shows, modelled on the Folies Bergere entertainment so successful here in '34. Site was used until few years ago by one of the Bouf Mich' eyesores after Wrigley and Tribune started vogue for tower-type of building in neighborhood.

Henry Doney, a new man in the field, is promoting idea. He said in July last he had subscriptions of $500,000, and that finished plan would require another $100,000, with work then scheduled to start in December. He now says complications on property-deal call for adjustment.

A prospectus issued last year carried a modernistic plan by Ambrose Cramer, architect and socialite, and included a category of specifications that took in even the garb of the waiters. Mrs. Howard Linn, another socialite and a factor in art-intl e plays and operas, is among the advocates of the venture.

BUSSE'S CHI RETURN

Chicago, Jan. 7.

Henry Busse band booked by MCA to open at the Chez Paree on Jan. 21 for six weeks.

This is a return date here for the B ee orchestra.

Music Notes

Phil rito, featured vocalist and assistant director of Lloyd Huntley's orchestra at Hotel Statler, Buffalo, celebrating his third year with Huntley's band, will at the close of present engagement organize his own orchestra to be booked by Huntley.

Paramount has given contract to Gerard Carbonara, Italian modernist composer. Studio also hired Raphael, accordionist, for Carole Lombard-George Raft picture, 'Concertina.'

Conrad Buckner new addition to Mills Artists dance booking department. Will assist Bob Sanders. Buckner comes from Dallas, Tex., where he had his own office.

Irving ills returned New York Jan. 5 from Miami. Mills went south to witness opening of his new Casino which Leo Cohen is managing for Mills-Earl Carroll.

Lucky Millinder stays at Astoria club, Baltimore, until Jan. 20, a three weeks' extension on original one week booking. Went in Dec. 23.

Bernie Cummins opened at the St. Paul hotel, St. Paul. Band's new vocalist setup consists of Dorothy Crane, Walter Cummins and Ernie Matheis.

Harold Adamson and Walter Donaldson have cleffed six tunes for 'The Great Ziegfeld,' two of which are 'You' and 'You Never Looked So Beautiful.'

Harry Grey back on the coast after arranging for publication of 'Dancing Feet' and 'Every Time I Look at You,' from 'Dancing Feet,' Santly Bros. to publish.

Mel Walter and Jackie Fields have taken over Montmartre restaurant, Hollywood. Three Roberts Bros. entertaining.

Herman Hupfeld has tied up with Shapiro—Bernstein & Co., on an exclusive writing arrangement for one year.

Bob Larrie's orchestra, with Gypsy Lee, now at Hotel Mohawk, Schenectady, and broadcasting over WGY.

Jack Stern and Harry Tobias will write tunes for 'Public Nuisance No. 1,' Jane Wither starrer at 20-thFox.

Lew Pollock cleffing for 'The Country Doctor,' 'Captain January,' 'Message to Garcia,' and 'Under Two Flags' at 20th-Fox.

Henry Tobias has been added to tune team of his brother Harry and Jack Stern for 'Public Nuisance No. 1' score.

Mills Music has taken all songs of the Earl Carroll show at new Miami Casino, Miami, for publishing.

Dave Kent has quit Harry Engel, Inc., and joined the New York professional staff of Sherman Clay & Co.

Oliver Wallace supervisin music on Cameo's 'High Hat.'

Frank Sortino band opened at the Kings Club, Hollywood, Dec. 20.

Louis Prima com ned for two reeler at Radio.

Don Kerr, WMCA, New York, announcer, doubling into Cavalcade Casino nee Flying Trapeze as m.c. for midnite show.

Girls Appeal

Chicago, Jan. 7.

After trying to get along without them, Leonard Hicks of Hotel Morrison has put a line of 10 girls into the show of Terrace Room. Hicks said that dropping girls from the proceedings was because he and his associates thought public tired of song-and-dance ensembles in supper shows.

Fred Evans, who runs the ballet for Balaben & Katz at the Chicago, is providing the new lin

Palange Operating N. Y. Palladium on Bi-Weekly Change; Sullivan Booking

Former Casino de Paree on W. 54th street, New York, reopens Jan. 15 as the Palladium, and patterned after the English music halls to provide a straight vaude show in revue style, along with dining and dancing. Angelo Palange, radi fight announcer, heads the enterprise, with Joe Sullivan acting as booker, and Harry Carroll and Mitchell Parish writing music.

Palange plans to run each show two weeks, with a possible holdover on occasions, and with a name topping each change. First name was to have been Belle Baker, but Locw's booking office nixed this because of her previous commitment to play the State, on Broadway, week of Jan. 24.

There'll be no cover charge at the Palladium, but a minimum to cover a $1.50 dinner tap. Audience will dance on the stage between shows, which will run 55 minutes. Two bands will be batonned respectively by Teddy King and Jimmy Carr. Wallace Millan, working with a line of 36 girls, ill stage the dance ensembles.

This is Palange's first theatrical or nitery venture. Associated with him is Murray Brandt.

Palladium, as the Casino de Paree, was the first theatre-cabaret to open in New York. For a time it mopped up, with Yermi Stern, its operating head, then branching out and converting the Manhattan theatre, at Broadway and 53rd street, into a similar spot but at more popular prices. Billy Rose moved over from producer at the Casino to impresario at the Manhattan, but the latter folded soon after Lew Brown replaced him. The Casino closed a few months later.

Ed Hutchinson, nitery operator, is reported planning to reopen the Manhattan with a policy similar to that contemplated for the Palladium.

Joan Warner's Nitery

Paris, Dec. 29.

Nitery on the Rue Fontaine once run by Joe Zelli will soon be known as Joan Warner's place.

In recent seasons known as 'Chez les Nudistes,' the spot is being done over and the American fan dancer is lending her name and presence.

Al Dubin back from N. Y. to start on numbers for 'Hearts Divided.'

ROBBINS CHATS

A name to conjure with
VINCENT LOPEZ
Ambassador of great melodies who is now at the Ambassador Hotel in New York and broadcasting via CBS.
"Vince" still makes toes tinkle with these top "tunes of the time."
"THANKS A MILLION"
"I'M SITTIN' HIGH ON A HILLTOP"
"ALONE"
"ROLL ALONG PRAIRIE MOON"
"I'M SHOOTING HIGH"
"LOVELY LADY"
"I'VE GOT MY FINGERS CROSSED"
"SPREADIN' RHYTHM AROUND"
ROBBINS
MUSIC CORPORATION
799 SEVENTH AVENUE NEW YORK

AS ALWAYS
You Can't Go Wrong
With Any Feist Song
LEONARD KELLAR
Popular Young Maestro at Chicago's Hotel Bismarck, currently featuring
With All My Heart
(from Walter Wanger's Paramount film "Her Master Voice")
With Louise On Lake Loui
It's Been So Long
(from "The Great Ziegfeld")
Breaki in a Pair of Shoes
Jack and Jill
LEO FEIST, Inc.
1629 Broadway, New York

UNIT REVIEWS

Hilton Sisters Revue

(ORPHEUM, LINCOLN)

Lincoln, Dec. 28.

Buyers of this unit get only what they're buying—the Hilton Sisters, Siamese twins. The 40-minute show built around them is sad. Hiltons are now on the Cushman Circuit, this being their second date for the time and going south from here. Benny Zucker is company manager.

Dale Stevens orchestra is the musical portion. Stevens acts at the m.c. Jimmy and Anita, ballroomers, begin the show proper after a band fanfare. Theirs is a rumba, and not good.

Hal Milton, introed as a member of the 'Operator 13' singing foursome, sings two numbers, mostly flat. 'Annie's Cousin Fanny,' leaning to the blue side and awkwardly done at that, is next by the band and Doris Zeman has an acrobatic dance just ahead of the first appearance of the Hiltons.

Twins have their hair black this year and look much better, their act remaining the same, some harmony singing, talk and the fish horns. Girls, since they're the sole attraction of the show and are to be taken over a territory which they haven't played, should work more on the interview. As is, Stevens asks 'em how old they are and whether Violet really wanted to get married. Explanation of why they may never be separated, how they sleep, whether one can feel the other's toothache, etc., is what the audience is dying to know.

A glee club number, Hal Milton out front, on 'Darkies Were Born' is bad, and Jim Moore's buck and wing so-so. Merlin Trio, two femmes and a man, is the best moment outside the Hiltons in the show. It's a five rhythm concoction, the girls in half and half black and white costumes. Hank Harding then drops out of the band for 'Minnie the Moocher,' not good but loud.

Norton and Lang, comedy acrobats as in the days of 30 years ago, are okay. It's better they admit the 30 year year period has elapsed since their stunts than try to fool people, and they get a nice hand. Hiltons dance with a couple of the band boys for the finale and step out for bows.

A novelty show this, worth and as much as can be expected for the Cushman $150 per day plan. It's advanced by James Cochrane. Business good. *Barney.*

STATE'S COLUMNISTS

Louis Sobol, New York Journal columnist, goes into Loew's State, N. Y., week of Jan. 31 for a repeat within six months.

Theatre last week played Ed Sullivan, N. Y. News columnist.

PAULINE COOKE
1674 Broadway
Presents
LEO G. CARROLL
ROBERT C. FISHER
with "MAX WINE"
HENRY WIESE, Pilot

STUART AND **CLAIRE LEA**
RICHARD
This Week (Jan. 3)
AMBASSADOR, ST. LOUIS

PAUL DUKE
PRESTIDIGITATOR
NOW APPEARING
IN EUROPE
London FOSTER AGENCY
New York DICK HENRY

BUY DOROTHEA ANTEL
Invalid Actress, Famous Christmas Cards. 21 Original and Exclusive Designs, One Dollar. Agents Wanted to Sell Cards. Liberal Commission. Call or write
DOROTHEA ANTEL
226 West 72nd Street, New York City

MONKEY SHINES

(ORPHEUM, LINCOLN)

Lincoln, Jan. 1.

Because he heeded the late Horace Greeley's advice and came west, Charlie Mack, who owns and has produced a unit he called 'Cavalcade of Laughs,' here called 'Monkey Shines,' is very sad as the New Year opens. His is a fine unit, better by far than those hitting here regularly, but he finds little happiness in the prospect of pioneering on the Wilbur Cushman circuit. Situation as found here was that he'd brought a 22-people aggregation all the way from the Atlantic seaboard only to find he has but eight days on the route up to Duluth and no prospect of more right away. Also finds he is to think nothing of an average jump of 350 miles overnight.

Overhead on his show must be very close to the $125 net it'll get per day. It's well packed with capable people who give a real show. Heller and Riley were booked extra and put in here. A good act, but the show could handle the assignment well enough alone. Myles Bell is the m.c.

Two standouts in the Mack show are Charles Brugge, a business comic, and Murand and Girton, cyclists. Both rate plenty of handing. Brugge taking a string of bows. Dan and Ann Manos, straight hoofers, do the initial assignment after a fanfare of 'Happy Days' by the music section. Material is a good luller for the house and Manos' flips and nip-ups for the finish click.

Evans and Rudie, terp comedy, in the deuce. Ruth Rudie can do Zasu Pitts without doing anything, so similar are their antics, and she runs the audience wild with an eccentric step in the manner of Charlotte Greenwood, which, whether they remember Greenwood or not, is good. Myles Bell, and his partner, Nan Bedini, clown via gags and song, then it's a band ensemble with three femmes in a fan bit which is very pretty. Another girl trots on for a few acrobatic twists, which are fair.

Brugge raises the pace of the show when he takes over the rostrum. His pantomime and biz are fine and timed for the most laughs possible. He works with a couple of instruments, the last one standing on his head on a piano stool. He dances and talks and rates heavy mitting for the finish, which was hard for him to get to, so persistent was the audience. Pat Nemo is added to the Bell and Bedini combo for some other laughs before the traveler as the stage is being set for more room for the cyclists.

Top of this act is Miss Girton, although Murand helps out. She is more at home on the nice clean she is walking on the floor. Snap to the tough stunts which she accomplishes without a slip, can't help but be appreciated no matter how easy she makes it look. Heller and Riley close. Their's is the crossfire variety of fun, and the doll turns out to be a swell singer. Unit time this show was 49 minutes and Heller and Riley added 10.

The only thing Mack is not worried about now is hotel bills. He talked to a unit manager who said he'd been out 16 days and so far had slept $7 worth. The old adage about seeing the world through a porthole has been changed to lamping it by moonlight. *Barney.*

MIAMI BOUND

(ORPHEUM, LINCOLN)

Lincoln, Jan. 4.

Stiffened by the extra billing of Don Zelaya, comedy pianist, Chic Myers' 'Miami Bound' unit went over in fair shape here, though it packs no particular wallop and without Zelaya would be weak. Title no significance at all, and less boxoffice potentiality. Band was doubled in strength by union standbys here and sounded all right.

Opening has everyone involved, but sad. Immediately thereafter a band splurge which might as well be first, and then Janice Thompson, acrobatic dancer, who does some fast spins. She's nice enough to look at and her number is the first for any applause. Martin Sisters, harmony, are in and outers. Sometimes they harmonize, but more often they don't. It takes a discerning listener to find it's 'Double Trouble' they're singing. They took no chances bowing off, but stayed on for a second number regardless.

Crewe and Summers in a truckin' step are okay, and are followed by Meyers and Nolan, comedy. It looks weak and sounds weak, but the femme, heavy and wisecracking, nets good applause from the by this time, sleepy house. Capt. Harry Greenwood and his trained sea lion are next. Sea lion was temperamental this show and had his mind exclusively on the fish bucket. Did the stunts, which are about average, finally, however. A good novelty. Bill Crewe offers a baseball tap number in which a ball game is burlesked per taps, and good.

Zelaya is just ahead of finale and did nearly 17 minutes. Took four bows this show, and for a guy who opens and closes with anywhere near classic music in this house and expects anything, his reception was great. Finale and the time was an hour and five minutes.

Bert Melville agents this. Originally a Wilbur Cushman unit, it was cancelled out and played here for Frederick Brothers. *Barney.*

New Acts

MIA MILES and Co. (4)
Adagio
6 Mins.; Full (speci
Grand O. H., N. Y.

With the host of adagio acts around today in vaude and niteries, a newcomer would have to be sensationally original to go places. This one show no promise of achieving prominence.

Blonde is tossed by three men in a meagre simulation of a butterfly caught in a spider's web. Stunts are all routine, with the boys showing plenty of raggedness. Girl is okay, though not taking any chances with anything outstanding in the way of a leap or fall. Costuming all around is poor, and the eye with web insert is drab.

Closed here to but fair applause. *Echo.*

DON TRENT
Puppets
9 Mins.; one
G.O.H., N. Y.

Material aimed primarily at the kids. Spotted here in the deuce.

Trent's opener is a Punch and Judy show, carried on with a portable and highly simplified prop depicting the facade of a house. Punch and his luckless mate are garbed in modern calico, but the lines are more or less from the Middle Ages.

Encore has Trent manipulating a large colored puppet through a soft shoe tap routine without any concealment of strings, etc.

15 YEARS AGO

IETY *and Clipper*)

Glad New Year on B'way. Tops from $6.50 to $11 and all crowded. Ziegfeld 'Frolic' got the top figure, but that included food. Real top was Fred Stone's 'Tip Top' at $7.70. Played to around $6,000.

Carl Hagenbeck had to close his famous zoo at Hamburg. Not possible to obtain food cheaply enough. Collection was dispersed. Barnum show got many of the trained animals.

Thieves stole the safe from the Grand theatre, in Harlem. Took it all the way to Flushing to blow it open. Netted them about $3,000. Taken out through the stage door only 150 feet from a police station.

Speaking of a possible theatre of his own in N. Y., Willie Collier remarked that 'the demand for houses by producers is so great that, as a business investment, it is good to control one or more.' Things were different then.

A. L. Erlanger added three more theatres to his chain and bought sites for two more.

Zoning plan for control of N. Y. theatre district put into effect. First establishment of one-way streets in the congested district around theatre time.

Bill Brady was in court lawing with his landlord over occupancy of the Playhouse. He still has it.

Sam H. Harris ordered all his shows dropped to a $2.50 top. Fgured that all B'way shows would have to make the same mark-down.

'Ermine' revival stated to have cost $30,000 against $22,500 for the original. Nut was now $12,500 a week instead of original $4,800.

There were 30 German acts about to sail for America. First since the war. More coming.

Keith's Colonial, N. Y., dropped from 55c. to 35c. top, and the Riverside went down from a dollar to

(Continued on page 66)

Saranac Lake

By Chris Hagedorn

Lester Sheehan to New York for a week's visiting.

Claude Lawson reported doing well in his new home here.

Bert Ford, former N.V.A.'er, is now at 28 Church Street and is getting good health reports from his doctor.

Jack Roberts and band now playing at Swiss Chalet.

At N.V.A. Lodge

Alice Carman, Marion Cannon, Mae Fischer, Doris Connes, Betty Huntington, Marian Greene, Margaret Newell, Harry Gordon, John Louden, Ben Schaeffer, Bob Farley, Freddy Bachman, Bob Merrick, Chris Hagedorn, Eddie Ross, Max Pfeffer, Ford Raymond, Joe Dabrowski, Nina Morse, Gladys Pal , Fifi Climas, Elizabeth Rogers, Marya Blake, Nellie Queally, Ethel Clouds, Doris Gascoigne, Alan Brooks, Fred Rith, Tommie Abbott, Joe Parker, Garry Sitgreaves, Oscar Davis, Sylvia Abbott, Bee Lee, Rita Preftacy, Hannah Zimmerman, Hazel Gladstone, Dick Moore, Bill Canton, Tom Kearns, Armand Monte, Salvatore Ragone, Milton Pollock, Herbert Elder.

In the Village

Russ Kelly, 19 Broadway; Claude Lawson, 24 Lake Flower Ave.; James Cannon, 9 Church st.; Bert Ford, 28 Church st.; Ray Ketcham, 8½ Lake Flower ave.; Jesse Rosenberg, Clancy Cottage, loomingdale ave.; Lester Sheehan, 27 Main st.; Pop Barrett, 285 Broadway; Pauline Russell, 20 River st.; Helen O'Reilly, 44 Main st.; Jackie Roberts, 44 Main st. Larry McCarthy and Lee La Marr, general delivery.

Write to those you know at Saranac.

Pitt Alvin's Big Vaude

Pittsburgh, Jan. 7.

One of the highest priced shows to go into an indie vaude house in recent times opens at the Alvin here tomorrow (Wednesday) for four days. At a weekly basis, layout would cost close to $3,000.

Included in the show are Everett Marshall, Ray Bolger, Eddie Garr, Thelma Leeds, Harris, Claire and Shannon, Five Cabin Kids and the Six Danwells. O. L. Oz booked the acts out of New York.

Costly shows, however, will not be the Alvin's regular policy. House only recently resumed vaude.

3d Bowes Unit Topping Previous Grosses in Pitt.

Pittsburgh, Jan. 7.

Major Bowes' unit is beating its own record again this week at Stanley. In this case, it's even more remarkable because it's the third of the Bowes simon-pure shows to play Warners deluxer in less than five months.

First came in during August and despite heat and usual seasonal drooping turned in $22,000. Two months later, another troupe came through to roll up amazing gross of $29,000. But third and current will top them all, with $1,000 in prospect.

Stanley, which dropped Sunday midnight shows several weeks ago, was forced to shoot in one last Sunday (5) and management expects to run five shows daily for remainder of run. House now seriously considering using at least one of the Bowes its a month.

Behind the Keys

(Continued from page 21)

Charlotte daily newspapers, the Jesters club (composed of theatrical workers), the Elks, and others gave thousands of poor kids in this vicinity picture programs arranged especially for kids, and bags of goodies at the door.

Spartanburg, S. C., erald-Journal has just issued its second annual motion picture edition, with a 16-page tabloid supplement devoted entirely to stars and pictures.

North Carolina Theatres, Inc., with headquarters here, announces the purchase of the Granada and Carolina theatres at Lexington, effective Jan. 6. Roy L. Smart, district manager, announced promotions at the same time of M. S. Phillips, from manager of the State, Charlotte, to city manager of the Lexington theatres, and Nell McGill, manager of the Victory at Salisbury to manager of the State at Charlotte. Gene Street, manager of the Carolina, at Charlotte, and supervisor of the Imperial, also at Charlotte, will now assume supervision over the State also.

Stamford, Conn.

David Weinstock and Harry Brandt building a new link in chain here. When completed around mid-January 1,200 seater will be called Plaza.

Newark.

Francis Wood's Newsreel theatre opens late this month.

THE INCOMPARABLE DANCER
GRACE DuFAYE and Co.
LOEW'S STATE, NEW YORK
(This Week, Jan. 3)

The THEATRE of the STARS
Marcus Loew BOOKING AGENCY
GENERAL EXECUTIVE OFFICES
LOEW BLDG. ANNEX
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Bryant 9-7800
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RKO THEATRES
1270 SIXTH AVENUE
RADIO CITY NEW YORK

America's LARGEST CIRCUIT OF STAGE UNITS
The WILBUR CUSHMAN CIRCUIT
MELBA THEATRE BLDG.

MIDWEST NAME COMPETISH

Vode Moves Forward in Canada, With FP-Can Leading the Way

Toronto, Jan. 7.

After a month's policy of double-bills at Shea's theatre here, when vaudeville was transferred to the Imperial because of the latter's extra 800 seating capacity, Shea's is currently back in the vaude fold. Since 1899 Shea's has been synonymous with vaudeville and, when the policy was guillotined, the loyal Shea-goers, who can sit in their shirt-sleeves there if they wish, refused to turn in their shekels to the ritzy Imperial and also refused to see pictures at Shea's.

Almost as revolutionary is the change of policy at the Imperial, 3,460-seater. Week starting Friday (10), the Jack Arthur showshop goes ultra hi-hat with a symphony orchestra of 60 under the direction of Reginald Stewart. Orchestra will play on stage. Obviously an experiment, in that Stewart is in for two weeks only.

In the straight vaude and road-show unit fields, Famous Players-Canadian shows an increasing number of spot bookings, particularly in the west, with subsidiaries opening up Ontario. Shea's, Toronto; Loew's, Montreal; Palace, Hamilton, and Capitol, Ottawa, are being booked through Lawrence J. Golde, of the William Morris office in New York.

Spot bookings have the Wilbur Cushman units out of Chicago going into such FP-C houses as Capitol, Winnipeg; Capitol, Calgary; Capitol, Edmonton; Capitol, Saskatoon; Capitol, Lethbridge; Capitol, Moose Jaw; Capitol, Regina; Orpheum, Vancouver. Jan. 21 will see stage shows back to the Orpheum, Winnipeg, from the Capitol, Winnipeg.

In Ontario, houses whose stages were dark for years are swinging into the spot-booking circuit when short a big picture. There's eight weeks for the 20-person units. All are Famous Players houses or in subsidiary chains and include: Capitol, Ottawa; Rideau, Ottawa; Capitol, Belleville; Marks, Oshawa; Academy, Lindsay; Tivoli, Hamilton; Lyric, Kitchener; Majestic, Stratford; Capitol, Peterboro. Affiliated Theatricals is handling, with F. Norman booking out of Montreal; Rose Frisco out of Boston, and Solly Berns out of Detroit.

SALLY RAND'S UNIT IN NORFOLK AT $2 TOP

Norfolk, Va., Jan. 7.

Sally Rand, and roadshow unit go into the Colonial theatre here Jan. 14-15 for two nights and one matinee. Others in show are William and Joe Mandel, Roy and Maye, Bennie Ross, The Thrillers, White and Lee, Marguerite Stone and Tung Fin Soo.

Top price for seats will be $2.

Loew's Singles

Loew's has spotted male singles for three weeks apiece in vaude.

Emile Boreo, who steps out of 'Folies Bergere,' which opens later this month at the French Casino in Miami, goes into the State, New York, Friday (10), with Baltimore and Washington to follow. George Givot opens in Washington Friday (10), following into the State and then to Baltimore. Herman Bernie set both deals.

COOGAN-GRABLE FOR PAR

Jackie Coogan and Betty Grable ('Hollywood Secrets' unit) get two weeks for Paramount.

Open at the Michigan, Detroit, Jan. 24, with the Oriental, Chicago, to follow.

SYR. VODE UP AGAIN

Syracuse, Jan. 7.

RKO-Schine pool is again weighing stage attractions for Keith's.

Likelihood is that they will be spotted in once or twice a month.

Guests Get the Rice At Ruth Morris Nuptials

Saranac Lake, N. Y., Jan. 7.

After the Ruth Morris-William White nuptials at the Morris family estate here Jan. 1, their New Year's and wedding guests returned to New York. The bride and groom accompanied them to the station and then reversed the usual process by throwing rice at their guests.

Seeing the rice shower, passengers on the train thought that Mr. and Mrs. William Morris, Jr., were the newlyweds, until their young son walked into the car and said, 'Hello mother.'

'MUSIC' WRITERS SET FOR P.A.'S

Riley and Farley, collaborators with Russ 'Red' Hodgson on 'Music Goes Round and Round,' new trick song click, go into the Paramount, New York, today (Wednesday) for their first stage appearance in some time. Their six-piece band at the Onyx Club, N. Y. nitery, is with them.

Riley and Farley will supplement the Casa Loma orchestra, which is being held over for a third week. Contract for the musician-song-writers is for initial nine days with options.

Another new addition at the Paramount will be Caroline Marsh, who replaces Deane Janis, singer.

Hal Kemp's orchestra, with additional acts, will follow the Casa Loma crew. No closing date set for the latter, however.

Chicago, Jan. 7.

Russ 'Red' Hodgson starts personaling at the Balaban & Katz Chicago, Friday (10). B. & K. has the songwriter and musician on a two weeks' deal. Hodgson originally started the tune some four years ago with the Earl Burtnett orchestra, with the tune later being revised by Riley and Farley in New York.

This is the second tunester booked by B. & K. recently, the other having been Pinky Tomlin several months ago. Al Borde set Hodgson.

JOE COOK UNIT'S 4 WEEKS ON RKO TIME

Joe Cook, with a surrounding cast of about 45 people, has been set for four weeks of vaude by RKO. Unit is being assembled by Morris Green (Jones & Green). RKO deal is on a guarantee and percentage.

Opening date is Jan. 24 in Providence, with Cook following into Keith's, [illegible]ton. After a week's layoff, during which Cook makes a short for Educational in New York, the unit goes to Chicago and Cleveland.

None of the supporting talent has been set. John Hickey will stage.

Nina Mae McKinney with Mills Unit on Int'state

Irving Mills has booked the Mills Blue Rhythm Band unit for a tour of the Interstate time opening in Houston, Feb. 7.

In addition to the band, unit will include Nina Mae McKinney, Harris and Howell, Chuck Richards and others.

Robinson at L. A. Par.

Los Angeles, Jan. 7.

Paramount theatre has booked Bill Robinson for the week of Jan. 9.

Others on bill include Al Lyons band, Judy Starr and Fanchonettes.

CHI TURNS ON B. O. CAMPAIGN

Houses Line Up Attractions in Mid-Season Drive for Business—B. & K., RKO, J. L. & S. Set Dates for Cream Monikers—Booked Far Into Feb.

2-WEEK STANDS

Chicago, Jan. 7.

Theatres in the loop and throughout the midwest have reversed their stand on attractions and have unloosed their purse-strings for the biggest orgy of spending for name attractions in many a month. This decision to vie for box-office results with powerful names follows a string of rather weak money sessions at the vaude houses of the loop, with even the top houses falling off into low figures.

Set budgets are being entirely discarded. RKO, Balaban & Katz and the indie State-Lake are scouring the entertainment field and are gobbling up attractions in one of the hardest competitive matches seen in this town in years. Both circuits are out for blood. And due to this intense rivalry such houses as the Chicago, Oriental, Palace and State-Lake find themselves booked up into late February and March, instead of being merely a week or two in advance as has been the custom around town for the past year or so.

The Chicago has Burns & Allen this week, following with Veloz and Yolanda, Ina Ray Hutton band and Libby Holman, Fred Waring's band, and the Horace Heidt band, which takes B. & K.'s flagship up to Feb. 21. At the Oriental, the bookings include the Olsen and Johnson unit, Three Stooges for an early repeat, and the Jackie Coogan-Betty Grable unit week of Jan. 31.

RKO's Flash

RKO has lined up dates at the Palace until Feb. 28. Starting off Friday (10), there are in immediate succession the Weaver Bros, Jane Froman, Wayne King's orchestra, Clyde Beatty, with 25 lions and tigers, Ruth Etting, Al Pearce and his Gang from the NBC-Pepsodent show now originating in Chicago, Joe Cook, who is dated for week of Feb. 21, with the following week being held open for the new Fred Astaire-Ginger Rogers picture, 'Follow the Fleet' (RKO).

Even the State-Lake, which has gone along successfully on a nameless' policy, is starting to edge towards stronger name attractions as the other houses rush to big monikers. Indie State-Lake is bringing units topped by such people as Ed Lowry on Jan. 11, Mitzi Green on Feb. 1.

Two-Week Bookings

These topnotch tags on the stages has brought about a condition, especially at the Chicago, of the two-week stand rather than the one-week date. House of 4,000 seats has discovered it can do two weeks to a profit with a sock attraction, where a sluggish line-up of shows means a red splash on single-week engagements. Dated in for two weeks are Veloz and Yolanda dance team and the Fred Waring band, with other such fortnight bookings to follow, especially with pictures. Palace here proved that a strong show can do as high as four and five weeks with attractions.

Oriental is planning a holdover on Three Stooges and the Chicago may holdover Ina Ray Hutton orchestra. Both acts have been booked by Balaban & Katz on a four-week guarantee, which means that the turns will get three nabe weeks at the Uptown, Marbro and Southtown should the loop hold-overs fail to jell.

That C. C. C. Fan Dancer Matter Puts W.P.A. Boys in a Contradictory Mood

Washington,

Disclosure that a fan dancer was about to carry 'culture' to CCC camps under Federal auspices last week threw the Works Progress Administration into a whirlwind of contradictory statements winding up in repudiation by Washington executives of statements from Minneapolis subordinates about plans to include a fanner in a troupe scheduled to tour the sapling circuit in the northwest.

Washington put Minneapolis squarely on the spot, at the same time declaring that newspaper to-do was 'rather silly,' by denying that Ruby Bae, whose act at Coffee Dan's Minneapolis nitery, was stopped by Twin Cities gendarmes some weeks ago, ever had been on the government payroll. Furthermore, Washington spokesmen insisted, the fanner won't get a government post in the Federal theatre program.

Attitude of Washington officials leaves Miss Enza Alton Zeller, project director at Minneapolis, out on a limb, with local bosses declining to be embarrassed by conflicts between their statements and Miss Zeller's remarks in the press. While Minneapolis execs admitted the fanner was to be one of the CCC entertainers, local officials made at attempt to correct the inconsistency. All inquiries for further info were referred to Minneapolis.

Is She or Ain't She

Until Hallie Flanagan, theatre program boss, issued an unequivocal denial, W. P. A. went through a series of amusing changes of front. To start things off, the relief outfit press section freely admitted that Miss Bae had been given a berth, justifying the action by remarking that 'after all, even a fan dancer must eat.' Later Miss Flanagan personally denounced the Minneapolis yarns as 'deliberate fabrication,' saying the fanner had tried for a spot in the theatre program but had been turned down as ineligible. When statements attributed to Miss Zeller were called to their attention, W. P. A. officials threw up their hands and ducked any further inquiries.

Suspicion rose that Miss Bae was hired and then fired when Washington found out that the brawny—and homesick—forest workers were to have a close-up of Miss Bae's now-you-see-it-now-you-don't performance. But local bosses still insist the Minneapolis twister never was to have a chance to show her wares under U. S. colors.

Murray, Roth Bruised

Chicago, Jan. 7.

Couple of [illegible]ies caused some minor injuries to Ken Murray and Lillian Roth, co-headliners at the RKO Palace here last week. Miss Roth stumbled on the stairs leading from the stage to the audience. She continued with the show.

Murray got bumped around a bit when clowning with another act on the bill in an acrobatic burlesque bit.

MIDNIGHT TIME IN CAROLINAS FOR UNITS

Charlotte, N. [illegible], Jan.

Units playing through the Carolinas are more and more booking midnight shows. They can get plenty of this sort of time, as it does not interfere with the regular picture bookings, and gives the theatres the opportunity to pick up an extra show. Patrons have become pretty well educated to seeing their leg shows in the middle of the night. At that time, too, many of the companies go a bit more burlesq than earlier in the evening.

Earl Taylor's 'Oo-La-La Continental' unit has just crossed the two states with practically all bookings at midnight. Show was promoted as being 'Frenchy.'

Others include: Clifford's 'Manhattan Revue'; Uncle Ezra Jones' 'Barnyard Frolics'; Jack G. Van's 'Glorified Revue'; Paul Garden's 'Mixed Nuts'; Loretta Gray's '1936 Revue'; Tom and Joe Rollo in 'Just Foolin'; Ross Russell's 'Florida Nights,' also billed as 'Coral Gables Revue'; Bell's 'Hawaiian Revue'; 'Oriental Fantasies'; Jolly Leftwich and orchestra, and Dashington's trained dogs and monkeys.

RKO House Heightens Det. Vaude Competish

Detroit, Jan. 7.

Downtown vaude competish goes into high gear Friday (10) with resumption of stage shows by RKO at the Downtown. Fox and Michigan are other combo houses.

Opening Friday at the three theatres are 'Broadway Hollywood Restaurant Revue' at Downtown; Major Bowes' Amateurs at Michigan, and Toby Wing topping the show at Fox. As opposish to Clyde Beatty's animal act on Fox stage starting Jan. 17, Paramount has booked Wayne King and 'One Hour with You' unit at Michigan.

Wolfson Branching Out

With Dick Henry [illegible]ing back into the William Morris Agency's home office in N. Y. on foreign bookings, Lou Wolfson is extending his duties to work with Johnny Hyde, Lester Hammel and Ruth Morris' departments.

These embrace niteries, productions and pictures, with an occasional dip into the foreign dept., which Wolfson has been handling.

Markus Back

After being away from his home-ground 53 days, 15 of which were spent touring the larger municipalities of Brazil and the Argentine on biz, Fally Markus, indie vaude booker returned to New York Dec 25.

Itinerary took him to Rio de Janiero, Montevideo, San Paulo, Santos and Buenos Aires.

FIDLER PERSONALS AT $4,500 WITH PIC ACT

Hollywood, Jan. 7.

Jimmy Fidler, Hollywood air gossiper and columnist, will go on tour late this month, personaling with a group of film names not yet selected. Set to open in Philadelphia.

Fidler will spend three days of each week on the road, fly back to Hollywood for remaining time. Seven week route has been arranged by Jack Sherrill.

Understood act will get $4,5 week.

Lowry Heading Unit

Pittsburgh, Jan. 7.

Ed Lowry will do a new unit which he'll head himself. Show breaks in for two days at Madison, Wis., Thursday (9) and hits the State Lake, Chicago, Saturday (11). Unit will include Elaine Arden, Helen Compton and her girl band, Lillian Dawson and Rita Royce.

Some talk here last week, following Lowry's date at the Stanley, that he'd be back later in season for run as m.c. He was at Stanley in similar post for six months about five years ago. Dick Powell followed hi

Variety Bills

NEXT WEEK (JAN. 10)
THIS WEEK (JAN. 3)

Numerals in connection with bills below indicate opening day of show, whether full or split week

RKO

BROOKLYN
Jefferson
1st half (10-12)
Dance Portraits
Radio Ramblers
Joe Morris Co
(Two to fill)
ALBANY
Keith's
1st half (10-13)
Carroll & Howe
Lang & Smeck Co
Mells Kirk & H
Grace DuFaye
(One to fill)
2d half (14-16)
Jackson Boys
Earle LaVere
Grace Hayes
Ross & Edwards
Adair & Richards
2d half (7-9)
Allen & Kent
Gypsy Nina
Cass Mack O & T
Schictl's Wond'rets
Sully & Thomas
BOSTON
Keith's (9)
H'wood Secrets
Coogan & Grable

CINCINNATI
Shubert (10)
DeCardos
Clyde Hager
Arren & Broderick
Wayne King Orc
(3)
Bring on the Dames
CLEVELAND
Palace (10)
Paul Lukas
Jane Froman
Frank Gaby
Ted Adair Co
Gautier's Toy Shop
(One to fill)
(3)
DeCardos
Bliss Lewis & Ash
Arren & Broderick
Wayne King Orc
DETROIT
Fox (10)
H'wood Rest'r't Rev
KANSAS CITY
Mainstreet (10)
Ada Leonard Co
(31)
Benny Meroff Bd
Jackie Heller

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
1501 Broadway, New York
This Week: Georgie Hale, Marcella Sevilla

Joe Morrison
Armida
Nonchalants
Calif Collegians
(31)
Jane Froman
Billy House Co
Eddie White
Patch & Deauville
Rankoff Co
Fay Sax
Megley Dancers
CHICAGO
Palace (10)
6 Reillys
Ada Brown
Weaver Bros
(31)
Murray & Rot
Morin Sis
Minor & Root
Sassafras
Milton Charleston
Park & Clifford
Mattison's Rhyt'ms

PROVIDENCE
Keith's (9)
Internat'al Secrets
ROCHESTER
Keith's (9)
Paul Sydell & S
Irene Vermillion
(31)
A Loyal's Stallions
Lamb & Bellit
Armida
Benny Rubin
Ver'n Rathburn Co
SCHENECTADY
Keith's
1st half (9-11)
D & E Barstow
Grace Hayes
Charles Melson
Mangean Int'ls
(One to fill)
TROY
Keith's
1st half (10-13)
Allen & Kent
Sully & Thomas
Gypsy Nina
Cass Mack O & T
Schictl's Wond'rets

Loew

NEW YORK CITY
State (10)
Yacopis
Eddie Rio Co
3 X Sis
Emil Boreo
B Galloway Orc
BALTIMORE
Century (10)
Maximo
Alice Dawn
F Conville Co
Leon Navara Orc
DETROIT
Fox (10)
Toby Wing

Carl Emmy's Pets
Stan Kavanaugh
Foy Tucker & J Co
Billy Burt
PITTSBURGH
Stanley (10)
Lottie Mayer's Co
Eddie White
Lela Moore
WASHINGTON
Fox (10)
Laizesd Arabs
Sylvia Froos
Jos Phillips Co
Geo Givot

Paramount

NEW YORK
Paramount (10)
Casa Loma Orc
Onyx Club Boys
Carolyn Marsh
BOSTON
Metropolitan (10)
Weire Bros
Ray Heatherton
Dennis & Durane
Stone & Lee
Tommy Trent
CHICAGO
Chicago (10)
Veloz & Yolanda
Boy Foy
(6)

Veloz & Yolando Co
Marbro (10)
Nirska
(6)
Nirska
Bobby May
Wm Hall
Don Cummings
Oriental (10)
Olsen & Johnson U
(6)
Olsen & Johnson Co
DETROIT
Michigan (10)
Maj Bowes U No 3
MILWAUKEE
Wisconsin (10)
Ina Ray Hutton Orc

Warner

PHILADELPHIA
Earle (10)
Major Bowes Co
(3)
It Parade
PITTSBURGH
Stanley (10)
Lottie Mayer Co
3 Whirlwinds
Eddie White
3 Sailors
(3)
Major Bowes Am U
READING
Astor (10)

Larimer & Hudson
Steve Evans
WASHINGTON
Earle (10)
Phil Spitalny Orc
Gloria Gilbert
(3)
Virginia Bacon Co
Alice Dawn
Lime 3
Stepin Fetchit
YORK
Strand (9)
Frank Radcliff Co

Wilbur Cushman

ABILENE
Paramount
2d half (13-15)
March of Rhythm
Jed Dooley Co
Shay & Parker
Lane & Harper
Billy Joy
St Clair Sis
Claire
Juanita
Waneta
ANACONDA
Blue Bird
2d half (14-16)

Ritz C'rlet'n Bl'nd's
Jack & F McBride
Armstrongs
Inez & DeWyn
Elmer Brown
Flo Clark
Lila
Jackie Jamie & R
6 Carleton Blondes
Roof Garden Bd
ARKANSAS CITY
State
2d half (15-16)
Cavalcade of Laffs
Myles Bell

Murand & Girton
Charlie Brugge
Evans & Rudie
Nan Bedini
Pat Nemo
Dan & Ann Manos
Mile Lila
7 Musical Play Boys
BARABOO
Al Ringling
2d half (13-14)
Soldiers of Fortune
Estelle Fratus
Ward & Volks
H & H Raywin
Charles Royal
Lee Sis
Stubby Kenmore
Laurie Gray
Soldiers Fortune Bd
BOISE
Pinney
2d half (14-16)
Rancho Grande Rev
Conrad & Emerson
Joe Melvin
Bob Witt
Drake Sis
B & B Carr
Bernice Jarnot
6 Roses of Rancho
Don Ricardoe Co
BROWNWOOD
Lyric
2d half (15-16)
Passing Parade
Bradna Boys
4 Bars Harmony
Billy & G Carmen
Great Koba
Marie Merit
Gardiner Sis
8 Melody Men
CEDAR RAPIDS
State
1st half (12-14)
Cellophane Sc'ndals
Billy Wade
Margaret Sis
Peggy Manning
Jerry Lynne
Johnny Special
Earlies
Harry LaToy
King Rector
Lon Beverly
7 Terry Tarr Girls
Rhythm Man'ces Bd
DULUTH
Paramount
2d half (14-17)
Chicago Follies
Col Ches Davis
Ned Haverly
Henri Nelser
Skating Swinger
Bobby Bedford
Ellison Sis
Zander & Xandria
Anita Muth
Frank Peg Jones
Ted Harris Bd
EL PASO
Plaza
1st half (9-11)
Blue Paradise Rev
DeBarries Birds
Carvelle Sis
Carl Thornson
Less Nichols
Margie Richman
Emily Winsette
Gay & Marcia
Tony Franceco
Billy Burt
Dot Higgins
Paradise R'vt'm Bd
HAVRE
Orpheum
1st half (11-12)
Ritz C'rlet'n Bl'nd's
Jack & F McBride
Armstrongs
Inez & DeWyn
Elmer Brown
Flo Clark
Lila
Jackie Jamie & R
6 Carleton Blondes
Roof Garden Bd
HELENA
Rio
1st half (10-12)
B'way Bandwagon
Billy Farrell Co
Siror 3
Richardson 2
Udell 3
Rich Barnsdale
Herper Rolsman
Rolsmans Co
HUTCHISON
Fox
2d half (14-15)
Fade & Fancies
Gabby Bros
Murdock & Mayo
DeLoule & Milo
Harry Sykes
Dale & Dean
Tommy Seymour
Myra Carol
Dorre & Hayward
Louise DeLoule
Jimmy Read
42d Streeters Bd
KANSAS CITY
Electric
1st half (9-11)
Hilton Siamese 2
Norton & Lane
Merlin 3
Henry Morton
Hal Milton
Doris Leman
Jimmy Moore
Dale Stevens Rd
LACROSSE
Majestic
1st half (11-12)
Soldiers of Fortune
Estelle Fratus
Ward & Volks
H & H Raywin
Charles Royal
Lee Sis
Stubby Kenmore
Laurie Gray
Soldiers Fortune Bd
LINCOLN
Orpheum
1st half (10-12)
Fads & Fancies
Gabby Bros
Murdock & Mayo
DeLoule & Milo
Harry Sykes
Dale & Dean
Tommy Seymour
Myra Carol
Dorse & Hayward
Louise DeLoule
Jimmy Read
42d Streeters Bd
LOGAN
Capitol
1st half (10-12)
Ranch Grande Rev
Conrad & Emerson

Joe Melvin
Bob Witt
Drake Sis
B & B Carr
Bernice Jarnot
6 Roses of Rancho
Don Ricardos Co
MERIDIAN
Temple
1st half (10-12)
Mardi Gras Nights
Glen Dale
Hadji Baba 3
Dixcin & Dorraine
Jack Lowe
Dorothy LaRue
Jack Smoke Gray
George LaTour
Masqueraders Bd
MITCHELL
Paramount
2d half (13-15)
Sirens in Satin
Shannon Stanley
Parker & Anderson
Billy Baird
3 Aristocrats Dance
Faye Sis
Langdon & Storey
Leroy & Sharp
6 Satinettes
Stanley Myers Bd
MOBILE
Saenger
2d half (14-16)
Mardi Gras Nights
Glen Dale
Hadji Baba 3
Dixcin & Dorraine
Jack Lowe
Dorothy LaRue
Jack Smoke Gray
George LaTour
Masqueraders Bd
MOLINE
LeClair
1st half (10-11)
Stars Hollywood
Browne & LaVelle
Clifford Wayne 6
Jerry & Jean
Clarence & DeLores
Grey Wolf
Iron Heart
Little Deer
Carlyle Wayne
Jack Tracy's Bd
OKLAHOMA CITY
Liberty
1st half (11-14)
Night in Avalon
LeRoy & Regina
Skatelles
Knight & Western
Irving Harmon
2 Woodknockers
McK'h'n & Adelaide
Tex Martin
Charlotte Morey
Bill Phillips Bd
OTTUMWA
Ottumwa
2d half (14-15)
Stars Hollywood
Browne & LaVelle
Clifford Wayne 6
Jerry & Jean
Clarence & DeLores
Grey Wolf
Iron Heart
Little Deer
Carlyle Wayne
Jack Tracy's Bd
PHOENIX
Rialto
1st half (13-15)
Blue Paradise Rev
DeBarries Birds
Carvelle Sis
Carl Thorson
Les Nichols
Margie Richman
Emily Winsette
Gay & Marcie
Tony Francesco
Billy Burt
Dot Higgins
Paradise R'vt'm Bd
PITTSBURGH
Copy
1st half (12-13)
Cavalcade of Laffs
Myles Bell
Murand & Girton
Charlie Brugge
Evans & Rudie
Nan Bedini
Pat Nemo
Dan & Ann Manos
Mile Lila
8 Musical Playboys
SIOUX FALLS
Egyptian
1st half (10-12)
Sirens in Satin
Shannon Stanley
Parker & Anderson
Billy Baird
3 Aristocrats Dance
Faye Sis
Langdon & Storey
Leroy & Sharp
6 Satinettes
Stanley Myers Bd
TEMPLE
Arcadia
1st half (10-11)
Passing Parade
Bradna Boys
4 Bars Harmony
Billy & G Carmen
Great Koban
Marie Merit
Gardiner Sis
8 Melody Men
VANCOUVER
Beacon (10)
Kit Kat Klub Rev
3 Payne Bros
2 Kanazawa Japs
Barney Star
Ruth Sue Powell
Warner Sis
Jeanette Lee
Richardson Sis
Paul Cholet
6 Kittenettes
Krazy Kat Bd
WACO
Orpheum
1st half (10-12)
March of Rhythm
Jed Dooley Co
Shay & Parker
Lane & Harper
Billy Joy
St Clair Sis
Claire
Juanita
Waneta
Billy Joy's Bd
WICHITA FALLS
Majestic
1st half (10-12)
Rainbow Rev
Fiddlers 3
Herbert Mundin
Hashi & Osai

Marlene Sis
Connie Mitchell
Jimmy Mack
7 Sirens
Black Panther
Tracy Andrews
Orpheum
1st half (12-14)
Town Scandals
Jos & Eddie Dayton
St Clair Sis & O'D
Art Gleason
Phil Bernard
Mayfair Sis

Allyn & Gaudraux
Joyce Rogers
Town Criers Bd
WILLISTON
Grand
2d half (13-15)
B'way Bandwagon
Billy Farrell Co
Siror 3
Richardson 2
Udell 3
Rich Barnsdale
Harper Rolsman
Rolsmans Co

Independent

CHICAGO
State Lake (4)
Winnie & Dolly
Joe Wong & Kinu
5 Blue Steppers
Mcdley & Duprey
Joan Abbott
Lewis & Van
INDIANAPOLIS
Lyric (10)
Johnny Perkins
Fred Sanborn
Ruth Petty
Mattison Rhythms
Park & Clifford
(3)
Freed H'rm'nica Bd
Sylvia Manon Co
Fid Gordon
Balabanow 5
KANSAS CITY, MO
Tower (10)
3 Sizes

Howard Weeks Rev
Jack Major Inc
LOUISVILLE
National (10)
Monroe Bros
Meyers & St John
Don Galvin
(Two to fill)
MILWAUKEE
Alahambra (10)
Mary Vandas Co
Monr'e & Ad'ms Sis
Sherry Wynn
6 Lucky Boys
Ward & Milford
VANCOUVER, B. C.
Beacon (10)
2 Arleys
Dannis & Eddie
3 Ritto Bros
Freddie Eaton
Frank Marlacci Orc

London

Week of Jan. 6

Plaza
Harry Fryer Bd
BRIXTON
Astoria
Anton Bd
OLD KENT ROAD

Astor
Anton Bd
STREATHAM
Astoria
Harry Fryer Bd
Act Superb
Peter Bernard

Provincial

Week of Jan. 6

ABERDEEN
Tivoli
Steffani Co
(Co as booked)
EDINBURGH
Theatre Royal
'Puss in Boots'
Dave Willie
Cliff Harley
Jack Anthony
Bond Rovell
Florence Hunter
Lindy June
Lucy Loupe
GLASGOW
Pavilion
'Humpty Dumpty'

Harry Gordon
Jack Holden
Betty Jumel
Doris Ashton
Bertha Riccardo
LIVERPOOL
Shakespeare
'Aladdin'
George Doonan
Laila Dodd
Donald Stuart
George Hirst
MANCHESTER
Paramount
Troise Mandoliners
NEWCASTLE
Paramount
Jack Hylton Bd

Cabarets

NEW YORK CITY

Bal Muset
Marie Charvet
Jean Murat
Yvonne Parquet
Mitzi LaMarr
Jeanne Meller
Capalla & Tvotte
Maurice Bouche
Parisian Serenaders
Barrel of Fun
3 Sachs
Hanson H'w'rd & B
Percy Stoner
Bert & Leo's
Percy Stoner
Chio Goldman
Bijou
Geo Scherban's Orc
Bill's Gay 90's
Jos E Howard
Kay Parsons
John Steel
Black Cat
Amanda Randolph
Russell Smith
Cafe Loyale
George Edmund O
Cafe Rene
Carlton & Juliette
Richardson & Boys
Vincent Sorey Orc
Cafe Trouville
Rita Bell
Burt Stevens Orc
Casino Venezia
F Bracciante Ens
Central Pk. Casino
Mario Braggiotti O
Jane Cooper
Grace Herbert
Charles Herbert
Chateau Moderne
Ethel B Colt
Kay Whitney
Fnk McFarlane O
Club Gaucho
Dimitri
Blanca Volland
Olga Acosta
Munoz & Balan
D & Helen Virgil
Club New Yorker
Alice H Burrage
Jack Meyers Orc
Jimmie Rogers
Arthur Brown
Club Richman
Lee Carr
James Sherry
Harry Bernie
George Oliver
Freddie Monroe
Jack Mayo Orc
Cocoanut Grove
Geo Libby Girls
Brodel Sis
Santino & Lenora
Lafanzes
Peggy Mann
Henry Halstead Or
Connie's Inn
Evelyn Dove
Mear & Mears
Billie Holliday
Snakehips Tucker
Bobbie Caston
3 Palmer Bros
Reed Bros
4 Bahama Dances
Kaluha
Ted Hale

3 Dukes
Princes Orelia
Ada Ward
Chuck & Chuckles
Lillian Fitzgerald
L Armstrong Orc
Congress
Frank Haynes Orc
Coq Rouge
Kay Cornelius
Buddy Rogers Or
Cotton Club
Nina Mae McKinney
Cora La Redd
Babe Wallace
Juano Hermandes
Lena Horne
3 Rhythm Queens
Cook & Brown
Jessie Cryar Co
Orlando
Nicholas Bros
Butter Beans & S
John Henry
Babs Mathews
Miller & Mantan
Claude Hopkins Orc
Deauville
Marie Almonte
Eugene Borel
Bobbette Christine
Lucien La Riviere
Kathleen Howard
3 Aristocrats
Jean Prague Orc
Delmonico's
Jerry Baker
Hello Jimmy
Perry 2
Ruth King
Rosalie Roy
Roy Sedley
T'dore & Denesha
Mike Landau Orc
Jack Dempsey's
Dorothy Williams
Anne White
Dorothy Mack
Carlos & Marchan
M Schuster's Orc
Jan Brunesco Orc
Clemente Bd
Dickens
Johnny Macklin
Georgs MacLean
El Chico
Conesuelo Morena
Portia Portar
Emilia de Torre Orc
El Toreador
Cortes & Maida
Fermin & Gloria
Leon Villamarin
Medardo
Aura del Bar
Don Gilberto Orc
D J Escarpinter Or
El Morocco
Ernie Holst's Orc
Famous Door
Roy Eldridge 4
Wingy Mannone Bd
French Casino
Emil Boreo
Felicity Andreas
Arabelle Rich & A
Christian Arnault
Enrico Bertolaso
Assia De Busny
George Campo
Elsi Roy
Craddocks
Juliana Enakieva
Polly Frank
Georgie Hayes

Renita Kramer
Lalage
Eleanora Mara
Marietta & Rudi
Menito
Rodolfo
Komarova Ballet
Mohamed & Jaarra
Jack Carlton
Kazanova Bd
Jean Shaw
Carl Hoff Orc
Jack Denny Orc
Barney Gallant's
Barney Gallant
Gino's Cedar Gard'n
Filberto Toselli
Don Martin Orc
Gr'nwich Vill. Inn
Albert Pryme
Elena McCoy
Pat Clayton
Lillian Cairnes
Antony Tosca Orc
Gypsy Tavern
Bert Lindsn
Bianca Volland
Barbara La Marre
Norman Astwood
Jules Keaton Orc
Jim Healey's
Joe Frisco
Jack White
Kay Hamilton
Vincent Padula Orc
Anna Held's
Alda Ward
Paul Bass Orc
Chauncey Lee
George Rickson
Lindy Lou
Toots
Hickory House
Francetta Malloy
Ted Laue
Arthur Ganefried E
Red Norvo Bd
H'lyw'd Restaurant
Abe Lyman Orc
Jack Waldron
3 Biltmorettes
Rose Blaine
Varsity Eight
Jack Waldron
V'rnells & D'n'lds'n
Marion Martin
Eugene Jeleenick O
Frazee Sis
Patsu Sis
Hotel Ambassador
Jack Holland
June Knight
Reed Lawton
Max Bergere Orc
Vincent Lopez Orc
Hotel Astor
Jack Berger Orc
Hotel Barbizon-P'za
Joe Moon
Melvin Pahl
Hotel Biltmore
Howard Lally Orc
Mario & Floria
Hotel Commodore
Johnny Johnson
Gypsy Markoff
Bergere Sis
Terry Green
Hotel Edison
Vicki Joyce
Sammy Wilson Orc
Mac Coogan
Frank Cornwell 3
Hotel Essex House
Musical Rogues
Hotel Elysee
Vivian Johnson
Barney Winton Orc
Hotel Fifth Ave
Harold Stern Orc
Hotel Gotham
Raoul Lipoff Orc
Hotel Gov Clinton
Eddie Lane Orc
Hotel Lexington
Billie Trask
Ozzie Nelson Orc
Hotel Lincoln
Woody Herman
Earl & Josephine
Barker 3
Isham Jones Orc
Hotel Madison
Val Olman Orc
Hotel McAlpin
Enoch Light Orc
Mary Danis
Hotel Montclair
Jaynoff Sis
Townsends
Peggy Lawson
Mel Ling
Carlos & Marahan
Coral Islanders
Rhythmaids
Art Kahn Orc
Hotel New Yorker
Maurine & Norva
Muzzy Marcellino
Stanley Hickman
3 Debutantes
Frank Bessinger
Will Hollander Orc
Ted Rio Rito Orc
Hotel Paramount
Phil Traversi Orc
Hotel Park Lane
Jan Rubini Orc
Hotel Pennsylvania
Hal Kemp Orc
Knott & Towne
otel Pier
Capert'n & Col'mb's
Joe Moss Orc
Gregori Franzell Or
Marion Cooley
Hotel Plaza
De Marco's
Eddy Duchin Orc
George Sterney Orc
Jay & Lucille
Paul Levo
Dinn Bros
Hotel Ritz-Carlton
Arman Vecsey Orc
Hotel Roosevelt
Guy Lombardo Orc
Hotel Savoy-Plaza
Endor & Farrell
Dick Gasparrs Orc
Medrano & Donna
Basil Fomeen Orc
Habaneras Orc
Hotel Shelton
Ben Cutler Orc
Hotel Sherry-Netherland
Allan Gray Orc
Colony Boys
Hotel St. Moritz
Nikita Balieff
Charles Sourls Rev
Dorothy Fox

Ron Perry Orc
Sunny Rice
Irene Antarova
Leo Resnick
Hotel St. Regis
Eve Symington
Hartmanns
Jules Lande Orc
Emil Coleman Orc
Hotel Taft
Geo Hall Orc
Dolly Dawn
Hotel Vanderbilt
Murray Dancers
Alex Drassin Orc
Hotel Waldorf-Astoria
Mitzi Mayfair
Georges & Jalna
Manya & Drigo
Russell Swan
Lawrence White
Henry King Orc
Xavier Cugat Bd
Freddy Martin Orc
Hotel Warwick
Joe La Porte Orc
Hotel Weylin
Dario & Diane
Charlie Wright
Kathleen Barrie
Louis Bressa Orc
House of Morgan
Sophie Tucker
Phil Tiltman
Jimmy Lee
Edgar Bergen
L Bringa Orc
Howard's Showboat
Joe Howard
Joe Ricardel
Walter Lopez Bus
Jimmy Kelly's
John Rockwood
Evelyn Wilson
Betty Murray
Mary Love
Dorothy Morgan
Eddie Walker
Fred Murphy
Janice Andre
Chiquita Venezia
Danny Higgens
Warren & Bodie
Carter & Schaub
Midgie Parks
Billy Mack
Joe Capella Orc
Mary Barton
3 Jays
Gladys Faye
Santos & Elvira
Kit Kat
Buck & Bubbles
6 Spirits of Rh'thm
La Rue
Royces
Les Deeleys
Keno Clark
Pedro's Siboney Bd
Mario di Polo Orc
Le Bus
Dick Piano
Leon & Eddie's
Eddie Davis
Terry Lawlor
Della Carroll
Haywood & Allen
MacDonalds
Wm Farmer Orc
Madeleine's
Lucille Jarrett
Duke Enston
Joe Gray 3
Man-About-Town
Barbara Besson
Betty Bowker
Jerry Williams
Elise Eckhart
Dorothy Blessing
Al Manuti Orc
Marden's Riviera
Harry Spear
K'thana & Malcolm
Jonie Williams
Mimi Rollins
Carrol Sis
Jimmy Carr Orc
Maisonette Russe
Codolban Orc
Maisonette 4
Maxim's
3 Rivera Boys
Jane & J Farrar
Rita Renaud
Irving Fields
Val Ernie Orc
Mon Paris
Andrea Marsh
Eddie Barnes
Freddie Steger
Arthur Ravel Orc
Oscar Calvet's Orc
Monte Rosa
Herrera Orc
No. 1 Fifth Ave
Paul Weston Orc
Julee & Joe
Hazel Webster
Rosalean & Seville
Clair Willis
New Montmartre
Beatrice Lillie
Reginald Gardner
Gomez & Winona
Jacques Fray's Orc
Normandie
Jerry Blanchard
Teddy White
Clifford Newdahl
Hal Hops Orc
Old Roumanian
Thais
Sadie Banks
Jack Hirsch
Russian Gypsy 3
Mickey Mallory
Sol Schneider
Roumania Gypsies
Onyx Club
Frank Fosbra
Joe Helback
Red McKenzie
Farley-Riley Ore
Boy Foy
Joseph Zatour Orc
Marti Michel Orc
Hotel Buckingham
Bob Frame
Patricia Leeds
Paradise
Ben Bernie Orc
Georgie Tapps
James Evans
Violet Love
Pritchard & Lord
Jigsaw Jackson
Place Elegante
Tommy Mills
Bill Farrell
Benn Kauff
Irve Harris
K'fman's M'd'rnists
Leo Lazaro Orc
Rainbow Grill
Grace Morgan
Ruby Newman Orc

Rainbow Room
Lydia & Joresco
Ray Noble Orc
Sheila Barrett
Neville Fleeson
Ramon Ramos Orc
Russian Troyka
Amstel's Bd
San Souci
Jerry Blaine Orc
Sidewalks of N. Y.
Roscoe Ails
Mammy Jinny
Helen Stone
Clark & Verdi
Anthony Trini Orc
Betty Lewis
Small's Paradise
Charlie Johnson Orc
Palmire & Valez
Chuck Robinson
Ollie Potters
Alfreda
Arnette
3 Blink Boys
Amos Bonds
Marion Heirston
Stork Club
Marjorie Logan
Gus Martel
Anatol's Cubans
Sully's Showboat
Alberta Pryme
Betty Rowland
Dorothy Buckley
Doris Scott
Frackin Scott
Francis Smith
Jimmy Wats'n B'ys
Thru the Looking Glass
Frances Faye
Geo Paderews
Dora Maughan
Sybil Faye
Ted White
Bert Mann
Aristocrats
Duke Ensten Orc
Allan Cole Orc
Town Bar
Gypsy Erma
Brook 2
Ann Kennedy
Barbara LaPorte
Gordon Davis
Chubby Smith
Town Casino Club
Cobina Wright
Pierre Doray
Barbara La Mar

Owens Hunt Parco
Thomashefsky's
Harry Littman Orc
Chas Doherty Rev
Trocadero
Morton Downey
Peppy De Albrew
D'Ivons
Pancho Orc
Hal Hoffer
Budd Hulick Orc
Ubangi
Gladys Bentley Rev
Mae Johnson
Lee Simmons
Bobby Evans
Edna Mae Holly
Billie Daniels
Bunny Briggs
3 Speed Demons
Brown & Brown
Dusty Fletcher
Velma Middleton
Pearl Baines
Teddy Hill Orc
Versailles
Harry Richman
Lila Carmen
Rosita & Fontana
Brito's Rumba Bd
Joe Smith Orc
Village Barn
Sammy Walsh
Bronco Busters
Val & F Vestoff
Barbara Bellmore
Rosalyn Kenny
Mickey Brantz
Milton Manu Orc
Village Nut Club
Murray & Alan
Al Samuels
Rosita Royce
Sonia Meroff
Chiquita Garcia
Helen O'Shea
Dickie Wells
Kenny Watts Orc
Billy Griffin
Joe Smothers
Hannah Sylvester
Wivel
M'anne Rohrkr
Sylvia Fina
Lilyan Lorraine
Baron Gyldenkorn
Naina Kinova
Frank LaSalle Orc
Bob Lee
Wynns Rolph
Roberts & White

LOS ANGELES

Beverly Wilshire
Viola Von
Larry Lee Orc
Biltmore Bowl
Fred Scott
Wayne & Teske
Betty Roth
Tom & B Wonder
Ross Wise Jr
June Marietta
Larry Cotton
Mildred Marnell
Jimmy Grier Orc
Cafe Clement
Judy Laue
Ray Bradford Orc
Cafe de Paree
Jean Evans
Jerry Ross
Deena
Claire Francis
Armand & Diane
Ted Dawson Orc
Cafe La Mase
Vi Bradley
Park Ave Boys
Stan Clair Orc
Club Century
Irene Taylor
Jimmy Ray
Gray & Bergen
Lester Lee
Hal Chanslor Orc
Cleo Brown
Clover Club
Aniwa Boys
Cocoanut Grove
Edna Strong
Naacha
Radio Aces
Hi Hatters
Charlis Whittier
Ted Lewis Orc
Cotton Club
Dynamite Hooker
Bobby Johnson
Loyce Bright
Valaida Snow
Flora Washington
Dudley Dickerson
Nyas Berry
Leta Hill
Taps Brown
Cab Calloway Orc
Famous Door
Louis Prima Orc
Sylvester Scott
Fosters
Jimmy Chubb
Bob Mack
Sylvia & Marjorie
Jean Foster
Dorothy Gilbert
Jack Browne Orc
King's Club
Jerry Stewart
Corliss & Palmer
Charlie Bourne
Frank Sortino Orc
Marcell Inn
Warner Sis
Donald Cook Orc
New Yorker
Ray Bourbon

Bobby Joyce
Gertrude Lee
Cutter Maurice Orc
Mary Lane
Chet Hartlett
Omar's Dome
Gladys Gardner
Clarke & Dexter
Torval & Ted
South Sea Islanders
Jim Biddick Orc
Jack V Scker
Pat O'Shea
Henry Robl
Palmeras
Gloria Amador
Ramon & Dolores
Avanda
Edith Davis
Gabriel Cansino
The Tepiquenos
Buenos Aires C Orc
Ramon & Dolores
Aaron Gonsales
Palomar
Marie Howls
Ruth Lee
Slim Fortier
Hudson-Metzger Gls
Joe Venuti Orc
Paris Inn
Singing Waiters
Paul McLain
Hugo Marchetti
The Modernettes
Gillette & 'G' Girls
Pete Contrelli Orc
Pirrone's
Jerry Lindly
George Hall
Dorothy Davis
Dae Sis
Sally Coy
Don Powell
John Linghart Orc
Peggy Stanford
Helen Lewis
Sherry's
2 Keys
Bud Carter
Wanda Cantlou
Louise Hansen
Loice Whitman
Carleton Young Or
Three Little Pigs
Doris Baker
Leslie Shreckner
Maude Taylor
Burnette & Allen
Nina
Faith Carlton
G Castamagna
Gaspa Castamagna
Lou Singer Orc
Syd Smith
Topsy's
Mini & M DeVal
Leona Rice
Agnes Johnson
Lois Saunders
Virginia Dix
George Redman Orc
Mabs Saunders

Depresh Hits China; Pic Biz Is 25% Off

Shanghai, Dec. 17.

During the past year American distribs have been up against it here. Business is worse now than ever. Five leading U. S. firms and one U. S. bank have closed local o ces. Midsummer business was down 40%; it's better now, but still 25% off.

Assessed valuation of imported films in 1934 was fixed at about $600,000. This past year it probably was about 20% less and is still slipping.

Major studios output is all brought here, except those pics with Oriental plots or inferences, but independents are almost entirely of the market.

FIVE PLAYS HIT $20,000

MOSTLY CHAT AT EQUITY MEET

First monthly discussion meeting held by Equity last Friday (3) was mild in conduct compared to the two previous gatherings of the association, but there were some wild proposals. All were vessed by the chair and virtually all those present, but that didn't mean anything because the session was informal.

Equity has issued 1,000 excuse cards to members in arrears of dues on the relief payroll of the Works Progress Administration Federal Theatre Project. They are entitled to attend meetings, make proposals and have all the privileges of paid-up members, except the right to vote.

Of the 450 persons at the meeting 80% were WPA actors and a number of the Actors Forumites were also on hand. Among the proposals submitted were: that all WPA members be permitted the right to vote; that a WPA branch be formed having the same relation to the association as Chorus Equity and the radio branch, both calling for lower dues; that WPA people receive the minimum wage as set forth by Equity—$40 weekly for seniors and $25 for juniors.

Another idea submitted was to charge dues in proportion to salaries earned.

While the council will receive a report on the proceedings there is little chance that any positive action will be considered for any of the proposals. Judged from the number of votes cast at recent meetings it was quickly perceived that were the WPA group enfranchised they would control Equity. Those with relief cards are mostly players who have not appeared professionally for from three to 12 years and that many will ever secure regular stage berths again is considered unlikely.

When Does a Season End? Davidow-Barton Arbitration on Issue

A technical question whether 'the seasons of 1934 and 1935' means two seasons, or just 1934-'5, will have to go to arbitration in a complaint by Ed. Davidow against James Barton.

Davidow booked Barton into 'Tobacco Road' on a reported $450 guarantee and percentage arrangement. When Barton took time out to go to the Coast for a picture, he claims, his obligation to Davidow were completed and he figures that his return to the show was on his own.

Besides, Barton contends, the contract covers 1934-5 whereas Davidow, through his attorney, Julius Kendler, charges that the 'seasons of 1934 and 1935, means 1934-5, and also 1935-6 (current season).

Under Equity rules of licensing to agents, Davidow must submit his case to arbitration. He has picked Walter Reade as his arbitrator. Barton has 10 days to answer and choose an arbitrator and then the American Arbitration Ass'n will select an umpire to decide the issues.

Just an Idea

Chicago, Jan. 7.

Group of lawyers got into a luncheon huddle here last week and thought maybe they'd like to get into show business on the production end by bringing 'Night of Jan. 16' to Chicago under their own auspices. Figured it a cinch for trade due to its court-room locale.

Looks like the luncheon plans will go to waste, however, since Al Woods is figuring to bring play in himself.

DRAMATISTS' FILM RIGHTS DEMANDS

ramatists Guild has definitely decided to try for 100% ownership by writers of the screen rights, rather than the present 50-50 arrangement with managers, but a sliding royalty arrangement for film rights' sales for the future is believed the likely outcome.

Story and details on page 3 in the film section of this issue.

2 GUILD PLAYS HIT FOR ROAD

Theatre Guild's duo of shows on Broadway will leave for the road late this month, 'Taming of the Shrew' exiting from the Guild theatre Jan. 18, and 'Porgy and Bess' from the Alvin on that date or one week later. Stated by the Guild that both shows must play the several key stands in order that its out of town subscription commitments can be met.

'Shrew' could remain in New York through the season, according to its draw, show being virtually capacity last week on takings of $17,000 without an extra holiday matinee. Alfred Lunt and Lynn Fontanne played some out of town dates last spring in 'Shrew' and would not tour again this season but for the fact that Lunt is on the Guild board. Boston and Chicago will see 'Shrew,' the Lunts in the meantime rehearsing 'Devil's Disciple,' in which they will return to Broadway.

'Porgy' is costly to operate. Its booking contract for the Alvin calls for a stop limit of $20,000, show having dipped under that figure several times lately. Colored cast musical will appear in eastern stands, but Chicago is not definite.

Guild has two plays in rehearsal, 'Call It a Day' and 'End of Summer.' With 'Disciple' added, its six play production schedule for the season will be completed, 'If This Be Treason' being the first in (Music Box), but withdrawn after the subscription period. A seventh play, 'Love's Not So Simple,' was tried on the road but not brought in.

NEWMAN'S DATED WILL FORCES INCORPORATION

Ticket agency on Broadway that was conducted by the late Leo Newman will be reorganized and incorporated. That is ordered in the will made out in 1927, which bequeaths part of the stock to persons now deceased. Understood that Bernard H. Sandler, named as sole executor, will apply to the surrogate for permission to re-allocate the stock in light of the peculiar situation.

Newman's late wife was down for 49%. Broker's name was Oppenheimer, but he changed it to Newman on the occasion of his mother's second marriage. Morris Oppenheimer, a brother, and Bob Behm, former employee, also both deceased, were to get 5% each.

Philip Guyran, active head of the business, is down for 24%. Several additional employees were named to get 5% provided they were still in Newman's employ at the time of death.

Mary Young to Coast

Boston, Jan. .

Mary Young is taking her play 'Katy Did, So What?' to the Coast to angle for its production in Los Angeles and Hollywood and will fill an engagement at the Pasadena Community Theatre while there.

Around May 1 Miss Young plans to open a Hub school of dramatics and later line up a summer theatre for John Craig Productions.

B'WAY GROSSES STILL CLIMBING

Straight Plays Now Outshine Musicals—Best Holiday Business in Years—'Victoria' $28,500, 'Boy-Girl' $26,500, 'Lady' $24,500, 'End' $21,000, 'Pride' $20,000

'JUMBO' $88,000

Vastly improved legit business on Broadway was firmly verified during New Year's week, when several sock grosses were recorded. It is a complete reversal of form over last season.

Straight plays rather than musicals got most of the gravy, which is another strong indication of the trend theatreward. During Christmas week four non-musicals hung up new highs, while last week, with one new hit added, went on to even bigger coin.

Six straight shows figured in the clean-up. Five shows topped $20,000, one approximating $25,000. Last season had its hits, too, but only one got $20,000 (Katharine Cornell in 'Juliet').

The high scoring leaders: 'Victoria Regina' (Helen Hayes) in its first full week got $28,000 at the Broadhurst (one extra performance, that of New Year's eve, usually dropped because of a broadcast); 'Boy Meets Girl,' $26,500 (three extra matinees); 'The First Lady,' $24,500 (one extra matinee); 'Dead End,' $21,000 (one extra); 'Pride and Prejudice,' over $20,000; 'Taming of the Shrew,' virtual capacity at $17,000. All lifted prices for the eve performance.

There was a distinct falling off on New Year's and the night following, but the last two days of the week returned to the pace. Despite the drop, the hits were virtually unscathed because of advance sales. Ticket brokers were stuck, but that did not affect the box-office statements, specs taking it on the chin.

'Jumbo,' of course, was far ahead in the musical van, the gross being the largest on Broadway since the old days of Hipp specs. Takings were quoted at $88,000, that including the house end of concession money and other income sources.

'Jubilee' was best among the regular musical shows, getting $35,500 in eight times with a lifted New Year's eve scale. 'At Home Abroad' got around $34,000 with the eve biz a strong factor. 'Porgy and Bess' got little benefit from the holiday going.

Other than 'Regina,' the new shows do not line up as likely clicks. 'Scandals' registered $32,000 at the New Amsterdam with the holiday counting ($8.80 top) but could have drawn considerable more. 'Tapa y la Gray,' short, about $6,000; 'Hell Freezes Over,' hardly $4,000 at the Ritz; 'Tomorrow's a Holiday' taken off after one week at the Golden. Second week of

(Continued on page 61)

BARRYMORE TOUR FOLDS

Was Out 14 Weeks—Actress' Injury a Factor

Baltimore, Jan. 7.

Road tour of Ethel Barrymore in 'Constant Wife' closed here at the Indle Auditorium last Sat. (4). Show was operated by Steve Cochrane, manager of the National, Washington, D. C., legit house. Troupe was out 14 weeks.

Aside from the fact that a great deal of the one-nite and split-week time east of the Mississippi had already been played, and no immediate bookings loomed as available, another factor prompting the show's fold was a leg injury incurred by Miss Barrymore in Detroit the week before coming into Balto. During the engagement here she limped painfully.

Heller Suspended from Council For 10 Weeks; Van Dekker Cleared

Guarantee

Chicago, Jan. .

After reading a script of 'The Children's Hour' sent on by Herman Shumlin for inspection by city officials, Mayor Kelly, through the city's law office, has asked the producer for a sworn assurance that, if the play be permitted in Chicago, the text spoken will differ in no respect from the copy examined. As yet no reply has been received from Shumlin.

Mayor fears that the producer might switch to the okayed dialog only when presence in the audience of sleuths or reformers is suspected.

HOLIDAY NICKS HURT BROKERS

Despite the splendid grosses recorded by legit leaders on Broadway last week, which was punctuated by New Year's, ticket brokers declared they were badly hooked on the holiday and the following night, Thursday (2). Although the 'eve biz' was a bonrmally big, agency people insisted that they could not recoup on the week's final two days.

Both Christmas and New Year's eves fell on Wednesday, and in each case business dipped sharply, with the result that the agencies found themselves overboard on tickets bought outright. Box office statements for the hits showed capacity for performances that had empty seats—those tickets were bought and paid for by brokers.

Result was that on Wednesday night and Thursday the agencies dumped into cut-rates at about one-third the cost of ducats. Every attraction on the street could be had at bargain prices and Leblang's did its best trade in a long time. Some agencies sent clerks to the sidewalks near the theatres. Hippodrome ('Jumbo') was the most populous hunting ground on the bad nights, with the ticket people harried by staff and police.

153-SIDE PART

Irish Actor Learns Extra Long Script Enroute to N. Y.

One of the longest parts on record is the leading role in Liam O'Flaherty's 'The Puritan,' which Chester Erskin is due to present at the reconditioned Belmont theatre, N. Y., on Jan. 20. Part calls for 153 sides.

Denis O'Dea of the Abbey Players, Dublin, who arrived here last week to play the lead, is said to have mastered the script on the way across.

Anything over 100 sides is considered a long part, generally. One of the wordiest in modern times was the district attorney in 'The Trial of Mary Dugan,' part having 120 sides. Average leading part runs from 50 to 60 sides.

'De Lawd' a Prof

Charlotte, N. C., Jan. 7.

Charles Winter-Wood, the last 'de Lawd' of 'Green Pastures' as a legit, has been appointed dramatic coach at Bennet College for Negroes, Greensboro. He took up his new duties Jan. 1.

In 1930 Professor Winter-Wood was called from Tuskegee Institute to act as understudy for the late Richard B. Harrison. After five years of not missing a performance, Harrison died suddenly and Winter-Wood took over. Since the play closed he has been lecturing on the religious element in drama.

the display of fisticuffs which almost became a free-for-all fight at Equity's quarterly meeting Dec. 20, was the suspension from the council of George Heller last week. He will not be allowed to attend council meetings for 10 weeks, although his standing as a member is not impaired. It was the first time since Equity was formed that charges were preferred against a councillor.

Heller, while addressing the meeting, was heckled by Lawrence O'Sullivan. Councillor suddenly jumped off the speaker's platform and made a flying tackle at O'Sullivan. Cooler heads separated the combatants before any damage was done, but other encounters sprung up all over the floor and the session ended in an uproar.

It was contended that the heckler hurled an oath at Heller which angered him so much that he sprang for O'Sullivan, a much larger man. There was no evidence, however, that O'Sullivan actually uttered the oath, with a racial prefix claimed to have been included. Council deemed Heller's conduct out of order, saying he should have appealed to the chair for protection.

Charges were also made against Albert van Dekker, also of the council. It was claimed that he walked to the edge of the platform when the rumpus started and said he'd 'take care of O'Sullivan' personally. These charges were not sustained.

Both actors are members of the Actors Forum, militant minority within Equity.

L. A. Purist Cops Snap Padlock on Jim Timony Show

Hollywood, Jan. 7.

Police closed Jim Timony's show 'Ladies by Request,' at the Hollytown theatre Dec. 30, after a 27-day run, and then successfully fought off attempts by the producer's attorneys to obtain a court writ to reopen. Timony is undecided whether he will take the play to New York or not.

Producer and 14 members of the cast are due to appear for trial Jan. 16 on reported charges of conducting an indecent show. Lawyers tried twice to get a restraining order against the cops, and were skeded to make another effort yesterday (Mon.) by amending their original petition for the writ.

Solly Ward of 'Waltz' Mussed Up in Collish

Chicago, Jan. 7.

With two ribs busted, bandaged, and braced, Solly Ward, 'Great Waltz' comic, is not permitting the surgeons to interfere with his record of not having missed a show since New York premiere of the show.

Ward, fearing lateness for performance last week, urged the taxi driver to rush. river rushed until stopped in the cross street collision by another rusher.

Richardson Goes Home

Ralph Richardson, who came from London to appear with Katharine Cornell in 'Romeo and Juliet,' sails back today (8). He will produce and act in 'Bees on the Boatdeck,' by J. B. Priestly there.

It will be his first venture as an actor-manager.

Inside Stuff—Legit

Included in a program of three one-acters prepared as a WPA 'project' in Chicago is—or was—a piece named 'Salvation,' turned over to the sub-supervisor of 'cultural activities' by one of the actors, Lewis Ottway, as 'a forgotten piece by Eugene O'Neill, written before he became famous.' Script is said by Ottway to be 'one of the many little things that centered attention on the Wharf Theatre in Provincetown.'

But the supervisor mentioned the play to a writer known to be an authority on O'Neill's early efforts. He was told that none of that author's plays had been 'forgotten,' that typed or printed copies of all were available and that none was called 'Salvation.' Asking for an outline of the story, the authority on O'Neill was amused to be regaled with that of 'Lead, Kindly Light!' the first stage work of Jack Lait in which Frank Craven topped the cast.

Ottway explained that he obtained th a deceased fellow-actor.

In 'Victoria Regina,' at the Broadhurst, N. Y., Helen Hayes makes her face rounded to simulate that of the British Queen Victoria in her later years. The effect is attained with the aid of dental accessories.

Miss Hayes devoted mornings before rehearsal in practicing with the gadgets so that they would not impede her speech.

Instead of separate cards calling attention to the exceptionally early start of the premiere of 'Victoria Regina,' first night tickets were especially made wider and the announcement carried on the margin in red ink.

Curtain time was advertised for 8 o'clock sharp, at which time they could have hunted deer in the house. However, by 8:15 the lower floor was fairly well filled. After the curtain rose people were seated until Helen Hayes appeared. First night tickets were $5.50 top, regular nightly performances being $3.30.

Annually Brock Pemberton contributes an article on the legit theatre for the New York Times for which he was formerly dramatic editor. His recent yarn touched on the matter of Equity's rehearsal pay requirements, opinion being such outlays do not constitute a hardship on producers. Manager figures that had the rule been effective last season he would have saved $6,000 on the year in salaries, meaning he could have sliced the payroll of 'Personal Appearance' that much.

While rehearsal pay may not have materially reduced straight play production as yet, it is claimed the added cost is one pertinent reason why there have been fewer musicals on Broadway than listed when production plans were outlined last summer.

Death of Charles McClintock in New York marked the passing of one of the best known advance agents, James Reilly, of Paramount's Frohman office arranged for McClintock's hospitalization and other friends who came to his aid included Frank Hagan, Washington attorney; John Oliver LaGorce, president of the National Geographic Society; George Marshall, sportsman; Frank P. Morse, stock broker; George Moriority, baseball umpire; Francis Oulmet, former amateur golf champ, and Joseph Conway, sporting goods man of Boston.

McClintock was given three blood transfusions, two from Beauvais Fox, fellow publicist, and Al Duffy, of Columbia Pictures.

Dr. Otto Ludwig Preminger, of Vienna, although but 29, is one of Europe's leading stage directors. His first legit assignment over here was the staging of 'Libel,' which premiered at the Henry Miller theatre, N. Y., last week. Preminger speaks little English and used an interpreter. He is under contract to direct films for 20th Century.

Cast of play is virtually all British. Exception is Arthur Vinton, Ernest Lawford was born in Australia but is a naturalized American citizen.

Washington Square Players, with a repertory of seven Shakespearean plays presented at the Washington Place branch of New York University, is not the semi-pro group which formerly specialized in playlets. It is purely an amateur group composed of students and graduates of the dramatic school headed by Professor Randolph Somerville. Latter directs the presentations.

Occasionally other school troupes are invited to perfor

Members of the cast of 'Tobacco Road,' Forrest, N. Y., have been solicited to purchase land along the real tobacco road, the locale of Erskine Caldwell's novel upon which the play is based. Road is eight miles west of Augusta, Georgia's winter resort. Agent states the land for sale is a 690-acre undeveloped tract and he has an idea an actor's colony might be spotted there.

Two radio plugs for New York legit shows were aired last week, one cuffo and the other for cash. Billy Rose was willingly impressed into Freddie Rich's 'Penthouse' air program Sunday (Dec. 29), and in Philadelphia Max Gendel, in advance of Max Gordon's 'Ethan Frome' which opened at the Garrick Monday (6), bought enough time for 100 words nightly for five nights on WCAU.

Boxoffice staff of the New Amsterdam, N. Y., which theatre relighted with 'Scandals' for the first time this season, is manned by four men—George Morely, Norman Stein, Mike Donovan and Robert McCall.

During the show's long try-out period George White rented out of town theatres for the revue's showings, Donovan being the treasurer. McCall recently left the Belasco b.o.

Preferred stock of 'Dead End,' Belasco, N. Y., has been retired. Certificates were held by persons who backed the show. They got their money back before any dividends were declared.

Understood the production cost slightly more than $20,000, about one-third going for the setting. Drama is one of the best money getters on Broadway.

In sitting in on the board of the Theatre Guild, Alfred Lunt has injected some humor in the deliberations. Recently ways and means of reducing operating costs of 'Taming of the Shrew' were being discussed. Lunt stated that at least $1,500 weekly was being regularly saved on the Shakespearean piece.

Asked what that meant, he pointed out that no royalties are payable.

Billy Rose's invitation to out-of-town dramatic critics for a 'Jumbo' once-over in New York, all expenses paid, had the other legit managements scurrying to offer tickets for their own hit attractions.

In many instances this necessitated buying back from the brokerages to accommodate the visiting reviewers who generally wanted to see the smash shows.

Cornell Wilde recently hoaxed Judith Anderson and Ina Claire into believing him a Hungarian actor. Youthful player, familiar with five tongues, played the role into promises of assistance, until purposely lapsing into English for the subsequent expose.

Stars both enjoyed the laugh on themselves.

William Harris, Jr., son of the late producer, was reported financially interested in Robert Milton's production of 'The Season Changes.' Show closed after one week.

Something new in property manipulation for Eternal spectacle due at Manhattan Opera House, cenery and props will be moved by motorized cr ake mechanized shifting a Tremendous weight and number necessity.

Harpo Marx and Beatrice Kaufman each have 10% of 'Hell Freezes Over' which George Kondolf presents at Ritz, N. Y. Il male drama was tried out last summer at White Plains, N. Y.

Marx and Mrs. (George S.) Kaufman say they intend producing plays on their own, if they can find the right scripts.

Christmas eve the cast of 'Night of Jan. 16' summoned the producer, A. H. Woods, back stage at the Ambassador, N. Y., and regaled him with a travesty on the court room melodrama.

FIVE MORE EXIT

Five attractions were gated from Broadway's list last Saturday, none being in the hit class, but most having had better than average engagements. 'Remember the Day' departed from the National after 15 weeks of moderate takings, averaging $7,500 for the early months.

'REMEMBER THE DAY'

Opened Sept. 25, 1935. Most of the first-stringers were absent from this premiere, but Atkinson (Times) said it told 'a moving, truthful and disarming story about an adolescent boy's bewilderment and unhappiness in an adult world.' Gabriel (American) said it 'can be recommended to all troubled parents.'

Variety (Ibee) said: 'Should be cinch matinee draw and the engagement successful.'

'Blind Alley,' which played four theatres at various times during its 15-week engagement, closed at the Morosco. It averaged $5,000 weekly, but a profit was claimed.

'BLIND ALLEY'

Opened Sept. 24, 1935. Critics received this more or less favorably, and there were no pronounced pans. Anderson deemed it the 'first completely fascinating play of the new season.'

Variety (Kauf) said: 'Should eke out at least a moderate run.'

'Moon Over Mulberry Street' stopped at the 44th Street after sticking around 13 weeks. It also was a low grosser, rated around $4,000 weekly and ended in the red.

'MOON OVER MULBERRY STREET'

Opened Sept. 4, 1935. Critics lambasted this comedy of New York's Little Italy. Atkinson (Times) declared, 'If the incipient season turns up nothing inferior we may thank the gods for being kind.' Brown (Post) borrowed Lockridge's (Sun) expression, 'It opened like a yawn.'

Variety (Kauf) said: 'Won't stand a chance.'

'Squaring the Circle' stopped at the 48th Street after playing 13 weeks in three different theatres. It, too, was a cut-rater, average $4,000 or slightly more. Geared to operate at that pace, however.

'SQUARING THE CIRCLE'

Opened Oct. 3, 1935. First-stringers' opinions were mixed, though the majority thumbed the farce. Gabriel (American) termed Katayev's play 'a pretty tiresome oddity, a Zeppelin in a china closet.' Hammond (Tribune), however, called it's fun 'large and obstreperous.'

Variety (Kauf) said: 'It is antiquated.'

'Tomorrow's a Holiday' was withdrawn from the Golden Saturday after playing one week.

'TOMORROW'S A HOLIDAY'

Opened Dec. 30, 1935. Opinions on this one were mainly against, though kindly, with only two affirmative votes among the first-stringers. Gabriel (American) said, 'It never manages to work up to much genuine excitement.'

Garland (Telegram) sai , 'Provides a thoroughly entertai ing evening.'

Shows in Rehearsal

'Name Poison'—A. H. Woods.

'Lady ious Stream'—Morris Gest.

'Three Wise Fools'—John Golden (road).

'The End of Summer'—Theatre Guild.

'The Sap Runs High'—Milton R. Knoopf.

'The Puritan'—Chester rkin.

'Julie the reat' ('Julie')—Alex Yokel.

'The Li ind the Shadow'—Ed Wynn.

'Postman Always Rings Twice'—Curtis and Hoagland.

'Call It a Day'—Theatre Guild.

'Granite'—Chas. Hammerslough.

'Ruesst Mantle' — Mayer and Queen.

'The Eternal Road'—Max Reinhardt.

'A Room Red and White'—Dwight D. Wiman.

'Illustrators Show—Tom Weatherly.

Kinseys in 3d Month At Old Grand, Canton

Kinsey Players, 40-year-old Ohio dramatic stock organization, is well on its way to a new permanent stock record for Canton. Company, now in its third month at the Old Grand Opera House here, is attracting record patronage.

Offering two bills weekly, changing Thursdays and Sundays. Monday night amateur show, with cash awards to the winner has helped. Standard vaude acts are changed weekly.

Mpls. Bookings

Minneapolis, Jan. 7.

Metropolitan, legit roadshow house here, has its longest list of bookings for January and February in many years. Announced attractions to follow 'Tobacco Road,' in for two weeks currently, include 'Blossom Time,' 'Three Men on a Horse,' 'The Old Maid,' 'Dodsworth,' 'The Great Waltz' and Cornelia Otis Skinner.

Theatre Guild also has promised to send in Lunt and Fontanne in 'Taming of the Shrew' and Gershwin's 'Porgy and Bess.'

Only attraction previously this season was Ethel Barrymore in 'The Constant Wife.'

ENGAGEMENTS

Jay Fasset, Evelyn Varden, Margaret Douglass, Claire Woodbury, Harry Bellaver, Martha Sleeper, 'Russet Mantle.'

Eugene Walter, Angel Band.'

Glenn Anders, Claudia Morgan, Lawrence Grossmith, "Call It a Day.'

Matthew Smith, 'Ceiling Zero' (road).

Tenen Holtz, William Saunders, Lucien Self, 'A Room in Red and White.'

Walter Vonnegut, 'Postman Always Rings Twice.'

Lenore Ulric, Eduardo Raquello, Walter Armin, P. J. Kelly, Horace MacMahon, George Leach, Allen Fagan, George Tobias, 'Name Your Poison.'

James Bell, Marie Nordstrom, Nell O'Day, Muriel Hutchison, Jack Easton, 'Sap Runs High.'

Osgood Perkins, 'End of Summer.'

Lucille La Verne, 'Black Widow.'

Mady Christians, James Rennie, Russell Hardie, Keenan Wynn, Leo Curley, Reginald Mason, A. G. Andrews, Lee Baker, Marjorie Wood, 'The Light Behind the Shadow.'

Beth Merrill, Morgan Farley, Louise Campbell, Mary Orr, Nicholas Joy, Kathleen Comegys, Hal Conklin, Eda Heineman, Louis Polan, Edith Gresham, James Warwick, Maud Richmond, Damian O'Flynn, Charles Mather, Irving Stiefel, Harry Gresham, 'Julie, the Great' (complete cast).

Bramwell Fletcher, Helen Chandler, Harry Mestayer, Molly Pearson, Marcella Abels, Helen Kim, Ditmar Poppen, Gladys Hanson, Norman Stewart, Jesse Wayne, Joan Adrian, 'Lady Precious Stream.'

MASS. REP PROPOSES CLEANUP FOR LEGIT

Boston, Jan. 7.

Representative Thomas A. Dorgan of Massachusetts, a former bus driver, aims to 'protect the legitimate stage' via his recently filed bill to eliminate any 'suggestion of homosexuality or incest.' Bill was filed on heels of banning 'Children's Hour' in this city by city officials.

'Subversive propaganda' clause is aimed to take care of red and pink plays. The representative is working to encourage similar legislation in other states. He believes that legit 'has failed to profit by the experiences of the movies' (Legion of Decency).

Double Up on Art Directors' Acad Vote

Hollywood, Jan.

Rules for nominating art directors for Academy of Motion Picture Arts and Sciences award have been revised for next selections.

Instead of nominating one fil directors will be asked to name one from their studio and another from a different lot. Three productions receiving greatest number of votes will be presented to general Academy membership.

Huston's 'Dodsworth' Give LA. Biltmore Late Opening

Los Angeles, Jan. 7.

Walter Huston in 'Dodsworth' opens the Biltmore legit season on Feb. 3.

'Old Maid,' with Judith Anderson and Helen Menken are due in for a two-week stanza starting Feb. 25. 'The Great Waltz' is tentative set as the third attraction.

Woodstock Little Theatre

Woodstock, N. Y., Jan. 7.

Literary-art colony here has formed the Woodstock Community Players, non-profit organization, to produce plays at Fireman's Hall. Gaston Bell is stage director.

Contemplates one production a month. Harry Chaffin is business manager.

Active members include Henry Baker, Gus Schrader, Dolores Allen, Warren Hutty, Nancy Hutty, Jane Germann, Lillian Lorenzo, Al Elwyn, Jack Feeley, Charlotte Van de Bogart, Winifred Macmillan, Mary Summers, Nelson Shultis, Mrs. William Cranston, Kay Mott, Mabel Mann, John Hurt, Mathilde Dreser, Katherine Cleveland and Ruth Downer.

Backstage Pilfering

Attempt is being made to check pilfering backstage at the Hippodrome, N. Y., where 'Jumbo' is housed. Paul Whiteman's band has been the principal sufferer, five imported instruments having been lost recently. Total valuation of the band loss is estimated at $1,100. Three instruments were recovered in pawn shops, but two are still missing.

Somebody discovered where the show's midget, Carl Koscisky, hid $50, and, while he was in the ring, the money was copped last Saturday (4).

Capital Relights

Washington, Jan.

National relights this week with 'Personal Appearance,' first attraction on the Capital's only legitimate stage in two weeks. Both Eva Le Gallienne and 'Sketchbook' were cancelled, leaving the house dark during the holidays when it usually cleans up.

Four shows are set to follow 'Personal Appearance,' 'Julie the Great,' Alex Yokel's new offering, is due Jan. 13; N. Y. Theatre Guild's 'Call It a Day,' Jan. 20; Cornelia Otis Skinner for full week, Jan. 27, and William Gillette in revival of 'Three Wise Fools,' Feb. 3.

No Coinee, No Showee

Philadelphia, Jan. 7.

Riot by 800 patrons caused a calling of police after Gilda Mignonette and her troupe refused to put on scheduled performance at Y.M.H.A. here.

Miss Mignonette and company, having come all way from Brooklyn, wouldn't go on when money wasn't put up before performance, as guaranteed. Customers finally were given receipts good for postponed show to be presented Feb. 21.

Biltmore on B'way, Daly's, Manhattan, Just Outside, Set as WPA Theatres

Two Broadway theatres and one close to the theatre zone are now under lease to the Works Progress Administration theatre project in New York. Managers, through the Theatre League, have withdrawn objection to the use of the mid-town houses already engaged upon agreement with regional director Elmer Rice that there shall be a deadline—40th street on the south and 53rd street on the north—for the possible leasing of other road-way spots.

The Manhattan (formerly Hammerstein's), in which one of the sub-projects known as the 'popular price theatre' will present new plays, is at 53rd street and the main stem. Only other theatres in the district which could possibly be used are the Adelphi and Cosmopolitan (at Columbus Circle). The Casino de Paree, formerly New Yorker, would probably entail too much expense to re-convert it for play useage.

Only theatre south of 40th street available is the Maxine Elliott, unlikely for WPA relief show use. Across the same street (39th) is the former Princess, due to open soon as Labor Stage, a semi-pro project sanctioned by the American Federation of Labor, with no relation to the WPA.

In addition to the Manhattan, Daly's 63rd street and the Biltmore have been leased. Latter is the only relief house directly in the Broadway sector, but it counts as an exception and will be used only for the 'living newspaper'. That show is to consist of playlets dramatized from the news events of the day under auspices of the Newspaper Guild. It is to be given six times daily, two casts working, but not during legit show hours nor on Saturdays.

Daly's will house the 'experimental theatre' which, like the pop price unit, will try out new plays, but will be more highbrow.

Chances of either of the three projects competing with legit attractions on Broadway will be determined after the relief shows open. As yet the picture house managements are not known to have objected. Admissions will be either 50c or $1 top for the stage shows and 25c for the 'living newspaper'. Manner of operating the box offices and other details are yet to be worked out. Understood that the responsibility for relief theatre receipts will be put in the hands of one individual, to be known as the collector.

Hallie Flanagan addressed an Equity 'discussion meeting' last Friday (3) asking that the members of the association and other union people interested in the relief theatre project give the WPA a period of grace, until the 20 units in New York start operating. Head of the federal theatre project admitted that mistakes have been made and, since it is a new venture, other errors might crop up but in time the many problems would be solved, she felt.

Questions were asked Mrs. Flanagan from the floor. One answer was to the effect that should actors leave the WPA shows for commercial engagements and, should the latter flop, such players would receive preferential treatment upon return to the relief project. Her answer to another query as to union wage scales in the project was that such a question is beyond her jurisdiction.

Suggested that a committee of WPA actors confer with Mrs. Flanagan and Equity from time to time as questions arise.

Committee representing nine unions, called Affiliated AFL Theatrical Unions Council for the Federal Theatre Project, called upon Victor Ridder last week, voicing a protest against alleged mistreatment of actors and others working in relief show projects. It was claimed that those on relief were subjected to indignities when seeking paychecks. Abuses allegedly included long waits, abusive language and changing the place where the pay-off is made.

Grisman's New Play

Sam H. Grisman has bought 'Day in the Sun,' comedy by Ernest V. Heyn and Edward R. Sammis.

Author Sammis is head of magazine and syndicate publicity for Columbia Broadcasting. Heyn is eastern editor of Photoplay and Movie Mirror.

Syracuse WPA Project Still Waiting Sanction

Syracuse, N. Y., Jan. 7.

Fate of Syracuse's WPA theatre project, a stock company, is again up in the air, although 56 jobless troupers, stage hands, etc., plus 108 others who are not on relief rolls, have signed up at the local district headquarters.

While approval presumably had been given the project, it now develops that official sanction is yet to be secured. As a further complication, there is the non-availability of a theatre. WPA had counted upon the Empire, but Morris Fitzer declares that the house, former home of K. and E. touring attractions, will continue on a grind film policy.

Parallel WPA music project, however, seems to have successfully solved its own problems, and Prof. Andre Polah of Syracuse University, district director, will organize a symphony orchestra of at least 50, inaugurate a musical education course, and start the training of musicians. Prof. Polah will conduct the symphony.

While the theatre project is restricted to Onondaga county, the music project embraces Broome, Oneida, Cortland, Cayuga, Tompkins and Chemung as well as Onondaga. Accordingly the orchestra will give 18 concerts on tour and 10 in Syracuse. All will be on a subscription basis.

WPA PLANNING TWO PLAYS FOR CHICAGO

Chicago, Jan.

WPA lacks theatres here for its 'cultural projects,' but has two plays in the works. Respective titles are 'Model Tenement,' leftist piece by Meyer Levin, and '49 Dogs in a Meathouse,' by E. R. Conkie, who says it is about hillbillies.

Supervisors, advisers, revisers, producers and directors, with filled rolls of stagehands, musicians, doormen, and even publicists, are drawing pay, although the project is as yet shy of actors. Rehearsals are in the Naval Reserve Armory, on the lake front.

Wage checks per month run from $55 for routine office-workers, to $200 for directors, busiest of whom is Robert Breen, who has managed to stick close to Harry Hopkins' pay-wagon ever since the latter took over.

Curran East to Snipe Legits for Hollywood

Hollywood, Jan. 7.

Homer Curran is en route east to line up legit productions for the Coast. If successful, he will lease the Vine Street theatre here to compete against Henry Duffy's El Capitan.

He is abandoning the downtown Belasco due to its poor biz possibilities.

Mary Boland Ill

Mary Boland was unable to appear in 'Jubilee,' Imperial, N. Y., Monday (6) night. She suffered severe abdominal pains and was removed from the theatre to her hotel shortly before curtain time.

Olive Reeves-Smith, understudy for the star, went on and was applauded at the finale. Miss Boland was slated back into the show last night.

'JUMBO' ACCIDENTS

Several minor accidents occurred in the ring at the Hippodrome, N. Y., during Saturday's (4) matinee of 'Jumbo.' Margaret Brooks, who is shot from a cannon, grazed a tall chorus boy known as 'Jumbo,' while in flight. He was knocked down but uninjured.

Minnie La Pell, top mounter in a perch act, fell, striking another girl, but both were back in the show the next day.

Babette returned to the cast after being out several days with an injured foot.

K. C. Starts

Kansas City, Jan. 7.

Kansas City's legitimate season opened this week at the Orpheum, which is now operated by Martin Beck and Marcus Heiman, of New York, with R. Victor Leighton resident manager.

Walter Huston, in 'Dodsworth' is the opening attraction and was greeted by a capacity audience.

Local papers are giving the house unstinted support, with both readers and editorials, to make it a financial success.

'Three Men on a Horse' is the next attraction, with 'Tobacco Road' to follow.

L.A. Fed. Theatre Project Garners $1,200, 2 Shows

Los Angeles, Jan. 7.

Approximately $1,200 was netted by the Federal Theatre Project here on its first two shows at the Wilshire-Ebell theatre New Year's eve and night. Scale of prices was from 25c. to 50c.

Coin went into an operating fund to pay rent, royalties and advertising.

Organization has two vaude units touring camps of the Citizens Conservation Corps, but no admish is levied by these. Vaude acts also are being sent into hospitals and charitable institutions.

Next show for the public will be Jan. 23, 24 and 25 when 'Knight of the Burning Pestle,' a dramatic play, will be presented at the University of Southern California auditorium.

WPA Theatre Troupe Set for Westchester

Albany, Jan. 7.

First production by the Federal Players, WPA project in downstate New York, is scheduled to be presented in cities in Westchester, Putnam, Rockland, Dutchess and Orange counties. Opening, still undated, will take place in the Little theatre at White Plains.

Repeated calls have gone out for all unemployed theatrical workers and actors to register for the WPA jobs.

N. Orleans Readying

New Orleans, Jan. 7.

A WPA theatre project is being prepared here. Expected to employ 50 or more.

Bernard Szold, director of the Little Theatre, and Mrs. Theodore Behre, member of the board of the theatre and chairman of its dramatic committee, have started interviewing idle actors and arranging the project.

'Year's' Month's Deal

Cut rate deal with Leblang's is due to carry 'One Good Year' for four more weeks at the Fulton, N. Y. There will be a change in the lemme lead, however, after this week, Gertrude Flynn withdrawing to join the cast of 'The Puritan,' due soon at the Belmont. She will be replaced by Dorothy Libaire.

Hilda Spong also leaves 'Year,' replacement player being Ruth Gates.

Reinhardt Nabs Beatty

Chicago, Jan. 7.

Max Reinhardt, readying for a Jan. 14 premiere of 'The Eternal Road' in New York has taken Harry W. Beatty to handle the technical end.

Beatty has been an institution in Chicago since Cleofonte Campanini took him from the staff of [illegible] Henry W. Savage and placed him in charge back-stage of the Auditorium.

'Correspondent Unknown' will be the initial production by a newly formed managerial firm headed by Jo Mielziner, scenic designer and his brother, Kenneth McKenna, actor. Play written by Mildred Harris and Harold Goldman.

'Living Newspaper' to Start WPA Parade on B'way Jan. 22; Managers Tryouts in Rehearsal for Feb. 1

George Hood Heads WPA Project in Washington

Seattle, Jan. 7.

George Hood, for years Klaw-Erlanger rep and mgr. of the Metropolitan theatre here when the road was in its heyday, is now state director for the WPA theatre projects program.

State plan includes operation of a large downtown theatre for variety shows, free to the public; minstrel show employing 30 whites and negroes to tour the government camps and give a local show once a month; staging of negro-life plays at the Repertory Playhouse with a cast of 60 negroes and 8 to 10 whites.

Variety shows will run the gamut from acrobats to grand opera. Once monthly shows are planned.

Bids will soon be called for a large downtown theatre.

M. GORDON USES RADIO TO BOOST PHILLY B.O.

Philadelphia, Jan. 7.

Max Gordon used a spot announcement campaign on local radio to plug ticket sale for his 'Ethan Frome,' which opened here last night. Taking a series of five spots at 11:15 on successive evenings last week over WCAU, the producer pushed cheaper seats.

Immediate success of the plan at the b.o. resulted in 'Ziegfeld Follies' using similar tactics for its opening here next Monday (13). Legit shows have had plenty of free plugs from radio, in so-called 'reviews' in past, but this is first sponsored campaign locally.

Spanish, French Legit Troupes in Rehearsal

Spanish and French dramatic companies, now rehearsing, will open at the Hecksher theatre, 104th st. and Fifth ave., Jan. 26 and Feb. 2, respectively. Joseph Lawren is presenting. Troupes will play Sundays only and will alternate at the theatre, until, if successful, Lawren migrates to regular theatre lanes, when he plans to increase showings.

French troupe opens Jan. 26 with 'Bluebeard's Eighth Wife.' Hispanos offer 'When the Sons of Eve Are Not the Sons of Adam' on Feb. 2. Lawren, manager of the Venice theatre (nee Joison) is using this house to rehearse his foreign thespians. House is occupied by an Italian company on Sundays, but latter is not part of the Lawren enterprises.

WPA Talent

St. Louis, Jan. 7.

A former Ziegfeld toe dancer, an Indian fire eater, a female impersonator, a juggler and an Australian whip cracker were among those who went through their routines last week in auditions at the Little Theatre to organize a WPA theatre project for St. Louis.

H. B. Stone, supervisor of WPA professional and service projects said that only 17 of 30 called for the audition reported. Stone said most of them were old-time vaudeville actors and only a few were under 40 years of age.

Columbus Gives Up

Columbus, Jan.

Plans for the combined civic theatre and auditorium for which a federal grant of $1,569,000 was approved by President Roosevelt on Dec. 12, have been abandoned, according to the WPA and the local Chamber of Commerce, sponsoring the project.

Grant was contingent upon $300,000 additional being contributed locally; but it now develops that nearer $600,000 will be necessary, and this amount cannot be raised through popular subscription here.

Managers Try-Out Theatre, one of the divisions of the Works Progress Administration, is dated to start Feb. 1, but there is no assurance of a fixed date because of new delays, such as countermanding of regulations in the purchasing of props and materials.

First of the Federal Theatre Project's attractions charging admission due to open in New York will be the 'Living Newspaper' at the Biltmore, Jan. 22. Popular price theatre to be quartered at the Manhattan figures to get started at about the same time as the managerial project, both being about one month later than si liar relief shows on the Coast.

First of the managers' -outs, which are under the auspices of the Theatre League with Otto Metzger as supervisor, will be 'Woman of Destiny' by Samuel Warshawsky, in which the Shuberts are interested. Alexandra Carlisle will be starred. She is not on relief but will be paid by the Shuberts under arrangement with regional director Elmer Rice whereby the managers can engage 10% of their casts outside of relief. Idea is that better line on the merit of the try-outs can thus be secured. Miss Carlisle accepted the part because of her interest in the relief show movement.

Other Tryouts

'Woman' will be shown at the Willis, Bronx and later at the Shubert Teller, Brooklyn. While four plays are in rehearsal, it is unlikely that a third neighborhood house will be leased. Other managerial shows in rehearsal are 'In Heaven and Earth' by Edward Pezet and Arthur Goodman, under the direction of J. J. White which is slated for the Shubert Teller early in February, sponsored by Louis B. Cline; 'Top Dog' by Georgette Carneal and Burnet Hershey under the direction of Walter Brooks with James Ullman sponsoring; 'The Mourning Angel' by I. Ramsdell with Felix Basch staging and S. M. Chartock the sponsor.

Admission scale to the managers relief try-outs will be 25c. to $1.

While the shows will open approximately two months later than anticipated by Rice it is pointed out that all those on relief payrolls are being paid, same wage going for rehearsals as for appearances. One of the project divisions known as the municipal theatre also gets Feb. 1 for nine openings. Group consists of Yiddish, German, Negro and children's units. Whole group is under Stephen Karnot as supervisor.

Whether the relief shows which will operate in the Broadway zone will do any advertising is yet to be decided. Understood that space in the dailies could be bought out of a percentage of theatre receipts. Should advertising be inserted, indications are that the attraction would be regarded as competition with regularly presented shows—both legit and pictures.

A resident unit has been formed for the CCC drama project with the idea of having revels in the camps write and enact plays of their own. There have been 10 coaches assigned to camps in the state of New York and 65 more are being sought. Requirement calls for directors or coaches to reside in the camps.

Added to the municipal theatre is a dance group. Classical forms of the dance will be specialized in, with Chas. Sandor supervisor and Don Oscar Boeque assistant, over 35 instructors.

Experimental theatre to be spotted at Daly's 63rd Street under the supervision of Virgil Geddes has four plays in rehearsal: 'Chalk Dust' by Harold Clurke and Maxwell Nurnberg; 'Cinder Kids' by Ruth Welty and Gene Ronout; 'John Brown,' by Michael Gold an Michael Blankfort and 'Native Ground,' by Geddes.

Pop price theatre's first show at the Manhattan will be 'American Holiday' by Albert and Edwin Barker. 'Walk Together Children' by Frank Wilson is slated as the initial attraction at the Lafayette theatre, Harlem.

Also readying is a vaude-revue with an all colored cast. It is called 'From Dixie to Harlem' and is rehearsing under Charles Moscon supervision.

Plays Out of Town

1936 Ziegfeld Follies

Boston, Dec.

Revue in two acts presented by the Shuberts under the name of Mrs. Florenz Ziegfeld (Billie Burke); staged by John Murray Anderson; lyrics, Ira Gershwin; score, Vernon Duke; comedy scenes, David Freedman, Moss Hart; scenery and costumes, Vincente Minnelli; ballets, George Balanchine; modern dances, Robert Alton; comedy scenes directed by Edward Clarke Lilley; first performance, Dec. 30, at the Boston Opera House; $3.50 top.

Cast: Fannie Brice, Bob Hope, Hugh O'Connell, Judy Canova, Nicholas Brothers, Josephine Baker, Helen McLellan, Harriet Hoctor, Gertrude Niesen, Eve Arden, John Hoysradt, Cherry and Juna Preisser, Dubs McHale, California Varsity Eight.

It is going to take a lot of work to make a good show out of the new 'Ziegfeld Follies.'

Production is as lavish as in the past, but the vital spark is missing. It gives the impression of having been staged by tired producers with material furnished by tired brains.

John Murray Anderson found himself behind the eight-ball through being forced into a premature opening, the Monday night premiere being sold out solid, Wednesday (New Year's Eve) also a sellout at a scale that grossed around $10,000. Wednesday was a two-performance holiday.

Costuming, scenery and ensembles, even under the handicaps of opening performances, are really glorious. One Boston critic (Elliot Norton of the Post) called Vincente Minnelli the star of the show. Period costuming is featured, very little flesh is displayed, and the entire atmosphere is lavish without a vestige of tinsel tawdriness.

To the eye it is already a good show. To the ear, however, it is safe to rate it at the present time as 24th out of the 24 Ziegfeld Follies which have been staged since the first production in 1907. There has no sparkle, but the real problem is lack of material.

Cohesion and speeding up will be a simple problem during Boston's two weeks of public dress rehearsals, but the problem of imaginative material, particularly keen comedy, can be met only by drastic steps.

Fannie Brice is doing wonders with the little she has been given. Her most effective number is based on 'My Man' and its flock of companion ballads and is entitled 'He Hasn't a Thing—Except Me.' She is doing another 'Baby Snooks,' this time as a Hollywood wonder child, a burlesque on Ruby Keeler, a dance travesty, and a number called 'Modernistic Moe,' written by Billy Rose and Ira Gershwin.

Harriet Hoctor is turning in a specialty billed as 'Night Flight,' which may develop into the best ballet she has ever done. It is a dimly lighted symbolistic dance, almost ethereal in its daintiness, against the grim wreckage of a crashed airplane on a mountainside at dawn.

Josephine Baker has two exotic numbers, one a platform hotcha and the other a weird living room dream in which a half dozen masked men rush out on a ghostly routine that, fortunately, doesn't go adagio. Her singing is completely lost, especially in the huge Boston Opera House.

Bob Hope has been loaded with most of the routine of sketches and fill-in patter, some of his material being hopeless and the balance being stretched so thin that it goes flat.

Gertrude Niesen carries most of the song load, and while this VARIETY mug is no dressmaker, he still believes that somebody didn't give Miss Niesen a break in costuming. One gown makes her look as if she is walking on her knees.

Show has two sock spots, one the Nicholas Brothers, two young colored dancers, and the Duke McHale and the Preisser Sisters in a similar acrobatic dancing routine. Both acts are spotted directly following each other. It was that kind of an opening night—and it is that kind of a show.

Sketches are the outstanding weakness of the new Follies. One real hoop is a scene satirically travesty on announcements of feature films. This trailer, possibly reminiscent of 'Boy Meets Girl,' goaled the audience, announcing that the picture was 'more private than 'Private Lives,' more public than 'Public Enemy,' littler than 'Little Women' and bigger than 'The Big Broadcast.' Laborious stage comedy that sneaked along after the screen trailer falls flat, however.

Another sketch that has possibilities is a satire on Major Bowes, which unfortunately is based on Bowes being a newsreel. Judging from the lobby chatter, it is O.K. these days to harpoon Hoover, razz Roosevelt and crucify Congress, but belittling the Major is a calamity. Laying off Bowes and building up the amateur commercialization comedy should make this sketch the backbone of the entire show, especially if some new talent is spotted in the routine.

'Tobacco Road' as a travesty is built around its failure to win the Pulitzer prize and, while the best bit of the show as regards true travesty, it is a dud here because Boston has not seen the original. A satire on 'Believe It or Not Ripley,' with Bob Hope delivering a lecture on the scenes in a movie travelogue, probably is the dullest sketch of the lot. One gag in it is based on a picture of three native girls with Hope saying 'Only God can make a tree, but my camera man made this trio.' Just as a sample of the radio-type humor throughout.

John Murray Anderson is said to have enough scenery, costumes and sketches in reserve to run 70 minutes longer, but if the comedy routines are no better than the ones used to date, this prematurely-born edition of the 'Follies' may suffer from box-office malnutrition, despite its fine satins and cellophanes.

Libbey.

DEAR OLD DARLING

Pittsburgh, Dec. 30.

George M. Cohan presents a new comedy by and starring himself; in two acts (five scenes); staged by Sam Forrest; settings by Oden Waller; at Nixon, Pitts., week Dec. 30, '35, under ATS auspices.

Calvin Miller.....George M. Cohan
Gertrude Collins.....Ruth Shapley
Acton.....Reynolds Denniston
Jane Mayo.....Marian Shockley
Joseph Mayo.....Charles D. Brown
Mrs. Mayo.....Theresa Maxwell Conover
Clarence Wheeler.....Ben Lackland
Cesso.....Jack Roseleigh
Julia Taylor.....Edna Holland
B. B. Stewart.....Joseph Sweeney
Captain Cramer.....Walter Gilbert
McDevitt.....Joseph R. Garry
John Mayo.....Forrest Orr

George M. Cohan returns to his own literary backyard after a couple of years in O'Neill's 'Wilderness' and outfits himself in 'Dear Old Darling,' a modest little comedy which, should have little or no trouble achieving moderate success. The Cohan name alone would see to that but the actor-manager-author fortifies himself additionally with a helpful script.

Won't go another 'Ah, Wilderness,' but it's a better piece of property than Cohan's last, 'Pigeons and People.' His chief task is getting about half an hour sheared out of it, but that can be done. The opening night curtain didn't ring down until around 11:30 and only a Cohan could have kept 'em from getting restless at a straight play that long. Lags principally in the second scene of the first act, with the second stanza by far the best and not a letup until a few minutes before the end. Finish could be hopped up a bit, for it is draggy, also, as there's too much explanation and counter-explanation and the denouement doesn't warrant such an extensive preamble, particularly since the whole is in on everything by that time.

Play, to borrow a phrase from Cohan himself, is about a wealthy, middle-aged bachelor with the heart and soul of a romantic and dreamer. Engaged to a widow, he goes off to Europe and there is pursued by an impetuous pretty three times his junior. Action opens upon his return, with the politic fiancee and the kiddie is still on his trail. He tries to explain that he never touched the gal, that she and not he is the pursuer, and that he'd like to wring the young squirt's neck, but the wife-to-be won't listen and walks out on him. Even his best friend isn't up to believing in his complete innocence.

Gal's mother asks him to stay away; he tries to make her believe in his innocence, too, but she rakes him over the coals and insists that her husband is on his way back from Arizona to take care of him. He calls in police for protection but, instead of giving him that, they lecture him and infer that he should stay away from youngsters. Surprise comes when police, when it's revealed that the gal, her supposed ma, fiance and all the rest of 'em are a shakedown gang priming Cohan for a $100,000 take. They ring in Cohan's own son to take part in the business and a few others and are all set for the clip when police walk in.

Tempo of the piece spurts at the beginning of the last act and both laughs and excitement flash up.

Basically flimsy, 'Dear Old Darling' has been shrewdly written and constructed, and Cohan plays it so well that the shaky plot idea never becomes important. Nobody can write for Cohan like Cohan. He brings out the best in himself and that crooked smile, cocked head and bantam walk do the rest. He has a dream scene in the beginning that's a gem and later an argumentative bit with the widow he's to marry (Ruth Shepley) that got a solid round of applause from first-nighters. Only thing missing is a song-and-dance but Cohan's apparently dropped that. Doesn't need it, actually, but then it wouldn't hurt. Never does for George M.

Joseph Sweeney, who was cheered for his Broadway chore not so long ago in 'Slight Case of Murder,' plays the shakedown sleuth well but, whether it's in the writing or acting, the role doesn't come off as Cohan no doubt intended. It's confused. Femme lead is played by Marian Shockley, Wampas Baby Star in 1933 and an appealing ingenue, with Theresa Maxwell Conover doing a swell bit as the 'mother' who heads the ring. Walter Gilbert turns in a good' str ight job as the detective captain and there are a couple of diverting minor performances by Joseph Garry, as the dumb flatfoot, and Forrest Orr, as candidate for the father's role. M. Hirano, protean-and, but with only a couple of words, is in private life Cohan's valet.

'Dear Old Darling' has three more weeks out, and by that time should be Cohan something with which he can easily run out the remainder of the season on Broadway.

ETHAN FROME

Jan.

Dramatization of Edith Wharton's novel, 'Ethan Frome;' by Owen Davis and Donald Davis; suggested by dramatization of Lowell Barrington; staged by Guthrie McClintic; scenery and costumes by Jo Mielziner. Produced by Max Gordon at the Garrick theatre, Philadelphia, Jan. 6, '36.

Harmon Gow.....John Winthrop
A. Young Man.....Oliver Barbor
Ethan Frome.....Raymond Massey
Zenobia Frome.....Pauline Lord
Dennis Eady.....Tom Ewell
Mattie Silver.....Virginia Farmer
Jotham.....Francis Pierlot
Ed Varnum.....Charles Henderson
Ned Hale.....W. Thos. Barclay
Ruth Varnum.....Sylvia Wald
Mrs. Hale.....Marie Falls

'Ethan Frome,' in its dramatic form, is stark tragedy; it is also capital theatre. It is also further proof that Max Gordon is one of the keenest and most observant of legit producers. He jumps from Jane Austen to Edith Wharton, neither of whom might ordinarily have been considered as top-notch footlight material and appears to have done as well with the latter as with former.

'Pride and Prejudice' is an old-fashioned, artificial English comedy; 'Ethan Frome' is forthright back-to-the-soil realism with tragic undertones. Neither type is supposed to be box-office; yet 'Pride and Prejudice' swept all its handicaps before it and they were, by and large, greater than those presented by 'Ethan Frome.'

New play shapes up as the best folk (or rural, as they used to call it) drama of its kind since Owen Davis (one of the adaptors here) wrote 'Icebound.' Since then Eugene O'Neill was represented by 'Beyond the Horizon.' It makes no concessions to hoke; it cleaves to its intrinsically tragic purpose and, most important, manages all the while to maintain a high standard of dramatic power.

Work must be done, both in shortening and sharpening and it must be done very delicately. 'Ethan Frome' is not the usual kind of theatrical fare. A certain number of minutes out, or a change of a certain scene to achieve dramatic balance—these are remedies often advanced but they don't apply here. 'Ethan Frome' isn't any kind of a sure bet as a Broadway smash (although it can be one) but it deserves to stand on its own as a play with guts, insight and conviction.

Plot? There isn't much, than Frome, married for years to a hypochondriac wife and living on a lonesome farm in northern New England, falls desperately for the young girl, cousin to his wife, who visits and brings there as maid of all work. Growth of the infatuation is shown, but there is no indication or even suggestion of an affair. Wife believes so, however, and orders the girl away. On that night, the girl and husband, desperate, admit their love and then decide on what they believe will be a double-suicide. Their course is a bob-sled ride down a hillside with a black elm at the bottom.

End of the show is an epilog, 20 years later, showing the husband and the gal, both cripples (from the sled crash) and the wife, now a real the hypochondriac wife. It's a bitter finale, but quite just and legitimate.

Owen Davis and his son have done a grand job on the dramatic version. McClintic has done a remarkable one on the staging. There are twelve scenes, including prolog and epilog, and several of them may not be considered as advancing the action or maintaining the dramatic sequence, yet many of those otherwise irrevelant scenes (especially in the first act) help very positively in building up the stark and uncompromising atmosphere of the play. For pace and timing and for effective arrangement of the few set scenes, McClintic deserves the biggest kind of a hand. Jo Mielziner's sets are also at the top. They're not elaborate but they're unusually authentic.

With the heaviness of the production and the number of scenes, many people expected a lengthy cast. Instead it proved to be a short one, with just three people sharing the spotlight.

Ruth Gordon gives the best highly dramatic performance she's ever shown in Philly as the young girl; Pauline Lord touches the heights of really great tragedy as the wife, and Raymond Massey, divested of all his Mayfair English, is an incredibly fine Ethan.

Waters.

MID-WEST

Boston, Jan. 3.

Tragedy in three acts. Presented at the Shubert theatre, Boston, Jan. 2-'36. Written by James Hagan; staged by Melville Burke; setting by Watson Barratt. Jean Adair featured. $2.20 top.

Beulah Zanhiser.....Jean Adair
Hilda Zanhiser.....ornadine Hayes
Tootsboy Zanhi .....Van Heflin
Rev. Carr.....Frank Wilcox
C. D. Akers.....Cliff Heckinger
Jim Meed.....Edgar Nelson
Luke Zanhiser.....Eric Cooksey
Ezra Zanhiser.....Ben Dillon
Bigwash Rowell.....John Alexander
Pinewood Hershey.....Walter Baldwin
Roy Meeker.....David Byrne
Ed Hendee.....Eugene Keith
Doc Peterson.....Duncan Mitchell
Lee Bragg.....Richard Taber

James Hagan, author of 'Sunday Afternoon,' comes back with another carefully pieced of Americana, inspired, perhaps, by the famous painting, 'American Gothic,' whose characters his people closely resemble, and the dust storms and drought which ravaged the mid-west last summer.

Tried out in Stony Brook, Conn., during the summer season, it is now in smooth, highly commendable professional running form. It is deftly written and directed, and the casting is almost perfect. If pop appeal here is a criterion of Broadway's possible enthusiasms, then 'Mid-West' will enjoy a moderate run, but no more.

Theme is tragic, laughs are very scarce because the author has done a thorough, consistent job; but there is an undercurrent of religion. Suspense and action are well maintained, though, and for those who seek a serious, slightly sobby evening with a play that has plenty to chew on, it is made to order.

It could be compared and contrasted with 'Tobacco Road,' in that it smacks of authenticity and presents a fine portrait of a typical segment of American rural life, although the respective characters are clean in one play and foul in the other.

Jean Adair, mother of a sizeable mid-west farm family, is the stanchion of the Zanhisers, and around her rages the succession of disastrous circumstances. The drought roasts the farm, its crops and cattle until the final curtain. Tooteboy, one of the sons, has graduated from the university as an atheist with very red ideas, flamed by two agitators from San Francisco. Fred, the other son, is married and lives on the farm with his wife, Hilda, a gal born in town, who can't quite blend with the static farm existence. This supplies a secondary plot, finally solved by Hilda and her husband leaving together for a new start in Detroit.

As if the drought were not trouble enough, the Zanhisers are faced with a hellish problem in their red-minded son's agitation among farmhands of the district. Not only does he incite field workers to strike against 'capitalistic' farmers (including his own father), but he rouses the townspeople into a necktie party featuring himself and his two cronies from out of town. Capitalistic-communistic theme is handled cleverly and plausibly all the way.

Religious faith of the Zanhisers and neighbors is highlighted by a hymn-singing prayer meeting wherein they sing praises to God for sending what looks like a rain cloud. Proves to be a dud, followed closely by news of the son's lynching. The mother's faith in heaven and the farm remains solid through it all, and she takes her mate under her wing in the closing scene of the piece, symbolic of their renewed faith as inspired by the direly-needed rain.

Miss Adair plays her role naturally and beautifully. Miss Hayes as Hilda handles her character intelligently. Cooksey as the father is almost always master of his role, except in one or two overacted bits. Edgar Nelson as the town undertaker and furniture dealer adds a slight touch of comedy; but Richard Taber as a simple, clumsy neighbor actually steals all comedy honors. Two sons are well cast and very able.

Fox.

The Mourning Angel

Milwaukee, Dec. 23.

Play by Irving Ramsdell at the Pabst theatre; pr ced ed by Civic Players. Cast: Edouard Franz, Florence Newcomb, Herbert Hidden, Russell Brice, Lenis Fredericks, Owen Stuart, Arthur Larsen, John Steiner, Robert Zimmerman, John McEl

Although tending a little toward the morbid, play was met with hearty response here. Credit is the work of Irving Ramsdell, Sunday editor of the Milwaukee Sentinel. Staging by local group was also commended.

Plot centers around the private life of Michaelangelo. Pictures the famous dauber as a super-egotist and lady killer, totally impervious to female lures. The infallible falls when he becomes enamoured of one Donda (Florence Newcomb) while her body reposes on a slab in morgue. Girl succeeds in melting the heart of the painter and, when he has finally capitulated, she really dies.

A little far fetched and gruesome to some, but it seemed palatable here.

FOLLIES OF THE DAY

Hollywood, Dec. 25.

Revue in two acts (30 scenes), written and staged by Barney Gerard. Dances and ensembles, Max Scheck; music and lyrics, Albert Von Tilzer, Harry MacPherson, Ben Ryan, Solly Violinsky. At Hollywood Playhouse. $1.50 top.

Cast: Walter Johnson, James Peck, Jane Whitney, Leonard Sues, Edwin Hale, Claire Adams, Frank Gallagher, Red Knight, Lucille Collier, Dorothy Roberts, Joseph Wilson, Bozo Snyder, Billy Pitzer, Joan Andrews, Zoe Rae, Don Julian and Marjort, Rita and Rubins, Sally Fields.

Barney Gerard tries to repeat the success of the Minsky show at the Hollywood Playhouse, but gets away to a bad start due to lack of preparation which summed up the opening night.

After the first few scenes, everything fouled, effects did not work and the whole thing was out of kilter. No comedy, antiquated bits and scenes and comics who have failed to go forward with the parade.

Tough break for Gerard, who has his own money in the show. Best thing would be to close and reopen for a new try. Musical number production and dance routines are the only redeeming feature of this entertainment, but hokey laughs are necessary. Neither burlesque nor good revue technique has been used. Gerard should make up his mind.

'Piano Movers,' 'Barber Shop' and 'Taxi, Taxi,' all standbys of Bozo Snyder, fell flat. Don't get a snicker. With the dumb comic on three times in the first act, the whole act is killed. Something, but Gerard brought Snyder out as the star so probably figured he should be seen.

Abe Reynolds, working with Joseph K. Watson, makes a better impression. Watson slows things up with a long drawn out monolog which means nothing. None of the comics have the speed or technique of the present day wise-crackers.

Best bets in the show are Frank Gallagher, juve with a good voice; Dorothy Roberts, the soubrette, with a good swing delivery and loads of personality, and Don Julian and Marjory, class ballroom team, and Rita and Rubin, adagioists.

Max Scheck made a nice job of the dances, staging two that should get him absolute attention. Pair are a tango and a tap routine. Rest of his work is above average.

Top tunes are 'Out of My Mind,' 'Rhythm Dancing,' 'The Sun Is Out' and 'Hollywood Likes It' by Ryan and Violinsky. Albert Von Tilzer and Harry McPherson have one good tune in 'I Never Get Tired of Love.'

Call.

SOUR MOUNTAIN

Hollywood, Dec. 27.

Drama in three acts, (four scenes and epilog) by Georgs Bricker. Produced by Charley Foy. Directed by Joseph Spurr. At the Wilshire Ebell, Los Angeles, for two nights only, $2 top.

Cast: Robert Emmett Keane, Joseph W. Girard, William Crowell, Frank Bruno, Allen Mathews, Dink Freeman, Edward Thompson, Hugh Ripple, Marc Lawrence, Joe Cunningham, Sheila Manors, Sam Glasser, Herbison McMullen.

In 'Sour Mountain,' George Bricker, onetime New York reporter, has written the skeleton of a good play, but it is killed for the want of the experienced hand of a playwright to get it in shape for New York production. This done, play has a chance.

Bricker was one of the reporters who covered Tennessee's monkey trial and later the Scottsboro case. His play is based on both. As with all first plays, the author is prone to try to cram too much in mind.

In this case, due to repetition of one speech, the purpose becomes propaganda and propaganda never is good entertainment. However, the theme of the New World, which is well written that the play like 'Tobacco Road,' could be rewritten into a character study. As propaganda, play would suffer the same fate as 'Tobacco Road,' which was also inspired by the Scottsboro incident.

Entire play takes place in the admitting yard of the Sour Mountain prison farm, somewhere in the South. Novelty is that aisles are used as the trails to the farm, with the prisoners and visitors making their entrances and exists from the back of the house.

Robert Grant arrives at the camp with a five year stretch in view for inciting riots in an attempt to organize mill workers. Farm is ruled by a dictatorial warden, Hillbilly, Captain Bligh. On his arrival, Grant, whose name doesn't help him with the warden, a Lee admirer, gets the hull whip after interfering with the floggings of a negro.

From that time on Grant plans his escape. His girl visits the camp and is raped by the warden. This incites a riot in which Grant escapes and a fellow prisoner is killed. In New York, the governor refuses to allow the extradition of Grant, so he marries the girl. Warden is tried and acquitted.

Epilog has the warden back at the farm. Unable to read or write, the prison doctor is reading to him. Final curtain has the warden discussing the Italo-Ethiopian situation, praising the Italians for their attempt at extermination of negroes.

As the negro-hating sex braggart whose fondest recollection is an

(Continued on page 70)

5 Shows Hit $20,000, N. Y.

(Continued from page 57)

'Libel' indicates the show will stick with $10,000 grossed at the Miller.

Other withdrawals: 'Remember the Day,' National; 'Blind Alley,' Morosco; 'Moon Over Mulberry Street,' 44th Street; 'Squaring the Circle,' 48th Street.

Due in next week: 'I Want a Policeman,' Lyceum ('Winterset' oved back to the Beck); 'Russet Masque; 'Granite,' Vander-

Estimates for Last Week

'At Home Abroad,' Winter Garden (17th week) (R-1,493-$4.40). Climbed back to big money in holiday going and New Year's week takings approximated $34,000.

'Blind Alley,' Morosco. Withdrawn last Saturday after playing 15 weeks in four different theatres; averaged $5,000 but showed some profit.

'Boy Misste Girl,' Cort (7th week) (C-1,059-$3.30). Played thres extra matinees during New Year's week and, in 11 times, got $26,500; another high mark for laugh smash.

'Children's Hour,' Elliot (60th week) (D-923-$3.30). Long run drama wsnt to better than $9,000 during the final holiday week no extra performanee.

'Dead End,' Belasco (11th week) (D-1,000-$3.30). Dramatic standout also went to new high and in nins times, plus New Year's Eve seale lift, bettered $21,000.

'First Lady,' Music Box (7th week) (C-1,000-$3.30). One extra matinee and holiday eve scale increase accounted for comedy gross leader establishing still another new high at $24,500.

'Hell Freezes Over,' Ritz (2d week) (D-918-$3.30). May stay three weeks for picture rights; drew weak prsss and takings last week approximated $4,000.

'Jubilee,' Imparial (13th week) (M-1,468-$4.40). Eight times for musical sock, but gross around $35,-500; sells out most performances.

'Jumbo,' Hippodrome (8th week) (M-4,327-$4.40). Probably got highsst gross it will have during engagsment; added night performances Tuesday after broadcast at $5.50 top hsiked to $88,000 on the week.

'Libel,' Henry Miller (4th week) (D-944-$3.30). Doing well enough but not with leaders; no extra performance last week; takings around $10,000, profitable.

'Mar Wine,' St. James (6th week) (M-1,520-$3.85). Has not gotten into stride as yet but liked by audiences; last week, without extra performance, around $4,500.

'Mid-West,' Booth (1st week) (D-704-$3.30). Presented by Milton Shubert; written by James Hagan; originally called 'Drought,' opened last night.

'Moon Over Mulberry Street,' 44th St. Closed Saturday after playing 18 weeks to small grosses; red.

'Mulatto,' Vanderbilt (12th week) (D-804-$2.75). Will move or close after this week; modest grosses, mostly from cut rates, with $6,000 last week about least gross; 'Granite' nest week.

'Night of Jan. 16,' Ambassador (17th week) (D-1,156-$2.75). Turned in another profitable week with excellent takings on holiday eve; week's takings $11,000.

'O Evening Star,' Empire (1st week) (D-1,099-$3.30). Presented by Harry Moses; written by Zoe Akins; favorably regarded in Philadelphia; opens tonight; 'Ghosts' moved to the Morosco.

'One Good Year,' Fulton (7th week) (C-913-$3.30). Cut rates have been doing well with this two act farce; last week figured around $6,000, which means profit.

'Parnell,' Barrymore (9th week) (D-1,096-$3.30). Improved as expected, with Friday night capacity and the gross again around $10,000 mark.

'Paradise Lost,' Longacre (5th week) (D-1,019-$3.30). Parties the principal source of revenue so far, but little at box o ce; around $6,000 estimated last week.

'Porgy and Bess,' Alvin (14th week (M-1,355-$3.30). Under $20,-000 and will go to road after one or two more weeks.

'Pride and Prejudice,' Plymouth (10th week) (D-1,036-$3.30). Matinees last week especially strong; in nine performances the takings here also bettered $20,000.

'Rsmember the Day,' National. Closed Saturday, after 15 weeks; moderate takings for play which was touted as a good thing.

'Scandals,' New Amsterdam (3d week) (R-1,717-$4.40). Doing business, with first full week $32,000, but could have gotten much more considering the $8.80 top holiday eve.

'Squaring the Circle,' 48th St. Closed Saturday after drawing light grosses for 13 weeks; one-setter may have bettered even break.

'Taming of the Shrew,' Guild (15th week) (CD-941-$3.30). New Year's week about the same as Christmas week; with the gross quoted around $17,000 mark; goes out after another week, however.

'Tapestry in Gray,' Shubert, (3d week) (C-1,325-$3.30). First full week around $6,000; heavy drama must do better to stick.

'Tomorrow's a Holi Golden. Drew weak press and withdrawn Saturday; one week.

'Three Men on a Horse,' Playhouss (50th week) (C-869-$3.30). Long run comedy did well; one extra matinee helped gross to $15,700.

'Tobacco Road,' Forrest (110th week) (C-1,017-$1.65). Almost $10,-000 last week, which is big at scale; several added matinees counted.

'Tru'y Valiant,' 49th Street (1st week) (D-710-$3.30). Presented by Gustav Blum in association with Ernest W. Mandeville; written by Irving Stone; opens Thursday (9).

'Victoria Regina,' Broadhurst (3d week) (CD-1,118-$3.30). Went to head of dramatic list in first full week, holiday eve biz helping gross over the $29,000 mark.

'Winterset,' Beck (16th week) (D-1,214-$3.30). Moved back from the Lyceum Monday (6); went to good money last week when takings approximated $12,500.

Other Attracti

'Ghosts,' Morosco; engagement extended; moved here from the Empire.

'Let Freedom Ring,' Civic Rep theatre; propaganda play in 14th street.

'NIGHT' $15,000, S. F.

Woods' Courtroomeller Gets Flying Start on Coast

San Francisco, Jan. 8.

Only house in town open is the Geary with 'Night of Jan. 16' (A. H. Woods) and doing good business. Opened to a flying start with half the big-tims judges in the city acting as "jurors" and two shows New Year's Eve. Sagged a bit in midweek and then built again for a nice approximate $15,000.

'Dodsworth' is due here at the Curran Jan. 16, to be followed by 'Old Maid.' Nothing else in sight, although new tieup of the Curran here with the Biltmore in L. A. under the banner of Homer Curran may improve this situation a little later.

'TOBACCO' FINE $23,000 TWO WEEKS IN CINCY

Cincinnati, Jan. 7.

The Cox chalked up one of its most profitable engagements since becoming a legit house with an approximate $23,000 take on 'Tobacco Road' during a 12-day engagement which closed Sunday (5). There were 17 performances. Final day was added, filling in a scheduled layoff prior to Monday (6) opening in Pittsburgh.

Show was given a warm hand by Cincy critks and escaped any protests. It's the troupe headed by Henry Hull.

Dark this week, the Cox reopens Sunday (12) for a week of 'Boy Meets Girl' at $2.75 top.

'Vanities' Oke $15,000, Detroit, Holds Over

Detroit, Jan. 7.

After a bang-up $15,000 on its first session last week, Earl Carroll's 'Vanities' were held for another six days at the Cass. Last week's gross, upped considerably by a sellout show New Year's Eve, tops everything so far this season here, including Tobacco Road,' which enjoyed four big sessions added by threat of police censorship.

For the past few years a profitable New Year's week attraction here, 'Vanities' was given good exploitation and is the sort of light stuff liked in these parts. Show moves on Saturday (11), with the Cass housing Nick Londos' concert featuring Stavros Chiapis, Greek-American tenor, on Sunday (12), and George M. Cohan's 'Dear Old Darling' coming in for the week of Jan. 13. 'Personal Appearance' is dus to follow on Jan. 20.

Besides this duo, nothing is in sight for the rest of the month at either the Cass or Wilson, Detroit's other legit house. Faintly on the horizon are 'Anything Goes,' which comes here when and if Chicago wearies of it; 'Three Men on a Horse,' some time in February; and 'Porgy and Bess' in the spring.

Estimate for Last Week

'Vanities' (Cass; 1,400; $2.75) Traditional New Year's week, attraction here, Earl Carroll's show overdid itself last week and brought in around $15,000, swell, aided by New Year's Eve sellout performance. Held over show started out good this week and should hit another neat clip, behind continued good exploitation. 'Dear Old Darling' due Monday (13).

'HORSE' $34,000, 2 WKS.

Comedy Has Fine Fortnight In St. Louis; Town Now Bark

St. Louis, Jan. 7.

'Three Men on a Horse' concluded a two-week stand at the American theatre Saturday night (4) and approximated slightly better than $34,000 for ths run.

House is dark until next week.

Next attraction has not been determined, although several are considered for the house. American has enjoyed eight weeks of good business since the winter season began.

HUB BIZ FINE; $36,000 FOR 'FOLLIES'

Boston, Jan. 7.

Legit biz here was hefty last week, with four shows in town and holiday prices posted at the b.o.'s for New Year's performances. 'Follies' at the Opera House opened bullish and scales were juggled up to $6.50 top for ths holiday eve, swelling the take.

"Three Men on a Horse,' hypped by holiday trade, romped nicely through a ninth week and into its tenth. 'Horse' is now beginning to break run records in this town. Show has stood up best here since 'Little Accident' (1929-30), with a run of 17 weeks. 'Rose Marie' did a marathon of 29 weeks (1926) and 'Under Cover,' in 1914, seems to hold the local record of 34 weeks. Show grabbed off $4.40 on the holiday eve.

Night before ths holiday 'Mid-West' opened at the Shubert, and although this new piece is hardly attractive as celsbration fodder, that night was by far the best of ths week, at $3.30. Left town Saturday for a Broadway opening tonight (7) at the Booth.

'Ceiling Zero' is okay at the Copley and goes into its third week.

Near-future bookings include one week of Cornelia Otis Skinner' at the Shubert, starting Jan. 20, followed by Walter Hampden in 'Cyrano.'

Colonial lights up after several dark weeks with Hunt and Fontanne in 'Taming of the Shrew,' Jan. 20.

Estimates Last Week

'Ziegfeld Follies' (Opera House, $4.40, 1st week). Got good opening momentum, but adverse local reviews. Well-known that show was far from ready when it hit the Hub, but continued re-write cuts have improved it noticeably. Will remain one more frame. Opsner, boosted by high scales, garnered a counting for a good take of $14,600, advertising of pop price seats, at $3.30 top.

'Three Men on Horse' (Plymouth, $2.75, 9th week). Very sultable for holiday crowd, which jammed in Tuesday and Wednesday nights, accounting for a good take of $13,000. Hard-working publicity crew keeping the show alive.

'Mid-West' (Shubert, $2.20). Opened Tuesday night (31) for a short, quiet stay; $6,000 gross was mild for the one-week stand, but play impressed.

Philly's Holiday Biz Very Poor; 'Policeman' Oke $9,200; 'Star' $8,500

Philadelphia, Jan. 7.

Legit bookings are no longer coming in bunches as they were during the first two or three months of Philly's season, but they are still steadily being announced.

It is not unlikely that the local records during the holiday season will have some effect on halting the steady flow of new shows. Business around Xmas and new year's was undeniably way under expectations. One reason advanced by the managers is that the weather conditions for nearly a fortnight in this city were unusually bad. Then, too, the absence of any good li ht musical fare was keenly felt.

Of the five shows in town last week, only one, 'My Maryland' at the Forrest, gave an extra matinee. It was figured that this operetta revival would get its best biz at afternoon performances but the management was disappointed. Neither the Wednesday nor Thursday matinees brought much trade. Then, out of a clear sky, the final, Saturday matinee, proved to be sensational, with standees and tur aways.

In fact, Saturday was good all around town. That and the strong new year's eve attendance helped hold up some otherwise pretty sad grosses.

The Broad and Garrick sold out solidly new year's eve and the Chestnut and Forrest weren't far behind. The Erlanger, which had 'Black Pit,' propaganda play offered by the New Theatre local leftist group, tried the experiment of a midnight show new year's but couldn't competa with the film houses.

One show that was highly satisfied with the week's record was 'I Want a Policeman,' comedy-thriller tryout at the Broad. This one, produced by Philadelphians, had done well the last three days of the preceding week and kept up nicely with $9,200 for its eight performances last week. Showing was so good that 'Policeman' was held in this week.

'Personal Appearance' completed a six week's stay at the Garrick Saturday; a fair record for a regular New York show has had here in some time, although grosses were never sensational. Last week, with the new year's eve sellout, figure was $8,000.

'O Evening Star,' which like T Want a Policeman' received generally good notices, disappointed in its week-and-a-half stay at the Chestnut. Final matinee and New Year's Eve were best, but week's biz was only $8,500.

'My Maryland,' unlike some of the other shows in for revivals, couldn't make the grade and a week and a half was enough for it at the Forrest. Equally sad was ' lack Pit' at the Erlanger, which also had a $1.50 scale.

This week's newcomer is 'Ethan Frome,' Max Gordon's latest tryout, announced for a single week at the Garrick, but understood set for two. It too, has only a $3 top. Next Monday, the 'Follies' come to the Forrest for two weeks at a $3 top, third show of the year to try that high a scale. On Jan. 20, William Gillette's revival of 'Three Wise Fools' is to open at the Chestnut. On that date, a local light opera group will give Herbert's 'The Fortune Teller' at the Garrick. Guild's 'Porgy and Bess' is announced for Feb. 3 and will probably come to the Forrest. Hampden's 'Cyrano' will be along in a few weeks.

Estimate for Last Week

'I Want a Policeman' (Broad, 2d week). Got $9,200 with strong theatre party trade. Held over.

'My Maryland' (Forrest, 2d week). Opened in middle of Xmas week. Weak and scrammed Saturday night, probably in red, 'Follies' next week.

'Personal Appearance' (Garrick, 6th week). Nice long run, but no sensational trade at any time; $8,000 last week at $2 top with no extra matinees. Max Gordon's 'Ethan Frome' this week.

'Black Pit' (Erlanger). Local leftist group's offering fairly well treated by crix. Special midnight New Year's Eve show. Not much coin at $1.50 top; $5,000. Hold over.

'O Evening Star' (Chestnut, 2d week).—Another Xmas night opener that didn't gain in second week as expected, and as indicated by good notices. Fell off except New Year's Eve and Saturday mat; $8,500 at $2.50 top.

'Road' $8,000, Mpls.

Minneapolis, Jan. 7.

Held over for a second week at the eleventh hour, when the federal court refused to issue a restraining order to prevent St. Paul officials from barring the attraction there, 'Tobacco Road,' at the Metropolitan, breezed through to a very profitable approximate $8,000 for 11 performances, including two Sunday nights, a midnight New Year's eve show and a pair of matinees.

For the fortnight's run the play's gross was estimated at $17,000, fine, the initial week's takings being close to $9,000, great for the pre-Christmas period.

Two nights of the second week were very light because of the last minute decision to hold the show over, which gave little opportunity to advertise.

ETH BARRYMORE PLAY FLABBY $5,500, BALTO

Baltimore, Jan. 7.

Ethel Barrymore in 'Constant Wife' played to spotty biz at the Auditorium hers last week, getting slightly under $5,500 at $2.75 top. Press notices weren't warm, and biz waned as the engagement lengthened. New Year's Eve performance was best, take being about $1,200. Management eut the Sat. matinee top to $1 and move motivated attention for ths performance.

'Continental Varieties,' starring Lucienne Boyer, was cancelled Saturday, the day before it would have played two performances at the Maryland. Meager advanee sale is announced as the reason for the withdrawal.

The only bright beacon in legit during the holiday week was the single performanes of the Princeton Triangle club's 'What a Relief' last Thursday (2) at the Maryland. These annual one-bit'rs always do excellently here, where many Tiger alumni reside. Newspaper ads are never taken; no need for 'em. 'Relief' snagged a sparkling estimated $2,200 in its single performance.

Burg is blank currently, and nothing is listed until the week of Jan. 20 when Ford's, the UBO house, which has been shuttered through December, relights with the premiere of 'The Light Behind the Shadow,' starring Mady Christians. This play will be first production under the guidance of Ed Wynn, which is not a musical as well as the first presentation fostered by the comic in which he will not be cast.

Leonard B. McLaughlin, general manager and booker of the Indies, Auditorium and Maryland, is going to N. Y. late this week to scout around for shows.

Estimates For Last Week

'Constant Wife,' Auditorium (1,-500; $2.75)—The Ethel Barrymore starrer folded here to a rather weak $5,500, pretty poor figure for a holiday week.

'What a Relief,' Maryland (1,700; $2.75)—Single performance of the Princeton U annual musical made a merry go of it, scooping in a swell $2,200 with overflowing house.

6 Loop Houses Gross $100,000; Waltz' $40,000; 'Goes' Big $23,000

Chicago, Jan. 7.

Biggest week Chicago has since in the past six years greased through the loop during this last session to pour approximately $100,-000 into the box offices of the six theatres open. It was a really powerful take for a town which everybody had given up as washed up only six months ago.

Of that 100G take just $40,000 was garnered by 'Great Waltz' which is smashing to a steady near-capacity play at the 4,000-seat Auditorium. Show is now selling three weeks in advance under the smart guidance of Fred Evans. It looks like the cinch big money-maker of the season here.

Next in line was 'Anything Goes' only musical comedy in the loop, with its happy $23,000 at the Grand. Running close to full-up every performance and turned in a wallopping take on New Year's Eve, when every house in town was a sell-out.

'Old Maid' and 'Personal Appearance' account for another $25,000 between them for last week, with 'Appearance' on a steady build via fine word-of-mouth. 'Maid' will make it three good weeks on its American Theatre Society subscription play, though not particularly hot from the run-of-the-mill public viewpoint.

And finally there were the Ruth Draper character sketches and 'Squaring the Circle' for another $12,000 between them.

Estimates for Last Week

'Anything Goes,' Grand (1,200; $3.30) (3d week). Only musical comedy in town and getting the mobs steadily; bang-up $23,000 last week. Can stick for plenty of additional weeks at current pace.

'Great Waltz,' Auditorium (3,700; $2.75) (2nd week). Biz winner of the past decade in this town on gross figures. Seating capacity giving show a chance for zooming marks. Hit $40,000 for the nine performances ending Saturday (4); practically capacity.

'Old Maid,' Erlanger (1,200; $2.75) (3d week). Doing fine biz. On ATS subscriptions, but selling beyond that. Fine $13,000 again last week. Same as first.

'Personal Appearance,' Harris (1,000; $2.75) (3d week). Perking sharply following its pre-Xmas start and, with the holiday spurt, snagged itself a fine $12,000 last week. On a rapid build.

'Squaring the Circle,' Blackstone (1,000; $2.20) (2nd week). Doing s splendid balcony business, but needs more orchestra seat sale before getting into real money. However, on the right side with $6,000.

Ruth Draper, Selwyn (1,000; $2.20) (2nd week). Will make it two weeks for this protean actress, her first visit here in six years. Snatched a beautiful $6,000 last week and should do as well currently. Drew rave notices from all the dailies and on tongue comment.

Plays on Broadway

HELL FREEZES OVER

Melodrama in three acts presented at the Ritz, N. Y., Dec. 20, '35, by George Kondolf; written by John Patrick; staged by Joshua Logan; $3.30 top.

Swede....Frank Tweddell
Allan....Louis Calhern
Tommy....Richard Abert
Ace....George Tobias
Sparks....John Litel
John....Lee Baker
Clork.... yron McCormick

One of the grimmest dramas in seasons. Tragedy in the Antarctic probaby would have landed had it received a better premiere break. Limited engagement likely.

First act is best from an audience standpoint, because there is laughter. Even though this is wrung from the least intelligent of the seven survivors within a wrecked dirigible near the South Pole, and even though coming through vulgarities, it provides change of pace. That is what the remainder of the show lacks.

Because of the story idea, which has death inevitable to all, it is necessary to pick off the men as the play progresses. Ace, who provides the giggles, and Swede, the cook, start for the edge of an ice barrier 600 miles away to direct succor from an expected rescue ship. They are found frozen to death later, having fallen into a crevice.

While they are facing their doom in 'Hell Freezes Over,' the men continue to attempt radio contact with the outside world on a sending set with steadily weakening batteries. The expedition's scientific men were apparently killed when the ship collapsed and the survivors are an average lot of adventurers.

Last act has only three of the party left, with rations nearly consumed.

John, the only right thinking man of the group, has been handcuffed at pistol point to an iron ladder with arms above his head, while Allan, the braggart, and Sparks, the radio operator, shoot it out. Latter believes the former had violated his young wife, who had suicided a year or so previous. The combatants kill each other, leaving John shackled, while a rescue plane passes overhead, failing to detect the snow-covered dirigible hulk. Before he passes out Allan reiterates that it wasn't Sparks' wife but another girl with whom he had the affair, but this hardly softens the story.

Two other deaths follow the crushing of the youngest member's ankle and amputation by the doctor, who takes to morphine. There is none of the drug left when gangrene sets in, so the medico gives the kid poison and kills himself the same way. While these occurances may seem too melodramatic the possibilities of what might happen to such a wrecked expedition do not seem impossible. Another Antarctic drama, 'The World Waits,' also with an all-male cast, was tried two seasons ago. It was far less tragic but failed to click.

Louis Calhern as Allan, John Litel as Sparks and Lee Baker as John are the well selected leads. Others, too, are good selections, with George Tobias as the laugh-getting Ace.

Play was among the summer tryouts and attracted attention at White Plains. *Ibee.*

SAINTS AND SINNERS

(YI ISH)

Drama with music in three acts (nine scenes) by Israel Rosenberg; at National, N. Y.; music, Sam Medoff; staged by author; dances, Mania Shlossberg; sets, Alex Chertov; stars Jennie Goldstein; $1.65 top.

Reb Shlomunlu....Joseph Shoengold
Machle....Rosetta Bisles
Symma....Celia Budkin
Moishe Aaron....Misha Budkin
Meyer Melech....Solomon Krause
Reb Chaim....Reuben Wendorf
Itcho Meyer....Charles Cohan
Gnendel Peshe....Mary Wilensky
Miehka....Muni Serebroff
Leibush Gorgel....Moses Feder
Auntie Baiche....Anna Appel
Liolke....Jennie Goldstein
Nadja....Mania Shlossberg
Guest....Jacob Berger
Janitor....Sam Schorr

There probably is room somewhere for this type of tripe. It goes on and on in Yiddish theatricals, so, conceivably, there must be a call for it. But it is rapidly disappearing, and, today, this play is the only example of it on Second avenue, so maybe a better day is around the corner.

It is a very wordy, disjointed melodrama about how there is very little difference between holy persons and sinners. Starts in a house of ill-repute and moves between that and the home of the rabbi. The rabbi, it seems, in his youth started the star boarder of the bordello on her road to sin. When first produced, the author had borrowed a chapter out of 'Rain,' with the rabbi suiciding and the gal ditching. That wasn't a good enough finish. It has been changed now.

There's a reconciliation and a happy ending, the rabbi blessing the gal and absolving her of all sin, then taking her into his arms. What happens to his wife, the author and producer doesn't bother explaining. Maybe it's just as well; it takes almost four hours to tell the story that far and any further explanation would carry on into the night.

The acting and direction are all in the old-fashioned ten-twent-thirt manner, in accordance with the subject matter. It is difficult for a time to figure out whether Miss Goldstein and her troupe are playing what they think is drama or whether they are doing satire. With just a mite more accent, it could be turned into a very funny satire.

Miss Goldstein, one of the Yiddish stage's luminaries for some years, hasn't bothered keeping pace with the parade. She still plays the parts she played 20 years ago, when she looked them. And in the manner which, 20 years ago, was good. She has surrounded herself with an above average cast this time, but it doesn't help.

Joseph Shoengold as the rabbi is miscast; he is generally a capable actor. Rosetta Bisles was once a good soubret; now she seems to be a character woman; it will take a more positive part to allow of any judgment of her work; here she is completely negative. Celia Budkin does a fine bit as a blind old mother. Charles Cohan over-emphasizes a comedy assignment. Muni Serebroff doesn't get a chance. Moses Feder is fine as a character man. Anna Appel, as fine an actress as Second avenue has, struggles hopelessly with her unbelievable lines. Reuben Wendorf is fine in a bit. *Kauf.*

Tomorrow's a Holiday

Comedy in three acts (six scenes) presented by John Golden in association with Joseph Schildkraut at Golden, N. Y., Dec. 30, '35; written by Leo Perutz and Hans Adler; adapted by Romney Brent; sets Woodman Thompson; staging uncredited; $3.30 top.

Ella Heffner....Darle Dalton
Johanna....Winifred Johnston
Sirk....Charles Walton
Heller....Royal Stout
Colonel Geyer....Cyril Scott
Toni Heffner....Curt Bois
Paul Seibert....King Calder
A Guest....Kathleen Moran
Another Gu ....William Forman
Otto Eltz....Donald Foster
Von Binzer....Henry Sherwood
Boran Traising....Joseph Schildkraut
Countess Meinitz....Millicent Hanley
Robert Heym....William David
Station Master....Maurice Freeman
First Porter....Charles Martin
A Nurse....Mary Power
Dr. Curtis....Leon Stern
Another Nurse....Mavis Walsh
Dr. Schirmer....John Leslie
A Patient....Corl Urbont
Second Porter....Ben Roberts
Third Porter....Herbert Duffy
Telegraph Operator....Stephen John
Train Guord....Victor Colton
A Patient....S. Miller Kent
Ernestto Trivelli....Raymond Bramley
Bartender....Joseph Singer
Scheible.... harles Halton
Chess Player.... ichard Sallslan
Mitzi....Janet Fox
Police Ser ....William Pike
Planner....James La Curto
Brosig....Robert Burton
Froelich....Donald MacMillon

Guests, Porters, Passengers, etc.—George Vigouraux, Loren Gage, Pauline Haddon, Dolores Brown, Frances Thress, Julia Walsh.

A lot of good talent went into the production of this misfit comedy, but it isn't likely to help. It's a typical Viennese farce, unoriginal, unfunny and pachydermic in pace from the viewpoint of American audiences.

Joseph Schildkraut liked it and bought it for production. His enthusiasm is logical. There's a good, typical Schildkraut role in it. George S. Kaufman (albeit anonymously) staged for John Golden. Producers have done their best by the script. It has a neatly elaborate production, an adequate (and largeish) cast and a few lure names. But the play itself isn't there and that is what will hurt in the long run.

It's one of those incredible European play ideas about a clerk who has borrowed $8,000 of the firm's money. A checkup is due in the morning and he must raise the coin pronto. No one has it and the next day is a holiday, with the banks closed. But he must get the bankroll. After a number of the usual red herrings, his least probable money source, an impecunious baron, wins the needed sum in a poker game and all is well.

This is played boisterously and rather pompously through six scenes in which all the stock Grand Hotel characters are introduced. Only one really funny scene in the play, the poker game, and it is here that Kaufman's comedy hand is best seen.

Curt Bois, one of central Europe's best actors, makes his American and English-language debut in the central role. He's Hitler's gift to U. S. drama, a fine actor, a splendid comedian, but—there is always that but in this play. All the way through. In this case it tells of the sad fact that Mr. Bois is working in English, a language he doesn't yet know and, using which, he is not for more than an occasional word or two, understood. Audience, the night caught, would have understood him at least equally well had he stuck to German. *Kauf.*

(Closed Saturday (4); printed for record).

Haunch, Paunch and Jowl

(YIDDISH)

Drama in two acts, (seven scenes), presented by Artef Players Collective at Artef, N. Y.; dramatized by Khaver Paver from novel of same name by Samuel Ornitz; play version by Ornitz and Donald Davis; direction, Benno Schneider; sets, M. Solotaroff.

Meyer Hirsch....M. Goldstein
Philip Gold....I. Wellchansky-A. Shapiro
Neshke Hirsch....L. Rymer
Barney Finn....S. Elsikoff
Cohen....J. Levenstein
Udell....H. Rosen
Bori Rimmer....Ch. Brisman
Weingart....S. Nagoshiner
Boolkie....S. Levin
Iky Solfer....M. Schaff
Sammle....H. Bender
Gretel.... Silverberg
Esther....D. Drute
Levinson....H. Gendel
Rabbi Zucker....M. Friedman
The Shamos....A. Horwitz
Mrs. Solfer....T. Todrina
Frenchy Lovelle....A. Hirshbein
Shortie....L. Freilich
Dinkie....S. Anisfeld
Woman....A. Babad
Mrs. Leibowitz....G. Russler
Dan Flannigan....M. Eisenberg
Prostitute....F. Low
Prostitute....A. Elecn
Maxie Freund....A. Cohen
Policeman.... Schneidermon
Pelsky....J. Gostinsky
A Drunkard....M. Kirsch

Artef is a semi-pro organization that is now in its second year on Broadway at the little Artef Theatre (formerly the Totten, the President, the Hindenburg, the Caruso, etc.) on W. 48th street. Plays in Yiddish is very serious and has ambitions as an art center. Terms itself, on its programs, 'The only Jewish Workers Art Theatre in America.'

No matter what the Artef hopes, or tries, it is still semi-pro. It's ambitions may be (and generally are) noteworthy. Its work is certainly serious and, as such, more important than that of the average Yiddish legit troupe. But the Artef Theatre isn't professional.

Current production is taken from a best-seller novel of years ago and much care has been taken in transplanting it to the Yiddish stage. Story is perfect for a group of this kind, telling, as it does, the rise to fame of a young Jewish lawyer by way of corruption and graft. If only the Artef players were more experienced or capable; if only they had just the tinniest bit of sense of humor (as, for instance, like the Theatre Union), if only they didn't take themselves so very seriously—well, then, it might have been a fine play and a fine performance.

As is, the show is limited to either hearty partisans or to that peculiar tribe of Broadwayites who fawn on everything in a foreign language and think it automatically good because not understandable. *Kauf.*

GREENWOOD'S $6,000; L. A. 'FOLLIES' FOLDS

Hollywood, Jan. 7.

With the folding of Barney Gerard's 'Follies of the Day' Friday (3), local legit has but one attraction, 'Leaning On Letty' at the El Capitan. Charlotte Greenwood show known as 'Post Road' in New York, got a profitable approximate $6,000 on its second week and should hang on for at least another fortnight.

'Follies', a nondescript musical, neither burlesque nor musical comedy, on the finish went co-op. Bad start held down any chance of getting money and the troupe found itself doing benefits for the musicians and stage hands, so folded.

H'wood Writers Stage Series of One Acters

Hollywood, Jan. 7.

Series of one act plays by the Writers Club will be resumed after the first of the year, with first presentation of six playlets scheduled for Jan. 8. Studio theatre group from Metro and Paramount will be cast.

Plays on the initialer include 'Mothers of Men,' 'The Sweetmeat Game,' 'Bishop Takes a Bath,' 'Collaboration,' 'Dark Blue' and 'Night in a London Pub.' Players so far engaged are Edna Goodrich, Dallas Welford, Soo Young, Gloria Gordon, George Kirby, Raymond Lawrence, Elspeth Dudgeon, John Sargeant, J. N. Williamson and Marjorie Bennett.

Current Road Shows

Week Jan. 6

'Anything Goes,' Grand, Chicago.

'Blossom Time,' Metropolitan, Houston, Tex., 5; Waco, Waco, 6; Paramount, Austin, 7; Majestic, San Antonio, 8; Worth, Fort Worth, 9; Auditorium, Denton, 10; Melba, Dallas, 11.

'Boy Meets Girl,' falo.

'Ceiling Zero,' Copley, Boston.

'Dear Old Darling' (George M. Cohan), Hanna, Cleveland.

'Dodsworth,' Shrine Aude, Des Moines, 6; Tech High School, Omaha, 7; travel, 8; Auditorium, Denver, 9-11.

'Ethan Frome,' Garrick, Philadelphia.

'Follies,' Opera House, Boston.

'Great Waltz,' Auditorium, Chicago.

Hedgerow Theatre, Lampton Aude, Brookhaven, Miss., 6; High School Aude, Natchez, University theatre, Baton Rouge, La., 8; Southwestern Aude, Lafayette, La., 9; Dixon, New Orleans, 10-11.

'I Want a Policeman,' road, Philadelphia.

'Leaning on Letty' (Post oad'), El Capitan, Hollywood.

'Night of Jan. 16,' San Francisco.

'Old Maid,' Erlanger, Chicago.

'Personal Appearance,' National, Washington.

'Personal Appearance,' Harris, Chicago.

Ruth Draper, Selwyn, Chicago.

'Squaring the Circle,' Blackstone, Chicago.

'Three en on a Horse,' Plymouth, Boston.

'Three Men on a Horse,' pheum, Kansas City.

'Three Men on a Horse,' Auditorium, Columbia, S. C., 6; Academy of Music, Charleston, 7; City Aude, Savannah, Ga., 8; Auditorium, Tallahassee, Fla., 9; Palace, Jacksonville, 10-11.

'Tobacco Road,' Mizpah Temple, Fort Wayne, 6-7; Park, Youngstown, O., 8; Paramount, Toledo, 9; State, Sandusky, 10; Shea, Erie, Pa., 11.

'Tobacco Road,' Ringling, Baraboo, Wis., 5; Parkway, Madison, 6-7; travel, 8; Electric, St. Joseph, Mo., 9; Dickinson, Lawrence, Kans., 10; Grand, Topeka, 11.

'Vanities,' Cass, Detroit.

Even George M. Cohan Couldn't Wake Up Pitt

Pittsburgh, Jan. 7.

New Year's week in legit was not up to snuff around here this year, with even a star of George M. Cohan's magnitude unable to attract more than ordinary $9,000 to the Nixon. 'Dear Old Darling' played here under the subscription auspices of ATS, so only about two-thirds of that figure represents window sale.

Burg apparently still likes musicals during the holiday sessions and is only mildly interested in the straight stuff. 'Darling' was well liked both by press and public and business here is no tip-off on the show's chances. Couple of seasons ago, Cohan opened here in 'Ah, Wilderness,' also a subscription play, to an only slightly better gross.

Nixon is dark again this week. 'Vanities' had been booked in but was cancelled out a week ago because holding over in Detroit. House relights Monday (13) with 'Tobacco Road,' certain to stick two weeks and possibly more, with an outside chance that the 'Follies' may head here after Philadelphia and before its New York premiere.

Estimates For Last Week

'Dear Old Darling' (Nixon; 2,100; $2.85). George M. Cohan's new one well liked but gross a disappointment; only around $9,000, just fair. About a third of that, too, represents advance subscription sale.

Des Moines Festival

Des Moines, Ia., Jan. 7.

This town has a strong line-up at the Shrine Auditorium for the month of January, almost as many attractions as were shown there the entire season last year.

Starting the year off was the Monte Carlo Ballet Russe on Jan. 1; Walter Huston in 'Dodsworth' Jan. 6; 'Three Men on a Horse,' Jan. 14; 'Blossom Time,' Jan. 20 and 'The Old Maid,' Jan. 24.

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All-Canadian Opera

Toronto, Jan.

After two years of preparation and experimentation, the Canadian Grand Opera Association has come into being through a Dominion charter. Braheen Urban is impresario and producer. Richard Hageman, formerly of the Metropolitan Opera, the Los Angeles Opera and Chicago City Opera, will direct and conduct an opera season. He arrives in Toronto Jan. 17.

Repertoire selected for the first season is: week of Feb. 1, Verdi's 'Aida'; Feb. 8, Bizet's 'Carmen'; Feb. 15, Verdi's 'Rigoletto'; Feb. 22, Gounod's 'Faust'; March 7, Verdi's 'Il Trovatore'; March 14, Puccini's 'La Tosca.' All are to be presented at Massey Hall here, built as a memorial to the father of ex-Ambassador Vincent Massey, and Raymond Massey, London, actor-manager. All of the principals and chorus will be Canadians. Costumes and scenery are now being designed and rehearsals are under way. Chorus roster number 80 and Hageman will conduct an orchestra of 36.

GLADYS SWARTHOUT'S TIME OUT FROM PAR

Obtaining a leave of absence from , to whom she is un

ladys Swarthout is ue in New York today (Wed.) for the balance of the Metropolitan opera season. She will appear at the Met as well as on guest broadcasts, one of latter being on Jan. 11 for NBC.

En route, Miss Swarthout did a guest ether appearance for NBC in Chicago, Monday (6), and filled a concert engagement in Columbus, O., yesterday (Tues.). After eastern appearance, she will return to Hollywood for Par.

Choir May Tour Again

Lincoln, Jan. 7.

Its recent eastern tour considered a success, the local a capella choir of 55 voices directed by John Rosborough, hardly landed here when it was announced that a special committee headed by Lily Pons, Met star, was trying to line up a string of engagements for a repeat around Easter Sunday. First date, according to iss Pons, will be in New York City, and the committee is reaching out for bookings in Canada and Cuba.

Harriet Cruise Kemmer, choir soloist, is at the Lincoln theatre here this week, doing the number she throated for Roosevelt. As far as is known here, if the deal goes through, the university will ive the nod.

Gen'l Motors Stars

Artists for the second General Motors series follows: Jan. 12, Enid Szantho, Leopold Stokowski; 19, Gladys Swarthout; 26, Lauritz Melchoir; Feb. 2, Richard Boncili; 9, Emanuel Feuermann; 16, Suzanne Fisher; 23, Nelson Eddy; March 1, Dusolina Giannini, Arturo Toscanini; 8, Charles Kullman; 15, Josef Hoffman, and 29, Yehudi Menuhin. Artist for March 22 has yet to be signed.

John Charles Thomas opened the second 13-week series on Dec. 29, with Erica Morini appearing last Sunday night.

Grace Moore March 4

Grace Moore's date at the Metropolitan Opera has now been set for March 4, for a matinee performance of 'La Boheme.' Performance has already been taken by Mrs. W. R. Hearst for her milk fund benefit.

Diva was first signatured for a February appearance but due to assignment on 'Cissy' (Col) on the Coast, she had to cancel.

Jooss Advance In

Advance guard of the Jooss ballet troupe arrives this week from Europe including: Fritz Cohen, musical director; Leon Greanin, managing director; Herman Mendt, stage manager and John Collman, pianist.

Rest of the company numbering 26 follows shortly.

Angna Enters Starts

ngna Enters began a cross-country tour last night (7) in Providence with following dates in order: Jan. 8, Springfield; 9-10-11, Boston; 13, Amherst; 15, Princeton; 19, Milwaukee; 24-25, Seattle; 27, Portland; 29, San Francisco; Feb. 11, Denton, Texas; and 18, Rochester.

Dance mime was tested by Warners recently and may do some picture work in between dates on the Coast.

Met in Newark

Metropolitan Opera moves into the New Mosque, Newark, on Jan. 21 for a benefit performance of 'Madame Butterfly,' with I. Bamberger & Co. sponsoring. Susanne Fisher heads the cast with Richard Crooks and Richard Bonnelli.

Seats are being sold directly from the Bamberger department store. Last year a si ilar deal was presented, with 'Boheme' the operatic fare.

Detroit Bookings

Detroit, Jan. 7.

Bernardino Molinari will occupy the podium Thursday (9) at Orchestra Hall when the Detroit Symphony orchestra presents the second subscription concert of the year. He also will conduct another concert Jan. 23, in addition to two 'pop' concerts Saturday (11) and Jan. 25. Special concert is set for Jan. 24 in Ann Arbor.

Meanwhile, Detroit Concert Society has lined up the Jooss European Ballet for Feb. 1 in Orchestra Hall and a series of five piano recitals, beginning Feb. 3 with Paul Mildner. Others and their respective programs are Joseph Lhevinne, Feb. 19; Arthur Schnabel, March 2; Albert Hirsh, March 20; and Mischa Levitzki, music by Scariatti, Schubert and Liszt, April 6.

Chicago Tuning Up

By Frederick Donaghey

Concerts in memory of Theodore Thomas were given Jan. 2-3 by the Chicago Symphony, whose founder and first conductor he was. Frederick Stock, who has been conductor since Thomas' death, 1905, was placed in the post by trustees 'temporarily,' they said at the time, and only until they could satisfy themselves as to a new conductor 'worthy' of such a succession. The promotion was given to Stock mainly because he had been of value to Thomas in making fresh arrangements, in occasional activities as deputy-conductor, and because it was felt that he, knowing the men, would make out better than a stranger until such time, etc.

Edith Lorand, with the little Hungarian orchestra, whose hit here in the Autumn was big enough to warrant expectation of a sell-out on return, was to have been back Dec. 29 for a program in the Studebaker, but was cancelled on brief notice because of cost of railroading 19 persons from New York and return for a single date.

Josef Hofmann will give one of his rare Chicago recitals Jan. 26 in the Studebaker. Hofmann keeps on playing in public because he loves to play, though he is known to be immensely wealthy, with no small potion of his affluence due directly to income from mechanical gadgets of his invention, and is, for this and other reasons, something more th n a little bit independent.

Trudi choop and comic dancers are to make their Chicago bow afternoon and night of Jan. 19 in the Studebaker, with the afternoon show taken over by the Women's Trade-Union League.

Hamilton Harty, popular in this town when he comes to conduct, will do that with the Chicago Symphony Jan. 23-24-28. He caught Chicago's liking even before he had 'Sir' prefixed to his name.

Claire Dux emerged from her Gold Coast home and its social routine long enough to sing some old, old Christmas music for the Twelfth-Night service at the University of Chicago.

Robeson in Pix Houses?

Paul Robeson in from the Coast after completing work on 'Show Boat' (U) sails this week for London to sing at Albert Hall on Jan. 26. Following that will be a short continental tour.

On his return to the U. S. he may play picture houses in conjunction with the release of the Universal production. Columbi Concerts negotiating.

BIG YEAR FOR TOURING SYMPHS

Spring months may find both the Philadelphia Symphony under Leopold Stokowski, and the N. Y. Philharmonic under Arturo Toscanini touring in more or less direct competition to each other. First tour is set under RCA sponsorship. Second deal is warm. Marshall Field reported dickering for two Chicago performances.

Minneapolis Symphony under Eugene Ormandy goes on tour Jan. 20 and will visit the following: 20, Ames, Ia.; 21, Rockford, Ill.; 22, Chicago; 23, Indianapolis; 25, Jackson, Miss.; 26-27-28, New Orleans; 29, Tallahassee; 31, Jacksonville; Feb. 1, Daytona Beach; 2, Gainesville; 4, Winston-Salem; 4, Greensboro; 5, Chapel Hill; 7, Pittsburgh; 8, Columbus, O.; 10-11, Toledo; 12, Grand Rapids, and 13, Winona, Minn.

RCA sponsored tour now completed follows: April 13, Hartford; 14, Boston; 16, Toronto; 17, Chicago; 18, Urbana; 21, Atlanta; 23, New Orleans; 24, Houston; 25, Dallas; 27-28, Los Angeles; 29, Santa Barbara; 30, San Jose; May 1-2-3, San Francisco; 5, Salt Lake City; 6, Denver; 8, Omaha; 9, St. Louis; 10, Chicago; 11, Indianapolis; 12, Toledo; 13-14-15-16, Ann Harbor and 17, New York. A few of these dates are tentative at the moment.

Contingent will number over 100 musicians under Stokowski, with assistant conductors to include Saul Caston and Charles O'Connell. Special train will house the group while enroute.

Mountain Opera in Work

Martin, Ky., Jan.

Harrison Elliott, composer of 'Call of the Cumberlands,' folk opera, is at work on a full-sized opus labeled 'Boy from Beaver Creek,' which he plans to produce in Garrett, Ky., late this spring. All talent will be drafted from the hill country.

There's to be a chorus of 60 voices, a string band of 15 instruments and 12 leads. He's been teaching public school music in Garrett Consolidated school at Garrett, Floyd county, Ky.

'Beaver Creek' will be the most ambitious music event ever staged in the locale, it's said. NBC aired his other work last August as a native creation.

COSSACKS HOME

Berlin, Dec. 30.

Serge Jaroff and his Don Cossacks returned from the U. S. to Berlin, where most family members of the Chorus reside.

Opened its German tour at Philharmonic Hall.

Hungarian Festival Feb. 9

Headed by Dr. Julius Horvath, Hungarian composer and pianist, a Hungarian Music Festival will be given at the Central Opera House, New York City, on Feb. 9.

Show will consist of a 50-piece gypsy band, a concert orchestra and a jazz band.

Irlam Winslow dancers (5) have the following dates under Willmore & Powers banner this season: Jan. 20-21, Montreal; 23, Waterbury; 27, Albany; 29, Kutztown, Pa.; 31, Bloomsburg; Feb. 1, Chambersburg, and 4, Mansfield.

Frances Hawkins' next is Tina Flade, dancer, who'll appear under Mills College banner on Jan. 12 at the Guild, N. Y.

St. Louis Symphony orchestra will appear in Hill Auditorium, Ann Arbor, Jan. 14, under direction of Vladi ir Golschmann.

Stokowski to Share Philly Baton

Eugene Ormandy Will Direct Two-Thirds of Concerts—Stokowski's 'Research' Plans

Philadelphia, Jan.

Leopold Stokowski, for the last 23 years conductor of the Philadelphia Orchestra, will share that post next year with Eugene Ormandy, it was announced last week. He will conduct 20 concerts instead of the 26 he batoned this season and will devote the rest of his time to 'research.' Ormandy comes to the local podium from the Minneapolis Symphony rchestra.

According to last week's announcement, the two men will be known as 'co-conductors,' but it is pointed out that Stokowski will remain in an 'advisory capacity' with the orchestra. Ormandy will conduct about two-thirds of the seasons concerts and the two conductors jointly will have complete power to hire and fire members of the orchestra. While nothing is said about final authority in case of possible disagreement between two men on matters of policy, it is expected that Ormandy will adjust himself to the situation in view of Stokowski's tremendous prestige here.

Stokowski has refused to explain what form his contemplated 'research' will take, but he is known to be keenly interested in films, radio and wired transmission. He has never denied reports that he has considered the idea of becoming a screen star. During his vacation last summer at his estate at Santa Barbara, the maestro was seen repeatedly in the M-G-M studios and was believed to be trying to persuade producers to make film based on life of Richard Wagner, with him as the star.

Ormandy, native of Budapest, was violin prodigy at age of four and was formerly conductor of Capitol Theatre orchestra in New York.

FROM 'OUCH' TO 'AH'

Wrestling Impresari ies Tenors

Detroit, Jan. 7.

Nick Londos, wrestling-concert i resario, will take his second bow as a musical promoter Sunday (12), presenting Stavros Chiapis, Greek-American tenor, at the Cass theatre. Wilhelm Middelschulte, former Chicago organist, now on staff of Detroit Foundation School of Music, will be supporting artist.

Londos' first venture in the concert field after years as Detroit's No. 1 wrestling promoter, was Oct. 4, with Tito Schipa. Behind tons of free newspaper copy, concert received good patronage.

REVIEWS

Ponselle as 'Carmen'

Rosa Ponselle, Hilda Burke, Thelma Votipka, Helen Oelheim, Charles Kullman, Ezio Pinza, Angelo Bada, Marek Windheim, Louis D'Angelo, George Cehanovsky. Louis Hasselmans conducting. At the Metropolitan Opera House.

Rosa Ponselle in 'Carmen' has been the big dish at the Metropolitan Opera so far this season. Association of star and role caught favor, and management set two repeat performances to handle the demand. Another is likely. Press was not particularly warm, claiming that the diva overplayed the role but for the average fan her efforts to make the part glamorous with a modern tang is good opera.

Ponselle depends on her own style of exotic coloring for the portrayal. Her costumes are smart almost to the point of current fashion. Entrance in last act had the house on its feet, due mostly to the attire worn, being something of a military suit, trim and snappy. This fresh detail contrasts the rather faded sets and the hefty divas in the ensemble.

Besides Ponselle, there was Charles Kullman as Don Jose. He's the 'ingen' who made the first week brought down a flock of native New Havenites for the occasion, and had the press yelping about a paid claque the next day. Management sent out de alibis, and then flat denials. Helen Oelheim who also airs regularly on the radio, shared in the final spotlight as Mercedes. This is her first season with the Met.

Some attention has been centered on the American Ballet's part at Met. Group's youthfulness very noticeable next to the mature types threaded through the singing ensemble. Clowning Facsodo with Anatole Vilzak leading resulted in good response. George Balanchine's direction of the opera ballet is being accepted slowly.

Most everyone at the Met. is quiet on the subject of b.o. in take, but it is understood gate receipts so far are up 51 percent over last year's at the same time. *Bral.*

Trudi Schoop Ballet

Trudi Schoop Comic Ballet is the second dance attraction to appear currently under the S. Hurok banner on this site, the other being the Monte Carlo Ballet Russe. Newest importation is in direct contrast to the De Basil company, going in for heavy pantonime, mi tory and all minus any elaborate sets or atmospheric flourishes. Most of the dancing is performed in a comic vein. Ten day engagement opened at the Majestic, New York; with a tour of the key cities following. The hinterland will probably take to it. Has a 'natural' tie-up for intelligentsia.

Only two numbers were given at the opening, first 'Want Ads' a Grand Hotel cross-section of the classified ad section with the various notices danced out in comic and tragic mood. Miss Schoop herself made her first appearance as a torch singer in a cabaret sequence, though only half of the house was aware of until curtain calls.

Her big flash is a creation labeled 'Fridolin On the Road,' being a whimsical fellow who meets all kinds of experiences before breaking from his smug family circle. It's a simple-straight-forward saga, which takes quite a bit of time to present, and requires many of the dancers to enact four to five different characters. Two scenes are stand-outs in the lengthy run, the bowling session and the meeting of the club ladies.

Ensembles are few and far between in the accepted dance pattern idea, but when group does move in unison, it's purely in a comical way and never anything grandiose. Black drapes and a line of stools are the sole effects used, with overhead lighting proving bad at this viewing.

Miss Schoop herself dominates the proceedings. Style is shorn of ballet mannerisms, though the groundwork is evident. Much of the 'Fridolin' character appears borrowed from early Chaplin films. She's decked out in a black and white costume, which is so familiar by this time due to advance photos, that she doesn't look at ease in anything else. Girls of the company are of the wholesome Teutonic type. Two pianos used for accompaniment, the music being a faint replica of early jazz concoctions. Main novelty is that offering garners laughs instead of high-brow approval. *Bral.*

Melinda Alexander

Roof garden of the Waldorf-Astoria hotel, New York, is the scene of a new series of forums conducted by Melinda Alexander on Sunday evenings at 8:45. Miss Alexander, who looks like a Broadway leading lady and dresses like the kind of somebody ship's photographers rate a 'must,' is a lady intellectual. But not the scary kind. The soothing sort.

Free Trade vs. Protectionism was the subject Sunday (5), with the wing-collared and mink-coated audience getting quite excited as the twinkling stars in the arbored ceiling continued serenely on schedule.

Conducted with smooth elegance, the forum is tops on the ultra front. Clark Getts is manager. *Land.*

Efrem Kurtz Injured

St. Louis, Jan. 7.

Efrem Kurtz, who was one of two conductors at performances of Ballet Russe de Monte Carlo at Auditorium Opera House last week, is in Jewish hospital as a result of automobile accident here Wednesday (1). Kurtz suffered fracture of left arm when car in which he and his wife collided with another car. Kurtz was seriously injured.

Mormon Daily Behind Philly Symphony Date

Salt Lake City, Jan. 7.

When the Philadelphia Symphony appears here on May 5, it will be in the Mormon tabernacle, famed for its acoustic condition. Building is shorn of any accepted theatrical equipment, but lends itself okay for such major attractions.

Deseret News, Mormon daily, hind the local date.

Plays Abroad

NON SI SA COME

('No One Knows How')

Rome, Dec.

Irandello; at Argentina 13, 1935.
........Ruggero Ruggeri
........Andreina Pagnani
........Piero Carnabuci
........Signora Marchio

This Pirandello lay deals with the problem of and would seem pretty much like a lecture or a treatise but for the fact that the author has giv his characters great vitality and their gropings great emotional vehemence and theatrical force.

Romeo Daddi and the wife of his best friend, Giorgio, commit adultery one fine summer day, when they suddenly find themselves alone together, and are both suddenly aware of a momentary complete lapse of conscience and consciousness. They commit the act as if they were both in a dream, feeling perfectly innocent. And afterwards they neither of them feel any remorse, or sense of guilt.

How is it possible that Romeo should so deceive his best friend; how is it possible that Ginevra, devoted wife, should so deceive her husband? The answer is the title of the play: 'No One Knows How.'

But Romeo starts brooding about the sin he has committed: not because he feels remorse or has pangs of conscience, but because it troubles him no end that such a thing can have happened in a moment of absolute forgetfulness, with no sense of shame or of right. And his brooding over this leads him to remember another crime that he had committed 30 years ago when he was just an adolescent, and when he murdered a child—killing it with a sharp stone after some trivial quarrel.

That early crime had been committed in the same sort of trance, and had since become completely forgotten; tucked away in some out-of-the-way corner of his mind. Now the second crime makes him recall it, and he suddenly finds himself thinking.

The idea then strikes Romeo that just anyone may have these trances and lapses of conscience; he begins suspecting his own perfectly innocent wife; making veiled remarks about crimes committed in all innocence; making pointed remarks toward Ginevra, and being generally just a bit morose and not too good company. His wife, who has the proper share of feminine intuition, guesses what the matter is, and Ginevra, who has the feminine urge to believe in something, has convinced herself firmly that the sin doesn't count as a sin, because she and Romeo didn't think of it as such when doing it. The two women decide that, at all costs, the matter must be kept from the deceived husband, Giorgio.

But Romeo has an urge to figure it all out, how this thing that has happened 'no one knows how' could come about. So he brightly breaks the news to Giorgio, and Giorgio, who is not one of your theorists, but looks at facts, takes his pistol, fires on his friend Romeo and kills him.

Moral: after all the talk, it's the fact that a crime is committed, and not the intention that matters.

Sounds pretty ponderous, but is actually thrilling and intensely dramatic.

Very well acted. Play has been in search of an Italian company which could handle it for over two years, having already been translated and put on outside of Italy. Moisse was to have been the Romeo in the first Italian performance, but that was upset by his death. Now Ruggero Ruggeri has made a great success of the part. *Elen.*

OUR OWN LIVES

London, Dec. 12.

Three-act comedy by Gertrude Jennings. Presented by Sydney W. Carroll at the Ambassadors theatre. Produced by Owen Nares.
Duchess of Stroud..............Lady Tree
Owen Lang..............Tristan Rawson
Camilla Everard..............Irene Vanbrugh
Clive Vaughan..............Kenneth Villiers
Rosemary Everar..............Rosalyn Boulter
Mrs. Bunting..............Laura Cowie
George Bunting..............Lewis Stringer
Baby Bunting..............Lesley Wareing
Emma Peacock..............Agnes Lauchlan
Dennis Everard..............Balliol Holloway
Henry Lambeth..............Stanley Lathbury

Not quite enough motivation in this new comedy to sustain interest for a full evening's performance. Man and wife, separated for 10 years, have an 18-year-old daughter who spends alternate six months with each parent. She loves them both and determines to effect a reunion.

Husband is a bibliophile, more interested in first editions than in earning a living for his family. This necessitates the wife going on her own in order to provide an education for their daughter. By this time mother has begun to take notice of a charming, practical, middle-aged man, who wants to marry her. When daughter pleads for family restoration, saying it means so much to her, mother decides to go back to poppa.

He is shown as a completely obsessed bookworm, and before long it is evident to all that the reconciliation will not be permanent. At last it dawns upon the daughter, who is courted by an attractive young man. At this juncture the mother's middle-aged suitor intervenes, with the presumption the print maniac will return to his books, daughter will step out with the young admirer, and mother will fall into the arms of the patient, kindly man who w ted so many years for her.

Not enough there to make one want to stick around for the better part of three hours and find out what the finish will be. In fact, if it were not so smoothly played by a generally competent cast, even alcoholic refreshment between each act wouldn't suffice to hold the boys. *Jolo.*

TI SZEGENY LANYOK

('You Poor irls')

Budapest, Dec.

Play in three acts by Elemer Boros, at the National theatre, Budapest.
Cast: Anna Tokes, Margit Makay, Paul Javor, Gabriel Rajnay, Zoltan Maklary.

Probably no greater flop than this has been seen here in years. The author, Elemer Boros, displayed real talent in previous plays, notably 'Blind Window' (produced by David Belasco in America as 'The Whirlwind'). This time, however, he has committed a play in which even the most lenient critics find no redeeming point.

His heroine is employed in a travel bureau and doles out information about the Riviera, where she longs to go to escape from her sordid, humdrum existence. She gets this chance through an exceedingly improbable coincidence, but the zest is gone when the boy she loves marries a rich girl, and the Italian Duke, who also makes love to her, shows a preference for Mammon. Girl returns to her desk at the travel bureau and humdrum domesticity at the side of a humble but devoted fellow clerk.

Dull dialog and cliche situations do not relieve this played-out musical comedy plot.

However, the flop would have been less sensational had not the National Theatre started its season under new management with a great blowing of trumpets, since which one failure has followed another. New manager, Antal Nemeth, promised a new era, modern trends and new atmosphere to revive the mouldy classical traditions. He dismissed a number of first-rate oldtimers, engaging highlights of other stages instead. Almost the entire cast of this piece, for instance, had been wangled away from the Vigszinhaz theatre.

This is the fourth straight disappointment in the much-advertised new era, with only one good performance, that of Shakespeare's 'Timon of Athens' to redeem it. *Jacobi.*

Egy Szavaba Herul

('A Word From You Would Be Enough')

Budapest, Dec.

Comedy in three acts (four scenes) by Elisabeth Land, presented at the Royal Theatre.
Cast: Maria Sulyok, Gizy Lengyel, Mary Szilagy, George Denes, Aladar Sarkadi, Gustav Partos, Laszlo Keleti.

Royal Theatre presents this unpretentious and amateurish play, the authoress's first attempt at playwriting, with sloppy direction and cheap, shabby scenes, for the purpose of saving time for the preparation of the next show. Consequently, this anaemic and very uninteresting career story, treated naively, without humor, and without those little touches that make even a meagre story average entertainment, has no chance whatever.

Actors do their best, and it's no fault of theirs if they fail to impress.

Story is about a struggling but brilliant young lawyer who is too modest to make good, but fortunately the charming daughter of the Prime Minister takes him under her wing by spreading the rumor that he and her father are staunch friends. She does this out of love, of course, and he marries her in the end, with his prospective Prime Minister father-in-law happily giving them his blessing. *Jacobi.*

L'Homme dans L'Ombre

in the Dark')

Paris, Dec. 21.

Three act detective play by Maurice Leblanc and Pierre Palau. Featuring Palau. Presented by Marcel Nancey at Deux Masques, Paris.

Maurice Leblanc is the man who invented Arsene Lupin. He hasn't signed a play for years, and this effort represents his return to the theatre. Piece is really an adaptation by Pierre Palau of Leblanc's book: 'The Red Rosary.'

It's a beautiful whodunit. Play is perfectly classical in form, with the crime at the end of act one and the rest of the play devoted to investigation in front of the audience.

All the unraveling is clear, with no fake mystifications. Comedy comes in just when it should, and only for a few seconds at a time. No terrific shocks—just a good evening's entertainment. It may not seem like anything extraordinary, but there are few mystery purveyors who can write 'em like that.

Deux Masques is one of two theatres specializing in mystery plays in Paris, and doing well. This type of thing seems to be just right for the current local legit situation. *Stcr*

Volt Egyszer Egy Asszony

('There Was Once a Woman')

Budapest, Dec. 18.

Play in three acts by Ferenc Fendrik, at the Vigszinhaz, Budapest.
Cast: Maria Lazar, Irene Agay, George Kovacs, Oscar Beregi, Lajos Gardonyi.

Why the original title of this play, the much more poignant 'I'd Make a Good Wife,' should have been changed to this sentimentally narrative one is as much a mystery as the problem of why a first-rate stage should have presented this unambitious first effort of a very young and entirely unknown author at all.

There is nothing to raise it beyond the average production of scores of young would-be playwrights, except, perhaps, a gift for glib and natural dialog.

Play is about an ideal-minded youth who falls in love with a beautiful lady without realizing the very obvious fact that she is a cocotte. When he is made to grasp it at last he sees no way out but a suicide attempt. Bullet goes astray, wounding him severely enough to make him want to live; lady-love renounces him, but smoothes his way to the musical career he covets; and the honest, hard-working, modern girl, sister of the fascinating kept lady, takes what is left of the boy's shattered heart.

Fine cast doesn't find much to do. George Kovacs, new, does not succeed in making the improbable character of the young idealist very convincing. *Jacobi.*

NOIX DE COCO

('Cocoanut')

Paris, Dec. 18.

Three-act farce-comedy by Marcel Achard; presented by Leon Volterra at the Theatre de Paris.
Loulou..............Raimu
Josserand..............Alerme
Colleville..............Julien Bertheau
Salvadore..............Gallet
Caroline..............Lucien Brule
Angele..............Huguette Duflos
Fernande..............Madeleine Suffel
Natalie..............Lucienne Le Marchand
..............Ginette Leclerc

Clever and very Gallic extraction of laughs from a thin theme: the discovery by a man that his prudish wife used to be a singer in a cheap cabaret in Indo-China and that years ago he had spent a night with her. Marcel Achard makes this go for three good acts, getting plenty of fun out of teasing the subject here and adding kicks there.

Local effect is augmented by the popularity of the cast. Jules Raimu here makes his stage comeback after years in the films, and he gets great support from Alerme and Huguette Duflos.

For adaptation, it's another one of those fielder's choices. No question that the situations are good, and that with an effort they could be fixed up so that American audiences would swallow them. But it'll be a tough job for anybody who undertakes it. *Stern.*

MARY TUDOR

London, Dec. 22.

New historical play in prolog and three acts by Wilfred Grantham, presented by John Y. Smart at the Playhouse, Dec. 12, '35. Production by Peter Creswell.
Thomas Cromwell..............Dennis Arundell
Susan Clarence..............Annie Esmond
Jane Dormer..............Mary Hinton
Mrs. Fridoswide Strelley..............May Agate
Mary I. of England..............Flora Robson
Princess Elizabeth..............Joyce Bland
Simon Renard..............Henry Hallatt
Earl of Pembroke..............Ernest Hare
Lord Clinton..............Andrew Cruickshank
Bishop Gardiner..............Lawrence Anderson
Lord Mayor of London..............illiam D. Fazan
Messenger..............John Robinson
Katharine Ashley..............inifred Oughton
Sir Henry Bedingfield..............Stuart Bull
Prince Philip of Spain..............Marius Goring
Count de Feria..............Torin Thatcher
Physician..............Charles Lefaux

If there were more action in this play it would be an ideal starring vehicle for Flora Robson. As it is, there is a series of more or less authentic historical cameos spread over a number of years which are not dramatic enou h to occupy the time allotted.

Flora Robson gives a sincere and intelligent performance, if not quite in the history book character of 'Bloody Mary.' Most of her unpleasant qualities have been glossed over, the only one conceded being her mulishness, which she is proud to inherit from Papa Henry VIII.

Middle-aged Queen, wedded to the youthful Spanish Prince Philip; his petulant plea to be granted full monarchial rights; the bitterness and despair following her untruthful 'pregnancy', and the poignancy of thwarted motherhood, form the nucleus of this panorama.

Star's best scene is with her young consort, following her serious illness, which had been istaken for conception. Her parting with hi , and realization that her love is unwanted, is moving to a degree.

Role of the young sister, Elizabeth, is cruelly depicted by Joyce Bland. Here again, historical facts may have been distorted, but the cold, calculating hypocrisy of this young girl, one day to become The Elizabeth, are disturbing to one's preconceived ideas.

Interesting to students of history, but as a box o ce draw hopeless.

Three Cabs, a Theatre And a Dance Hall in One Building, Berlin

, Dec. 30.

Amusement center around Potsdamer Platz, sometimes styled the Berlin Ti Square, is getting another show place in the Europa building, a skyscraper of modest dimensions.

Whi the w. k. Haus Vaterland is the main feature on Potsdamer Platz, Europa House has already made a name by housing three highly popular spots, the Pavilion, a classy cabaret; the Cafe, offering Jonny Lang's 15 Musical Maids,' and the Mirror Room, a dance hall, with Bernhard Ette's Orchestra the current attraction. All three enjoy good biz.

New place is on the roof, the Palm Court, a theatre of the intimate style yet able to seat 2,000. Opening show is a Viennese revue with a cast of 60.

Cissy Loftus Set for 'Kind Lady' in London

Hollywood,

Cissy Loftus has been signed by Edward Laurillard, English stage producer, for the London production of 'Kind Lady.' Play opens there in March.

Laurillard, after scouting talent and play material here for two weeks, left Saturday (4) for New York en route to London.

While here he became interested in a musical penned by Eugene and Ralph Berton, Hollywood composers.

'Desire' in Moscow

Moscow, Dec. 19.

Eugene O'Neill's 'Desire Under the Elms' has gone into rehearsal at the Kamishena theatre, Leningrad. Alice Koonen will star.

Theatre is now a branch of the Kamerny theatre and actress is this group's star.

Dickenson Again Heads To States for Talent

London, Jan. 7.

George E. ickenson, co-director of the Tivoli circuit in Australia, is due to reach Hollwood Jan. 25.

He will remain there until Feb. 5, when he takes his wife and daughter on a boat for the Antipodes. Dickenson will ogle talent for possible booking over his circuit, and will headquarter with Sam Kramer of the Bert Levy office.

Rivel's New Act

Berlin, Dec. 30.

After splitting with his brothers, and thereby breaking up what is considered the best comedy act in Germany nowadays, Charlie Rivel, most famous member of the Rivel troupe, has opened his new act.

It's the same old act, featuring the 'bridge-building,' but with new people and with his own children.

Act is current at the Orpheum, Darmstadt, on a percentage basis and is booked up for months ahead.

3 OPERETTAS DUE IN PARIS

Paris, Dec.

Despite tough luck of music shows here so far this season, the local legit stage is getting ready for holiday business with three new operettas opening in the next few days: a spectacle, 'Sun of Mexico' at the Chatelet; 'Violet of Montmartre,' at the Porte Saint Martin, and a musical comedy by Georges Delance, with Jeanne Aubert, at the Empire.

Dramatic stage has already had two new hits with which to carry through: the Henry Bernstein play, 'Heart,' and 'Flowering Woman' at the St. Georges, by Denys Amiel. Edouard Bourdet's historical piece, 'Margot,' will carry through until 1936 at the Marigny, and Armand Salacrou's 'Unknown Woman of Arras,' modernistic psychological play, is getting enough biz also to keep going.

Added to Marcel Achard's laugh hit, 'Coconut,' at the Theatre de Paris'; the Guitry show 'End of the World' at the Madeline; Louis Verneuil's 'Lighted Fountains' at the Varieties, and four or five successful little theatre productions, this makes a fair stock of shows.

Tennent, Beaumont Into London Legit Production on Own

London, Jan. 7.

A new and important legit production company will be formed soon. Behind the venture are Harry Tennent and Hugh Beaumont.

Tennent and Beaumont were originally bookers for Moss Empires. They left the company about four years ago and were immediately appointed bookers for Howard & Wyndham, an important provincial circuit playing once nightly West-End attractions. Became so successful that they forced Moss Empires to come to a working arrangement with H. & W. A new company was then formed titled Moss Empires and Howard and Wyndham's Tours, Ltd.

Company has operated for the past three years, and is still operating. During the three years team has sponsored at least 12 plays in the West-End with touring in view. There are four shows running in the West-End at present in which they have an interest.

Tennent and Beaumont have some big backers behind them, with a bulk of money coming from the City syndicate which owns the Globe and Queen's theatres, where most of their shows will be produced prior to provincial touring.

Tennent, who is general manager of the Drury Lane theatre, besides his other activities, will retain that position.

ANZAC STORE SHOWS

Pantomimes on Grind in Sydney Shops with No Admish

Sydney, Dec. 14.

Only pantomimes running here this year are located in the principal drygoods stores. Once the old English panto custom was carried out extensively by Williamson-Tait and other legit managers.

Stores use mostly juves for talent, with two to four shows given daily at mats, and night performances taboo. Each show runs from 20 to 35 mins. Idea is to get as many customers in and out as quickly as possible. Admission arranged mostly on purchase of goods, with sales docket serving as entree.

New Cochran Play

London, Dec. 30.

Cochran's production of the James Barrie play starring Elisabeth Bergner, w ich opens at Edinburgh the middle of February before coming to His Majesty's, will have Sir John Martin Harvey, Godfrey Tearle, Leon Quartermaine and Hilda Trevelyan in the cast.

Settings are being designed by Augustus John, portrait painter.

Working title of the piece is 'The Two Farmers,' but it will probably be changed.

Four Prize Contests

Bross Foundation of Chicago announces that it will award a prize of $15,000 for best unpublished manuscript dealing with relation between any 2 branch of knowledge and Christian religion. This prize is offered every 50 years and was established in 1879 by William Bross in memory of his son. Closing date Jan. 1, 1940.

The Southern Review of Baton Rouge, La., announces prize of $250, for best poem or group of poems submitted before May 15, 1936. Work must fall within approximate limit of 150 and 500 lines.

Ballyhoo is offering $150 each month for best contributions to its new amateur page. Contributions may take form of drawings, comic strips, jokes, epi verse or anecdotes.

Because of success of its two previous literary fellowships, Houghton, Mifflin is offering two similar $1,000 fellowships for 1936. Any book project, fiction or non-fiction is eligible. Applications must be in by April 1.

Two Biogs of Hearst

Two books on William Randolph Hearst to make their appearance soon. First is biog of Hearst by Oliver Carlson and Ernest Sutherland Bates, which they call 'The Lord of San Simeon.' Viking Press will publish it in March or April.

The other is an authorized biography by Mrs. Fremont Older, widow of former editor of San Francisco Call-Bulletin. Mrs. Older is calling her book 'William Randolph Hearst, American.' Appleton-Century publishing.

Book Pubs Elections Jan. 15

Annual luncheon and election of officers for National Assn. Book Publishers to be held at St. Regis hotel, N. Y., Jan. 15. Nominating Committee to present following list of officers for election: Stanley M. Rinehart, Jr., Farrar & Rinehart, prez; Howard C. Lewis, Dodd, Mead, first vice-prez; Harold K. Guinzburg, Viking, secretary, and Curtis W. McGraw, McGraw-Hill, treasurer.

New directors to hold office for next three years are Harold K. Guinzburg, M. Lincoln Schuster, A. Donald Grosset, Thomas R. Coward and Horace W. Stokes.

Mrs. Allen Recuperati

Mrs. Hervey Allen, wife of the author of 'Anthony Adverse,' is scheduled to be discharged from the University Hospital of the Good Shepherd, in Syracuse, N. Y., today (Wednesday). She is convalescing from an attack of pneumonia.

With the novelist she will leave immediately for Miami, Fla., to spend the remainder of the winter.

Allen is at work on a new romance which will have a Northern New York background.

Playing Down Lindberghs

The Washington Post, in an announcement made last week by owner Eugene Meyer, declared that in deference to the Lindberghs' desire for privacy, the sheet will give no further publicity to the family's purely personal affairs and movements.

Aryan Journalism

No more Jews are working on any but Jewish newspapers in Germany.

Last week the seven remaining Jewish employees on the Frankfurter Zeitung were persuaded to give up their positions.

Until 1933 Jewish journalists were in evidence on every Berlin daily, from reporter to chief editor.

Wickham Now P.A.'ing Theatres

Richard H. Wickham, for the last 12 years associated with earst's Journal-American in Syracuse, has resigned to become publicity director for Schine theatres, with headquarters in Gloversville, N. Y.

For some ti , Wickham has been the Hearst paper's promotion manager.

ooney Loses Appeal

Court of Appeals in Albany sustained the N. Y. Appellate Division on its conviction of Martin Mooney for withholding information regarding news sources in recent racket inquiry. Highest state tribunal held that there is no statute in the state of N. Y. which protects a reporter. Decision was unanimous.

Mooney's policy racket expose stuff in the N. Y. American summoned him before the Grand Jury. He persistently refused to divulge his source of information and was fined $250 and sentenced to 30 days in jail for contempt of court. He has been out on bond pending the appeal, recently returning from Hollywood where he did some film iting.

In One Day

VARIETY's 30th Anniversary Number last week went to bed in one day, deemed an unusual printing achievement as the number ran 224 pages and cover.

Starting to close up at noon on Saturday (Dec. 28), three 64-page and one 32-page forms were put to bed in a 12-hour stretch, or until idnight the same day.

Originally the number scheduled to close up in two days, utilizing Sunday (29) morning and afternoon for final details. The paper was dated lined Dec. 29 accordingly. Job was handled by the Rogowski Press, purchased by VARIETY last spring.

Top Newspaper Salaries

Identity of top-flight newspaper scribblers whose incomes exceeded $15,000 was disclosed in Washington when the Treasury Department gave Congress the low-down on incomes of hundreds of individuals in 1934.

Among the toppers were three New York columnists, Heywood Broun, Walter Lippman, and Franklin P. Adams. Broun collected $31,366; Lippman, $47,000, and F.P.A., $21,047. Mark Sullivan, Washington pundit for the New York Herald Tribune, was listed as getting $22,517, while Arthur Krock, Washington correspondent for the New York Times, was down for $18,000.

Sidney Smith, creator of the Gumps and long-time cartoonist for the Chicago Tribune who was killed last summer, was paid $120,420 by the New York News Syndicate. Mrs. Franklin D. Roosevelt received $16,000 from the Crowell Publishing Co., publisher of the Woman's Home Companion and American mag. William B. Warner, president of McCall Co., drew $135,008.

Dutton's New Editors

George Morbey Acklem will head the E. P. Dutton editorial staff. Acklem served as editor-in-chief for Dutton & Co. for eighteen years before resigning in 1927 to enter business for himself. New assistant editors will be Marion Canby Dodd, widow of late Lee Wilson Dodd, author and playwright, and Bernard Berenson Perry, son of Ralph Barton Perry, Professor of Philosophy at Harvard.

Merton S. Yewdale, former editor-in-chief, and Louise T. Nicholl and Samuel Middlebrook, former associate editors, resigned Xmas Eve.

To Broadcast Inside on Reporting

Series of behind-the-scenes yarns of newspaper reporting and writing will begin hitting the ether over WFIL, Philadelphia, within three weeks. Station got idea from current articles International News Service is sending to schools of Journalism as here's-how-it's-done stuff.

WFIL, subscribing to INS service for its news broadcasts, picked up idea. Station will not only use the INS material, but will get similar yarns and treatment from local dailies. Station seeks a sponsor.

Topper-Curley Agency

Roy Topper, staff artist of the Chicago American, and Bob Curley, feature writer on the same Hearst evening rag, are opening their own exploitation and advertising agency in New York and Chicago. They have several national accounts lined up, two in show business and two commercial accounts.

Curley is the son of Bill Curley, managing editor of the New York Journal. Both Topper and Curley will locate in N. Y., appointing a third man to head the Chicago office.

Makeup-Man's Lowdown

John Kantor, beautician at Paramount's Astoria, L. I., studio, has written an expose of fraudulent beauty practices called 'Beauty Within Your Reach.'

Oscar Serlin, star talent scout in the east, wrote the foreword.

iggett Libel Action

Henry W. Teigan, editor of the Minnesota Leader (weekly), waiving examination on a criminal libel action instituted by Mrs. Walter W. Liggett, widow of the slain publisher of the Midwest American, was bound over to Ramsey County, St. Paul, district court. Warrant also was directed against Teigan's newspaper.

Claimed that Teigan in his paper had indicated collusion between Liggett and underworld factions. 'Not guilty' pleas were entered by both Teigan and his corporation.

Jay E. House Dead

Jay E. House, columnist for the last 34 years, died Jan. 5 in Topeka, Kans., after a series of hemorrhages caused by high blood pressure. Heart trouble and pneumonia developed. House was vacationing at the home of his sister, Miss Olga House, when he became ill.

A native of Lymouth, Ill., House first began newspaper work a printer. He gained fame in Topeka as a columnist and political figure, writing for the Topeka Capital and later serving two terms as mayor of that city. He refused to run a third time.

He joined the Philadelphia Public Ledger in 1919, conducting his column 'On Second Thought.' When Cyrus H. K. Curtis, Ledger publisher, bought the New York Post, the column was printed there. It was also widely syndicated through the west. He moved to the Philadelphia Inquirer in 1934, when that paper took over the Ledger.

Guild's Speaker's Bureau

Latest activity of the American Fiction Guild provides for a Speakers' Bureau, restricted to its own members, under a new scheme of booking, members all over the country to be booked to speak in as wide an area as they can possibly reach from their several places of residence.

This bureau is not considered a competitor of any other bureau, as it plans to reach clubs which ordinarily are unable to employ speakers who are nationally routed. Speakers bureau and the publicity bureau in connection is intended as part of the Guild's 'two year plan' to promote a wider reading of selected groups of pulp magazines.

A number of nationally famous men and women, members of the Guild, will be available as public speakers in New York, Connecticut, New Jersey and Pennsylvania. Commander George R. Pond, Kenneth Brown Collings, William C. Lengel and Louise Rice head the list.

rady In Satevepost

Under the title of 'Showman,' first of a series of articles by William A. Brady appears in the current edition of the Saturday Evening Post, being accorded top position.

Yarn is devoted to the producer's earlier days in the theatre, especially on the road and is principally dated in the 'merry eighties,' billing including 'from the Bowery to Butte.'

Condon Turns 3,000th

Frank Condon is in Hollywood garnering material concerning Frank Lloyd, picture director, for article for Colliers.

This is his 3,000th writing contrib in last 25 years.

CHATTER

T. S. Stribling to Florida for the winter.

Sir Arthur Willert here from England.

Emil Ludwig to Switzerland after his lecture tour here.

John F. Hosenlopp, associate ed Kendall & Charp, resigned.

Henry de Montherlant is a count, but he doesn't use the title.

'The Garden Encyclopedia,' edited by E. L. D. Seymour, out Feb. 25, Wm. H. Wise publishing.

Reliance Productions has bought film rights to Bouck White's story 'The Book of Daniel Drew.'

Carson W. Mowre, ed of various Dell mags, leaving Dell organization to start venture of his own.

Mrs. Helen Brown Norden, associate ed Vanity Fair, and Samuel and Bella Spewack to Coast by boat.

Arthur olt has succeeded Bernice Challenger Bost as prez and publisher of Inland Topics, Chicago mag.

Spencer Mapes writing blog of great-aunt Mary Mapes Dodge, ed of St. Nicholas mag for over 30 years.

Scribner to publish Thomas Wolfe's articles on 'Story of a Novel,' appearing in Saturday Review of Literature, in book form in Spring.

Henry McComas severed connection with Magazine Publishers, Inc., as associate editor of Gold Seal Detective and Western Aces to work with Hillman-Curl.

Hitherto unpublished papers and memos of late Adolph S. Ochs, revealing England's secret proffers to us which resulted in Arms Conference of 1921, will furnish one of chapters in 'Powerful America: Our Place in a Rearming World,' by Eugene J. Young, former war editor of New York World and cable ed of New York Times.

Best Sellers

Best sellers for the year 1935, as reported by Baker book wholesalers.

Fi

'Green Light' ($2.50) y Lloyd C. Douglas
'Good-Bye, Mr. Chips, (..... By James Hilton
'Heaven's My Destination' (2.50) y Thornton Wilder
'It Can't Happen Here' (2.50) ..... By Sinclair Lewis
'Vein of Iron' ($2.50) ..... By Ellen Glasgow
'Lost Horizon' ($2.50) ..... By James Hilton

'North to the Orient' ($2.50) nne Morrow Lindber
'Life With Father' ($2) ..... By Clarence Day
'Seven Pillars of Wisdo ..... By T. E. Lawrence
'Why Not Try God?' (..... By Mary Pickford
'Woollcott Readers' .....By Alexander Woollcott
'Will ' ($1) By P. J. O'Brien

Fiction and Films

By EPES W. Roaliti

There is vigor and authority to I.R.A. Wylie's 'Furious Young Man' (Little Brown; $2.50), which is not helped much by its title. It is a realistic study of the Soviets, in which the writer does not hold her hand, but draws a graphic, at times rather horrible, picture of an infatuated people obsessed by a false idea. It is in a sense propaganda, yet the author never takes time out to harrangue. It is all brought out through the gripping story. It is one of the more important books of '35.

Her hero is Tor Wyatt, who turns Socialist when the factory in which he has been employed closes down. He leads his band of hungry workmen to London, where he contacts the Soviet agents and for a supposed murder is compelled to flee to Russia, where he learns the real facts of the workers' party.

The book lies almost in the horror class, yet it proves good literary entertainment and suggests picture possibilities if the matter is handled delicately.

Number Three

Marguerite Mooers Marshall repeats herself in 'The Golden Height' (Doubleday, Doran; $2), which has the same basic pattern as her 'Salt of the Earth' and 'None but the Brave,' both capital books in spite of their similarity.

In all three a city dweller goes to Belltown, N. H., to find peace in the great outdoors. This time it is Iris Irving, settlement worker, who has a horror of marriage because her mother's affairs have turned out so badly. She flees from Ted Vance, her newspaperman sweetheart, and when the settlement people dismiss her, she remains in Belltown as hired hand to a superannuated farmer. She finds the answer to her problem in Dick Wheaton, a neighboring farmer.

The story is well constructed, though its plotting does not quite equal its predecessors, but it is to be hoped, for her own sake as well as her readers, that the author moves out of Belltown for her next locale. It's picture material.

Duals

Phoenix releases its books in pairs, one of which is always markedly inferior to the other, though each is held at the $2 price. The company sells mostly to lending libraries.

The better of the present brace is 'Rainbow's End,' by Vivian Radcliffe, the story of a girl who goes on a world cruise because someone slips a steamer ticket, passport and cash into her hand. Laboriously constructed complications ensue, none of which is either very interesting or plausible.

The sub-stratum is 'She Made Her Bed,' by Sally Chayes. It has nothing whatever to commend it, lacking style, pattern and invention.

Just a

Apparently someone told Faith Baldwin they would like a book about a temperamental picture star, if it were crazy enough, and the author started the pot to boiling, determined to be frothy and cock-eyed. The result is 'The Moon's Our Home' (Farrar Rinehart; $2), which is about what pot boilers usually turn out to be. It's obviously written to order and determinedly crazy.

Picture star is, almost of course, a socialite who has made good in spite of her society affiliation. She falls in love with an equally wealthy explorer, who goes Hollywood for her sake. For the rest it is reminiscent of 'Twentieth Century,' while not as entertaining, and with a dash of Velez-Welsmuller. Uninventive and undistinguished.

In Philadelphi

Philadelphia, for some reason, does not figure as frequently or importantly in fiction as New York, Boston, Chicago or San Francisco, so the locale gives some novelty to Freeman Lincoln's 'Rebound' (Coward-McCann; $2).

It's a four-square problem in which two sisters, almost exact opposites, marry the men who represent their own opposites. This provides a neat problem which the author has worked out satisfactorily. It should make a good picture, for it has real interest.

Trads Papers

American Farm Bureau Federation, Chicago, to enter publishing field this month with new monthly, The Nation's Agriculture, which will reach the bureau's 300,000 members.

The Triangle, new pub for men who sell construction machinery, equipment and supplies, to be issued Jan. 10, under sponsorship of Assn. Equipment Distributors. Morton R. Hunter is ed.

National Retailer-Owned Grocers, Inc., Chicago, co-op chain embracing 20,000 food stores, to enter publishing biz with monthly periodical, The Co-operative Merchandiser.

A. H. Ward, former president Cram's Reports, Inc., has organized new national pub in Detroit called Ward's Reports. Will issue weekly production figures in automotive field. Louis P. Gersch, former statistician for Cram's Reports, has joined new publication.

Western Farm Life, Denver, published monthly for past two years, to resume semi-monthly issues on Jan. 15, 1936. Publication dates to be first and fifteenth of each month.

A. B. Greenleaf, formerly managing editor of Mida's Criterion, now editor of Spirits, New York.

Practical Builder scheduled for publication this month. Mag to be exclusively building contractors' publication, edited primarily for benefit of small contractor. Phil W. Hanna is managing editor.

Associated Commerce Bureau of Kansas City plans Associated Commerce Review, new pub for real estate and business brokers, banking interests, building and loan associations, and insurance companies. J. N. Joerger, formerly with DePuy Publications of Des Moines, to be manager, with W. E. Lincoln as editor.

American Roofer has been acquired by Harris, Fox, Hoffman, Inc., New York, and will be combined with its present publication, Modern Roofing. Title, American Roofer, to be retained.

Associated Newspaper Color, Inc., has changed its name to Associated Weekly.

Beginning with January issue, general merchandising edition of Chain Store Age, N. Y., to be issued each month as two separate editions. One to go to executives and the other to store managers.

Central Western Banker, Omaha, has merged with Northwestern Banker, published by DePuy Publishing Co.

Tavern Weekly News is a new trade publication in the midwest with main offices in Chicago. It is published by William Cepuk. G. C. Olberg is general manager, Ill Johnson is promotion manager, with E. E. Mullan as editor.

Paper is exposing liquor companies that handle phoney stuff. Also going after harsh tavern ordinances, such as closing regulations, licenses, etc.

East

Hooch prices already down in some spots as result of lowered Canadian tariff.

Marian Anderson, Negro contralto, who injured her foot at Town Hall just prior to a concert, Dec. 31, sang her numbers, but will lay off until May, when she goes to Russia. Visiting her family in Phila.

Otto Klemperer, concert master of the Symphony-Philharmonic, who is going to California, says it's a sad commentary on New York that it has only one large orchestra for 7,000,000 people.

Glen Anders and Claudia Morgan picked by Theatre Guild for 'Call It a Day.' Due Jan. 27.

Margo back from Hollywood retakes and into 'Winterset' again.

Stokowski declines to renew with the Philadelphia orch, and the baton will be picked up by Eugene Ormandy, who's been in Minneapolis.

N. Y. State senate playing with the lottery idea again. Still for relief funds.

School fire drills proved their value when 900 children filed out of the Daly theatre, Bronx, when smoke from a nearby fire filled the building. Half an hour later they were re-admitted and the performance was completed.

Now it's Mrs. Virginia Overshiner Patterson Stark Seeger Gilbert Kahn Cogswell Gould-Porter. The former Miss America was married Dec. 28 to Arthur Gould-Porter, English actor. Her previous hitches lasted from three weeks to a year.

Elmer Rice obtains the Biltmore and Daly's for his WPA drama projects. Biltmore will house the Living Newspaper idea. Rice has promised League of New York Theatres to make no other invasions of the Times Sq. sector.

Rimsky-Korsakoff's 'The Lost City Kitezh,' sometimes called the Russian 'Parsifal,' to get its American premiere at the Philadelphia Academy of Music Jan. 24. Phila. Symph and Art of Musical Russia will collaborate.

Suit of eight managers of independent picture theatres in N. Y. against the projectionists' local 306 brought into court Dec. 31. Suits in aggregate demand $650,000 as damages for picketing and other union activities. Justice Shientag refused to consolidate the eight suits, but suggested that the individual cases might be withdrawn and a mutual complaint substituted. Globe and Sanders theatres of Brooklyn each ask $100,000. Others, asking $75,000 each, are Colony, Jackson Heights; Times Sq., Park, Liberty, Central and Globe, all in New York.

Germany slaps a ban on radio advertising. Says it is not aesthetic. Also notes it may hurt newspapers, which are state owned.

'Mutiny on the Bounty' got a picture patron on extra soak. She had attended a performance at a Brooklyn theatre New Year's Eve and came out to be met with a ticket for parking her car by a hydrant. When she told the cop he was 'as nasty as Capt. Bligh' he added charges of creating a disturbance and using abusive language. Magistrate Rudich dismissed the case with the suggestion that the next time she tell the Clark Gable.

No more organ grinders in N. Y. Lid went on Dec. 31.

'Dr.' George Rockwell pleads poverty in Providence domestic relations court to lessen the $75 weekly alimony granted his wife in 1925. Says the crash of vaudeville has depleted his earning capacity.

S. M. Chartock abandons his idea of selling dramatic plays with a dinner thrown in. Will concentrate on the plays. Considering several, including 'Home Town Boy' and 'The Red Swan.'

Congress Cafe, 1657 B'way, pretty well smashed up New Year's Eve when financial troubles caused the employees to go on strike about midnight. Diners, who paid in advance, started to wreck the place. Help was paid off at 1:30 and what was left of the place resumed business after a fashion.

Distillers, through their association, voluntarily abandon all radio advertising.

Earl Carroll's Palm Island Club, Miami, raided New Year's eve. Four men booked on gambling charges.

N. Y. film critics vote 'Informer' the best film of the year, following the Nat. Board of Review.

British Institute of Amateur Cinematographers has awarded to Alexander Korda its annual gold medal for his 'Sanders of the River,' directed by Zoltan Korda.

Florence McGee and Arline McDermott, of 'The Children's Hour,' slipped on the ice on their way to the theatre Wednesday (1) and Miss McDermott sustained a possible fracture of the right wrist and body injuries. An understudy replaced her. Miss McGee played her role though the ambulance surgeon warned her she had sprained her ankle.

Harlem entertaining Yvonne Plummer, English Negress, who can play the bagpipes and 19 other instruments. Has had only a few violin lessons and is over here to study.

Donald Black replaced Arthur Sinclair in 'Jumbo' Thursday and will hold the assignment until Sinclair recovers from an illness.

Since no one seems inclined to, Lew Brown will make his own production of 'Yokel Boy Makes Good.' Wrote it.

Will of the late Leo Newman, ticket broker, provides that his ticket business and remainder of his estate are to be administered separately. Ticket business is to be incorporated and shares given certain of his employees.

Federal music project enlarged to take in 4,000 additional musicians, bringing the total to 17,000.

Albert Lewis Jack Goldsmith have dissolved their partnership. Bein will produce on his own.

Rowland Stebbins to Florida until April.

Dept. of Justice announces it has not dropped that ASCAP suit. Doesn't say when it will get hot again.

Assets of the Mangor Corporation, operating a circus, bought by E. K. Nadel for $4,000 when it was found that individual bids amounted to only $635 against a judgment held by Pat Casey for $34,000. Purchase included Jap, an elephant, which had been sold to Nadel for $50 on the individual lots. Jap was the bull which was upset in an auto trailer last fall and walked 25 miles to winter quarters at Campgaw, N. J., rather than take another chance in the auto.

Stockhol dispatch has Garbo seriously ill past six months from throat ailment and confined indoors.

Paul Whiteman picks 'Margot' for his new theme song on the radio since 'Rhapsody in Blue' is in Warners' catalog.

Bernard Zimmetbaum, who runs a theatre in the Bronx, fined $250 with the alternative of spending 20 days in jail. He was recently convicted in special sessions of running a lottery in the form of a cash night.

Hallie Flanagan, head of WPA stage relief, told Equity all about it at a discussion meeting at the Astor hotel Friday.

League of N. Y. Theatres appoints Brock Pemberton, Warren P. Munsell, Marcus Heiman, Gilbert Miller, Max Gordon to confer with the dramatists on a new basic agreement.

Bronx special sessions bans bagatelle games as creating a new crop of gangsters.

Snooky, chimp, veteran stage and screen trouper with a career of more than four years, died in Macon, Ga., Jan. 2. He contracted pneumonia while traveling from Charleston with a traveling museum.

Federal Alcohol Administration defines champagne as any wine fermented in the bottle. Will not restrict labeling to wines from the Champagne district.

Two boy refugees, 16 and 18, from the Children's Village reformatory at Dobbs Ferry, got into the St. George theatre, St. George, Staten Island, last Thursday and, after tying up two workmen who were doing repairs, rifled the candy machines of about $9. Police captured the pair.

Carol Stone has stepped out of rehearsals of 'Russet Mantle.' Martha Sleeper has taken the assignment.

Max Reinhardt is inviting student editors and high school dramatic clubs to a dress rehearsal of 'Eternal Road' tomorrow (9) night.

Mayor LaGuardia proposes a bill for the segregation of children at the picture houses. To be watched by a police matron. Feels they should be admitted without adult escorts, but should be safeguarded against panics.

Walter Esposito, two years old, was discovered in a Brooklyn picture theatre Sunday afternoon while police were searching for his supposed kidnappers. No one able to explain how he got in.

Rayel's 'Bolero,' played by an orchestra which included a lawn mower, pitchy typewriter and dishes in its instrumentation, was the feature of a dinner in honor of Mrs. Vincent Astor at the Waldorf hotel, Sunday. Netted about $17,000, which goes to the Musicians' Emergency Fund. Lucrezia Bori, accompanied by Efrem Zimbalist, sang to individual tables at $25 a verse.

Dolores Dawn, night club dancer, jumped from the 18th floor of the Wellington Sunday. Had lost her job and was despondent over a love affair. Body claimed by her mother, Mrs. Dorothy Wasserman.

Stratosphere gondola on exhibition in Rockefeller Center sunken gardens.

Alex Yokel changes to 'Julie the Great.'

Kenneth MacKenna and Jo Melziner join to do 'Corespondent Unknown' by Mildred Harris and Harold Goldman. Starts rehearsals in a couple of weeks.

WPA 'Living Newspaper' to show Jan. 22. Three one-hour shows at two-bits admission.

'Eternal Road' delayed, due to structural changes required in auditorium. Will have to go over for a week or 10 days.

Eddie Cantor offers a $5,000 scholarship for the best essay on 'How Can America Stay Out of War?'. Offer made on his Sunday broadcast, with winner announced on the broadcast of April 5. Personal offer and not on behalf of sponsor.

Father Divine, Negro evangelist, to hold four rallies for his religion. Announced as 'Admission free. Exit free. No collection'.

'Taming of the Shrew' in its next to last week. Goes to Boston Jan. 20. The Lunts will be back in March in Sherwood's 'Idiot's Delight'.

Frances Dumas, actress, has compromised her suit against the estate of the late Meyer Davidow, of Scranton. Merely announced as '$25,000 plus'.

Theatre Union looking for $15,000 fund to back three more plays. Says it can't get off the nut at admissions charged.

Police summon 59 film theatres for permitting children to attend without adult guardian.

All N. Y. taxi drivers to be required to sign the Mayor's anti-noise pledge before receiving '36 badges.

Suzanne Fisher, of the Met, reveals she was married last April to Henry Jacobson, Paris motion picture man. He is now in this country to take out citizenship papers.

Maria Jeritza and Sophie Tucker get reductions on 1932 federal income taxes. Each amounts to around $2,500.

G. B. Shaw's 'The Millionairess' given its world premiere in Vienna Jan. 4. Ibe at marriage conventions.

Acting on a recent decision in the Bronx, Mayor LaGuardia has ordered revocation of all city licenses for jitn games.

Jersey towns protesting the vaudeville appearances of John F. (Jafsie) Condon. Walter Reade has him booked.

Jefferson Davis Cohn being sued for $3 500 for a silver fox coat which he says he did not buy from Mme. Frances, Inc., to give Margot Grahame, picture actress. Says he priced coats there, but bought elsewhere, and now he's asked to pay for something he did not buy.

Treasury reports to Congress all incomes in excess of $15,000 for 1934. Blue West gets down for $339,166.65. Others are Chaplin, $143,000; Mary Pickford, $52,750; Dietrich, $145,000; Disney, $78 000; Mary Boland, $589,583; Emanuel Cohen, $42,826.

Charles A. Stoneham, prez of the Giants, died in Hot Springs, Ark., Jan. 6.

Walter Hampden announces his present tour in 'Cyrano' is his farewell to that role.

Of the 69 managers, cashiers, doormen summoned for admitting unattended juveniles to the picture theatres, eight were held in bail in the West Side Court Monday. In the Harlem court two were paroled by General Sessions and sixteen cases were adjourned. Two proved the children admitted to have been of legal age.

'End of Summer,' fifth duction, set for Feb. 17.

Coast

Thieves bound and gagged Nan Kee, writer, in her Hollywood home but ringing of phone bell frightened them off without loot.

Original company of 'The Squaw Man' given dinner by Cecil B. DeMille on Paramount lot. That was his first picture.

Three damage suits, totaling $180,000, filed in L. A. against Busby Berkely over auto crash in which three persons were killed.

Populace of Encino unanimously elected Al Jolson honorary mayor.

California insurance commission establishing bureau in Hollywood to provide unemployment insurance for film extras.

Intention to wed filed in L. A. by Florence D'Aquin and John Locke, Warner dancers.

Suit filed in L. A. by Forrest S. MacFarland, charging Hoot Gibson owes him $125 on note.

Arson charge brought against Ted Healy for allegedly starting fire in apartment of Marion Bonnell dropped when she decided comedian's pyromania was only a rib.

Viola valued at $6,500 stolen from Jascha Veissa, L. A. musician.

Violin valued at $20,000 stolen from George Stoll. Instrument taken from car parked in front of Hollywood hotel.

Rex, screen dog, stolen from Jeanne Yoder, former chorine.

Jewels valued at $19,000 stolen from Mrs. Ben Goetz, daughter of Louis B. Mayer, while she was vacationing at Palm Springs.

Suit for $30,000 damages filed in L.A. by Mary Lou Mitchell, actress, against Eric Locke, whom Miss Mitchell charges was the cause of auto accident which impaired her beauty.

During production of pic at L.A.'s Municipal Airport Karen Morley was stricken with appendicitis and rushed to St. Vincent's hospital, where successful operation was performed.

Redondo Beach merchants taken by punch board racketeers, who sell boards and then send agents to punch money numbers.

Deportation of Duncan Renaldo, screen actor now being held at McNeil Island Federal Prison for illegal entry into U. S., will take place week of Jan. 25, immigration officials announced.

Divorce suit filed in Las Vegas, Nev., by Mrs. P. C. Cluett against John P. Cluett, scenarist and short story writer.

Total of Will Rogers Memorial Fund in L.A. now $8,122.26.

Marriage in Hal and Dorothy Christy dissolved in Juarez, Mexico.

Civic Theatre is only element lacking to make Los Angeles the perfect theatrical city, announced Otto Ludwig Preminger, former manager of the Max Reinhardt theatre in Josefstadt, Austria.

After 6,000-mile trip to see Dick Powell, Jessica Winston, English domestic, arrested for disturbing the peace in Toluca Lake, where she tried to gain admittance to actor's home.

Hollywood slightly aside with 48 marriages as 46 divorces in 1935.

While working in sequence of 'The Milky Way,' Melvin Koontz, animal trainer, suffered lacerated hand when clawed by lion.

New head of Federal project will be James Hopper, former Frisco newspaperman.

Notice of intention to wed filed in Beverly Hills by Margaret Irving, screen actress, and Bill James, of the L.A. xaminer staff.

Divorce granted Rita Carewe Mason from Frankiin Mason. Both screen players.

15 YEARS AGO

(Continued from page 55)

75c. Other houses marked for similar cuts.

Harry Lauder booed in Glasgow because of some political utterances he had made. Told them to pipe down or he would cut the town off his list.

Jehan Bedini's 'Peek-a-Boo' show picked for a Summer run at the Columbia. Tops on that wheel. Announcement made early to help the road touring.

Ben Joss, with a burlesque show, paid 50c. for a very small pork chop in a Syracuse restaurant. Wrapped up the chop and took it over to local office of Department of Justice and asked the agent to do something about it.

50 YEARS AGO

(From Clipper)

Chicago in a slump that lasted past the holidays.

Nick Norton opened a burley house in an old church in Chicago. Later managed the Adams St. house, Brooklyn.

In Elgin, Ill., Pat Rooney, heading his own show, sent over from the hotel to ask how the house was. Not so good, so he remained in his hotel, alleging illness. Audience sore.

Clipper full of reports of Christmas present presentations. His company gave Pat Rooney a water set; maybe as a hint.

'Manon' given its American premier at the Academy by the Mapleson co. Had been done in Paris the previous year.

'Adonis' had its 500th performance at the Bijou Jan. 7. Souvenirs were statuettes of Dixie in the title role. So large they were delivered by truck. Admission prices doubled for that ni ht, so they could afford it.

Company engaged for Winnipeg on short notice had to rehearse on on the three-day train trip and open the day of their arrival. Had a parlor and dining car to themselves from Montreal.

Koster & Bial staged a second burlesque on 'Mikado'. First one had run so long it was getting stale to the regulars, but they wanted to keep the music.

New Yorkers petitioned the Board of Estimate to shut the Central Park zoo. Claimed the presence of animals was 'uncleanly and offensive'. Still there with Al Smith as honor ry night keeper.

Christmas mat at the Bijou, Boston, a frost and money handed back to the 20 who bought. Show, 'You and I,' folded.

Edwin Booth resumed his tour in Boston, but dropped a matinee to the previous week's show.

Robson and Crane taking slaps in Boston for 'Comedy of Errors,' in which they played the dromios. Too much scenery and a badly edited script.

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

Boyer in Fla.

Lucienne Boyer opens Jan. 15 at the Beach and Tennis club, Miami, for four weeks. Returns Feb. 14 to the Versailles club, N. Y., where she held forth this past fall.

New York Theatres

PARAMOUNT TIMES SQUARE & BROADWAY
JOHN BOLES
GLADYS SWARTHOUT
"Rose of the Rancho"
On the Stage
GLEN GRAY and His CASA LOMA ORCHESTRA

RKO THEATRES
86TH ST. at LEXINGTON Jan. 8-9 WINI SHAW (The Lady in Red) in "BROADWAY HOSTESS" and "ANOTHER FACE" with Wallace Ford
81ST ST. at BROADWAY Jan. 8-9 LILY PONS in "I DREAM TOO MUCH" with Henry Fonda and Eric Blore And All New March of Time

RADIO CITY ROCKEFELLER CENTER
MUSIC HALL 50th Street and 6th Avenue
IRENE DUNNE & ROBERT TAYLOR IN
Magnificent Obsession
ON THE STAGE: "LUCKY VEIN," Leonidoff's sparkling frolic in three scenes . . . Symphony Orchestra.

2nd WEEK
BETTE DAVIS-FRANCHOT TONE in
"DANGEROUS"
RIVOLI B'WAY at 49th
Continuous from 9:30 A.M.—Midnite Shows

LOEW'S **STATE** 45th STREET & BROADWAY
VAUDEVILLE
HARRY RICHMAN
and others
On Screen
"SO RED THE ROSE"
Margaret Sullavan
Walter Connolly
25c to 1 P. M.

CAPITOL B'WAY at 51st ST.
THIRD WEEK!
Charles Dickens' Greatest Love Story
"A Tale of Two Cities"
Cast of 8,000 in M-G-M film
Starring
RONALD COLMAN

7th Ave. & 50th St.
ROXY
Jessie Matthews
in
"First a Girl"
25c to 2 35c to 7 BIG REVUE on Stage

STRAND B'WAY & 47TH
"A KNOCKOUT"—Mirror
3rd Week — 25c to 1 p. m.
CAPTAIN BLOOD
with Errol Flynn and Olivia De Havilland

CHI 'BARBARY COAST' FADES

Due-Bills Now Used So Extensively They're Practically New Style Wampum

Reciprocal agreements between users and issuers of due bills, in which the bills are used as skrip in lieu of cash, and the misuse of same in branches of show and regular business, has so altered the or inal purpose of sheets as to require the new name of currency. Once a li ited privilege, due bills are indiscriminately and promiscuously distributed in payment for outstanding bills of every character. Some are even paying salaries ith the newly recognized wampum.

The papers assume multiform characters because of the various enterprises making use of them. The principle, however, remains. Hotels, theatres, resorts, apartments, restaurants, garages, radio stations, pools, merchants, nite clubs, bus lines, mercantile houses, advertisers, steam ships, planes and wholesalers all avail themselves of this easy payment plan whereby no green is passed. Organizations, aware of the trend, have not entirely overlooked its possibilities.

Method employed by nite clubs, hotels and restaurants is to issue the due bills in payment for blicker advertising and foodstuffs tabs. Same group also purchase clothes, jewelry and sundry other articles by approaching wholesalers with a wallet full of due bills which are shelled for purchases. Tab in niteries, etc., represent a 50% profit, hence issuance of due bill for stipulated sum nets owners a profit anyway, although coming through the long way. In this manner both get what they want without cash remittances. Merchants are usually just as anxious to partake of this 'arrangement' to impress their buyers, friends and families, and all without unbuttoning the purse.

On the Rebound

Second visit of bill profferer ups 'wholesale' price and results in a profit for holder as well. Fix works both ways, helps dealer keep up a selling front.

Theatres have been known to pay off help in passes and tickets which they sell for what they can get. This constitutes a 'salary.' With some it's a prearranged gag, but many are stuck, having not been previously informed. Sometimes only resorted to when short.

Radio stations are not guiltless. Stations have been known to give announcements for bus tickets, railroads, autos or anything offered. Classic due bill payoff by radio station was revealed by a small station informing its technical staff and engineers that no dough was on hand and instead station would 'give' two hours daily to staff which they must sell to obtain their salaries. Some mid-west stations allegedly take accounts that offer only exchange of vegetables, produce, livestock or lumber for time used on the air.

Wholesale acquisition of due bills is also prevalent. After paper has been bought, buyer rents out his right nightly for a price, depending on amount market off.

Not exactly in the same category as foregoing, 'discount services' are now appearing on the scene. On a yearly subscription basis, card cnities holder to discounts ranging from 5% to 25% in any one of a list of stores, niteries, restaurants, etc. Gag is a due bill in principle, but is more or less legit and eliminates the down payment. Method of some is for card presentation after purchases, some of others work the old gimmick of telephoning office before making buy. Latter is old 'wholesale' saw that was famous before due bills were heard of, and which in reality is legal piracy. Tip off enables wholesaler to boost his prices. Discount brings it to original price.

New River Boat

A new addition to the Hudson River and Long Island summer cruising boats is planned by the Wilson Line of Wilmington, Del. Line will operate a new ship, featuring a band and floor show, with first cruise scheduled for May 30.

Three hour moonlight cruises will be run nightly from the Battery starting last day of May until Labor Day. E. S. Wilson, Jr., managing the cruises.

New Business

(Continued from page 41)

indefinite period, placed by Stewart, Hanford & Frohman, Inc. WHEC.

Pure Oil Co., spot announcements daily by transcription for one month, placed direct. WHEC..

Florida Citrus Co., five-minute musical programs by transcription five mornings a week. Placed by Ruthrauff & Ryan, Inc. WHAM.

Dodge Bros. Corp., spot announcements five evenings a week. Placed by Ruthrauff & Ryan, Inc. WHAM.

Hart & Vicks, Red Heart dog food, spot announcements one afternoon a week indefinitely. Placed by Hart Conway Co. WHAM.

Rochester Packing Co., spot announcements two mornings a week. Placed by Stewart, Hanford & Frohman. WHAM.

Commerce Clothing Shop, spot announcements two mornings a week indefinitely. Placed direct. WHAM.

Tidewater Oil Co. (Cem and Tima), 15-minute dramatic program by transcription three evenings a week indefinitely. Placed by Russell C. Comer Advertising Co., Kansas City. WHAM.

General Baking Co. of Rochester (Terry and Ted), 15-minute dramatic program by transcription five evenings a week for 13 weeks. Placed by Batten, Barton, Durstine & Osborn. WHAM.

DES MOINES

Des Moines Florists' Assoc. (station KIDO), 15-minute juvenile show once a week indefinitely. Direct. KRNT.

Keating Coal Co., three quarter-hour programs per week, 13 weeks. Direct. KSO.

Zerbts Pharmacal Co., daily announcements 26 weeks. Barron's Advertising Agency. KSO.

Supreme Baking Co., six quarter-hours per week, 13 weeks. Direct. KSO.

Fox Chemical Co., six quarter-hour programs per week, 13 weeks. Lessing Adv. KRNT.

University Ave. Coal Co., six quarter-hours per week, 13 weeks. Direct. KSO.

Rot Tan, six news broadcasts and six chain break announcements per week, seven weeks. Lawrence C. Gumbiner. KSO and WMT.

Anheuser Busch, two half-hour programs Xmas and New Year's eve. KSO and WMT.

Acme Feed Co., five-minute live-stock market reports. Wade Advertising Agency. KRNT and WMT.

Miller Laundry, three quarter-hours per week, 26 weeks. Direct. KSO.

Musebeck Shoe Co., three five-minute programs per week, 13 weeks. Direct. KSO.

Andrews Pharmacal Co. (Perlotion), six quarter-hour programs per week, 13 weeks. McCord Co. KRNT and WMT.

Studebaker, three quarter-hours per week, four weeks. Roach Williams & Cunnyngham. KRNT and WMT.

Fairbanks Morse Co., 26 half-minute announcements. Henri, Hurst & McDonald. KSO.

Chamberlain Motor Co. (Ford dealer), 26 chain break announcements. Direct. KRNT.

Siegel Furniture Co., 13 half-minute announcements. Wade Advertising Agency. KRNT and WMT.

Household Finance Corp., 52 tie-in announcement networks. Daniel Frey. KSO and WMT.

Pointer Brewing Co., 52 chain break announcements. Fairall Adv. KRNT and WMT.

Miller Brewing Co., 26 one-minute announcements. Roach Williams & Cunnyngham. KRNT and WMT.

Gately Clothing Co., six quarter-hours per week, 52 weeks. Direct. KRNT.

Stoner Piano Co., 26 15-minute programs. Direct. KRNT.

Crandall Shoe Co., 13 10-minute programs. Direct. KSO.

Iowa Des Moines National Bank, half hour per week, 13 weeks. Battenfield & Ball. KSO.

CLIP STUFF HURTS NO. CLARK STREET

Post-Repeal Phenomena Dims as Chumps Get Smart—Even Legit Spots Affected

MOVING DAY

Chicago, Jan. 7.

Something has happend to Chicago's 'Barbary Coast.' After repeal it became the hot alley of the midwest; but in the past few weeks it has become limp.

For three years it was the focal point of all the little ladies with bump specialties; the birth place of off-color gags, the home of the back-room, the haven of the wandering hostess, the knock-out drop and the clip. Cheap beer and sloppy table singers who were satisfied with a two-bit touch, customers who wanted a floor show for a glass of beer.

For three years it has been a great racket. Slumming has been a novelty of the smart [illegible] reasonably cheap amusement for the tollers and the turnover was large enough to afford a good source of revenue for the operators. But the boys started getting greedy. They weren't satisfied any longer with a two-buck take from a customer; they wanted his roll. And when they started rolling the street started on the toboggan. The few spots still running on the level are suffering due to the general refusal of the public to visit North Clark street any longer.

Deserting the Shi

In order to save themselves several of the joints have moved away from the Clark street sector and have shifted over closer to the lake, where the air is cleaner. Those left on the street are putting up a desperate struggle for existence. It's only a matter of weeks before Clark street is completely washed up as the hot spot of the midwest. Jammed 10 and 12 to a block, side by side for some dozen blocks, the hankies are fading rapidly.

Performers are getting it in the neck as the joints cut down. For merly the scale for talent ranged from $20 to $35 weekly, besides what they could pick up on the pitch or table singing. Now the best spots have sliced the salary to $10 flat while the cheaper joints are forcing singers, dancers and m.c.'s to work strictly for tips. And the tips are getting smaller.

MARRIAGES

Charlotte Russell, film chorine, to Richard Ham, Dec. 28, in Davis, Cal.

Virginia Kellogg, film writer, to Frank Daugherty, assistant story editor at Warners, Dec. 21, in Riverside, Cal. Second try for groom.

William White to Ruth Morris, Jan. 1, at Saranac Lake, N. Y. White is an author and playwright. Bride is the daughter of Mrs. William Morris and the late showman, and an officer of the Wm. Morris agency.

Dorothy Van Every to Harold Wilson, 20th-Fox associate producer, Dec. 22, in Las Vegas, Nev.

Bernard Joffee, manager of the Tower, Kansas City, Jan. 3, to Katherine Redman, theatre's dance producer, last July 25, secretly in Burlington, Col.

Margery Chapin to Benny Baker, stage and film comic, Dec. 2, in Yuma, Ariz. Bride former wife of William Wellman, film dircetor.

Dick Rodgers (Libby), singer with Will Osborne ork, to Katherine Ehms, socialite, non-pro, Jan. 2, in Detroit.

Alvina La Fontaine to Joseph Roos, assistant story editor for Pickford-Lasky, Dec. 31, in Santa Barbara.

Connie Vance, KNX, Los Angeles, publicist, to Mark Murray, music arranger, same station, Dec. 14, in L.A.

Janet Fenton to George Yorke, Jan. 4 in New York. Bride is model; groom is bass player with Farley-Riley orchestra.

Coca Cola Planks Down $5,000 To Save Day for Coast Golf

Gift Hoss

Hollywood, 7.

Faith, hope and charity were combined in neat triple threat by John Hay (Jock) Whitney at Santa Anita last week when Pioneer producer copped on his nag Savernake. Whitney not only played his entry for heavy dough himself, but, unknown to them, placed $5 bets on the nose for 10 stenogs and secretaries in his office.

Horse paid off $27 for each of the employees, purely on the boss' tisk.

GARDEN CARD SUFFERS FROM POOR SPOTTING

By JACK PULASKI

Madison Square Garden was somewhat better as to attendance Friday (3), but the boxing was not greatly improved over that of the previous week. Main error of the time was in failing to recognize a super bout of three 10-rounders and spotting it first with the poorest going on last.

Bill of lightweights was supposed to be staged with the expectation of finding an opponent to fight Tony Canzoneri for the title. Fact that Lou Ambers of Herkimer, N. Y., outpointed Frankie Klick of the Coast didn't mean much. Neither can hit hard enough and both are among Canzy's scalps.

Real match of the evening was between Bobby Pacho and Leonard Del Genio, which had the little Mexican fireball on the long end by a unanimous vote. Both can sock and as a warmer-upper of the evening they were there, yet it is still to be shown that they are good enough for title honors. Certainly looked more eligible than either Ambers or Klick.

Pacho is better known on the Coast, but he was unabashed by the Garden. Del Genio tore into Bobby as though the brown boy was made to his order.

Ambers danced around Klick and stabbed him in the mouth with a left, badly cutting the kid's lips, but when he leaned on the rights nothing happened until late in the match. A left toppled Frankie to his knees but it looked like he tripped or something and decided to take a nine count. Lou simply doesn't knock 'em out.

Final bout, and when the customers took the air, had Aldo Spaldi, the Italian champ, and one of the Zivics—Eddie this time. Latter is a fellow with long arms and slim body. For a time he kept off the runt, but later he was somewhat battered, so they said. It was a bad match and the fans couldn't take it.

Pacho looked the best contender. He smacked Canzy off his pins in Chicago last summer when Tony claimed he was off his feed, but the champ arose and won the fight.

Garden Ups Net

Income from fights early last 'all showed up in big pickup in net profit for Madison Square Garden for the quarter ended Nov. 30. Net was $62,554, after charges and taxes, as compared with only $29,609 for the same quarter in 1934.

The net loss for the previous six months rose compared with the same half year in 1934. It was $83,050, against $50,987 for corresponding period of preceding year.

Los Angeles, Jan.

stabilshing an advertising precedent which may lead the Coca-Cola company's bottling outfit into angeling various sports events, Barbee brothers, owners of the local franchise, laid $5,000 on the line as prizes in the Los Angeles Open golf tourney Jan. 10, 11 and 12.

Refreshment outfit has 110 24-sheets out in Southern California heralding the biggest event of the professional golfer's Sunshine Circuit. Numerous other forms of advertising being used. In addition, company is grabbing plenty of free space in the dailies.

Home boys and the visiting firemen take their golf seriously in these parts and the gold that flows as prizes attracts most of the professionals. About 20 tourneys are skedded this season, with as many as two playing the country club circuit the same week.

Quickly sensing the possibilities of a campaign to sponsor the big event, the Barbees, three of them, C. R., Stanley and A. K., grasped the financial handles when it was learned that the L. A. Junior Chamber of Commerce, daddy of the fairway shindig, was having difficulty rounding up the prize coin. Sports writers whooped it up for the Barbees for coming through with the money to perpetuate the circuit's biggest date.

Success of the venture is being watched closely by the company's h.o. with a view to the possibility of hundreds of other branches going in as sponsors for baseball, polo, soccer and football. Any place to spot a Coca-Cola sign.

Golf is a money proposition in Southern California, as was demonstrated last week when the second day's play in the $4,000 Pasadena open was postponed because of rain. Some of the greens were under water. Quite different from the open tourneys held in the east and mid-west. When it rains there the pros go right on—as well as the gallerytics. But in California they won't go out in the rain.

Mutuel Benefits

Columbus, O., Jan. 7.

Breakage system of figuring the payoff at race tracks, returned the operators of Ohio ovals a neat profit during 1935.

Under the Buckeye breakage law the track operators take all the odd pennies, the payoff being made on the next lowest multiple of 10. That means if a winning ticket figures to pay $8.96 the bettor gets but $8.90 while the track retains six cents.

During the 1935 racing season the state received $98,981.05 as its share of the pari-mutuel betting from 273 days of racing. The breakage which goes to the track operators totaled $105,422.48 for the season.

Thus the breakage was sufficient to pay the state tax and leave almost $10,000 in addition to the regular cut on the wagers, for the operators.

BIRTHS

Mr. and Mrs. William C. Roux, daughter, at Orange Memorial Hospital, Orange, N. J., Dec. 28. Father is in charge of publication advertising for the National Broadcasting Company.

Mr. and Mrs. Eddie Murphy, daughter, in San Francisco. Father is publicity head at KFRC, San Francisco.

Mr. and Mrs. Bernard Schubert, son, Jan. 1, in Hollywood. Father is film writer at Republic.

Mr. and Mrs. Scott Wiseman, a daughter, in Chicago, Jan. 3. Father is Skyland Scotty of station WLS; mother is Lula Belle of same station.

Laird Doyle, daughter, Jan. 4, in Hollywood. Father is writer for Warners.

Mr. and Mrs. Matt Duffin, daughter, Jan. 5, in Culver City, Calif. Father is vaude actor.

CHATTER

Broadway

Patricia (Red) Stein ill.
Henry Fonda vacationing.
Elsh Lenihan's holiday tics.
Jeff Brophy on bender via six chocolate eclairs.
Willard McKay, chief counsel for Universal, back from Florida.
Mack Millar in his fourth year as the Hollywood's press liaison.
Joe Flaum trained to Chicago yesterday (Tuesday) for biz trip.
Charlie Morrison going to Hollywood the end of the month.
Bob Calvert joining the Billy Jackson office, in charge of nitc clubs.
Al Altman, Metro's eastern talent scout back after biz-pleasure trip up north.
Rowland Stebbins, who produces under the name of Laurence Rivers, Inc., to Florida.
Beulah Livingston, assistant to Paul Guilick, ailing with a bad arm hurt as result of fall.
Frank Cooper is hospitalized. Will be away from the Curtis & Allen office at least a month.
Following a New York and Hollywood visit, H. G. Wells sailed for London last Thursday (2).
Angela Campana, former ballet mistress for San Carlo Grand Opera Co., now working in Wall street.
Theron Bamberger, publicist for 'Ghosts,' resigned as p.a. for 'Tapestry in Gray.' Bob Reud taking the post.
Danny Danker back to the Coast via Miami and Havana, sailing from there Feb. 14 through the Canal, arriving in Hollywood Feb. 23.
Savington (J. Walter Thompson) Crampton's fancy Saville Row (London) scenery since his English biz trip.
...er and Abe. Lipschitz, ...ers of the Mickey Mouse magazine, have left the Hal Horne organization to go in biz on their own.
George D. Lottman's Miami offices with Ted Howard, Al Lewis (son of the late Henry (Squidglium) Lewis) and Al Schwartz in charge. Which is pretty bon ton for a p.a.
Dorothy Hall, World-Telly writer, birthdayed by newspaper friends at Club Gaucho. Incidentally, Dimitri's wife and dancing partner still ailing.
Caruso's 54th street place victim of an odd accident New Year's eve. Taxi hit a piece of 2x4 in the road and bounced it through the window.
Baron Mario Bucovich, London society and stage photog, in N. Y. before a Hollywood trek as guest of Merle Oberon and Marlene Dietrich, who are among his camera-portraiture subjects.
On a combined vacation and recuperation trip, Gus Eyssell sailed Saturday (4) for Panama; to be gone three weeks. Secretary of the Music Hall Corp. suffered a flu attack over the holidays.

Berlin

By Claire Trask

Sonja Henie to Oslo.
Alessandro Ziliani in from Milan.
A Zeiss Planetarium ordered for Osaka.
All German cinemas closed Christmas eve.
All German soldiers enjoying a 50% reduction in cinemas.
Paul Hoerbiger in over 60 films since 1927 and still going strong.
Arthur Oser to Vienna to open the Circus Renz there with vaude.
'Tabu' (Par), the late F. M. Murnau's picture, showing once more in Berlin.
So many circus and vaudeville films current that actors are squawking.
Ice skating season opened at the Sport Palace, with ice hockey the main feature.
'Maedchen in Uniform' making another showing at the Camera Unter den Linden.
Charlie Hart here from New York looking for outdoor acts for the Steel Pier, Atlantic City.
Portable radio invention object of a prize competition by Radio Wholesale Dealers' Union.
Jobless musicians, 150 of them, given a Christmas dinner by Paul Lincke, vet German composer.
Mrs. Sam Rachmann (Mizzi Gizzi) owning four kinos in Steglitz, western suburb of Greater Berlin.
German play on Homer's 'Odyssey' from the pen of Fritz von Zwehl at the State theatre, Kassel.
German films exported to Hungary in the past season tumbled to 50 out of 287 films shown, which number contains 139 American pix.
Reichs Film Chamber has excluded Czerny Film Production Co. and its manager from any activity in film circles for reasons of 'unreliability.'
Two American acts on the current Ufa Palace Hamburg bill, Roth and Shay, and Huling's Seal. House is opposition to the Hansa, Hamburg, and prefers American talent.
Dr. Joseph Goebbels, minister of propaganda, telling the Reichs Film Chamber that most German films are too earnest and that they have been adversely affected by prudery.
Centennial anniversary of birth of Mark Twain made the occasion of an evening reception at House of Nations, Berlin, with the American ambassador, W. E. Dodd, delivering an address.

Budapest

By E.

Mistinguett to play for a fortnight at the Fovarosi Orfeum.
'Mortal Spring,' Lajos Zilahy's novel, to be screened shortly.
Anne Roselle engaged for five performances at the Royal Opera.
Special building as film depot for all local distribs to be constructed shortly.
Gitta Alpar contracted by London Films to star in English and French version of 'Rigoletto.'
Irene Zilahy here for a rest before starting, in Paris, on her next French picture, 'Marinella.'
Radius theatre, formerly leased by Metro, now controlled by Bioscop Co., which will exhibit mostly German films.
English language screen tests of Irene Agay, who already plays in Hungarian and German, have been made by Fox.
'Sailors' Angel,' next screen vehicle for Elma Bulla, with book by Herman Kosterlitz, a German language Universal picture.
'Her Ladyship,' comedy by Bekeffy and Stella, now in rehearsal at Andrassy-ut theatre, bought by Universal for Francy Gaal.
'Rip Van Winkle,' Planquette's old musical comedy, revived with considerable success at the Opera House, with Imre Pallo as Rip.
Tenor Imre Pallo of the Budapest Opera off to Rome, to sing the part of the Rabbi in composer Rocca's operatic version of 'The Dybbuk.'
Erna Rubinstein, violin virtuoso, who declared a fortnight ago she would never touch a fiddle again, now busy practicing for a violin recital.
Muveszfilm's new picture, 'Addressee Unknown,' directed by Bela Gaal, book by Bus Fekete, already sold to Italy and Germany to be remade in versions.
Istvan Szekely to make an English language version of 'Stork Khalif,' Michael Babits' psychoanalytic Jekyll-Hyde novel. It was a successful silent once.
1936 will be the centenary year of the National Theatre's foundation. Great festivities are in preparation. Ferenc Herceg has been asked to organize and direct them.
Paul Abraham composing the music of two news films, one featuring opera singer Alexander Sved and the other to be second picture starring Lily Darvas.
Palace building, formerly housing majority of picture distributors here, has been ruled out by authorities as a place where films may be stocked, since building also contains apartments.
Dream of young playwright came true in the case of unknown beginner, Paul Barabas, who had two plays accepted by two leading stages simultaneously, both to be produced in February. One at the National is entitled 'Money, Money, Money'; other, at the Magyar, is 'It's Easy for Men.'

Sydney

By Eric Gorrick

Pit orchestras coming back again in New Zealand.
Frank Woody here with his wife, Helen Twelvetrees.
Charles Munro, Hoyts, improving from recent operation.
Dance units have silently folded their tents and faded away.
'Thoroughbred,' Cinesound, into active production this week.
'Escape e Never' (B.D.) into 12th week for Dave Martin and still okc.
Sid Griesman hustling biz for A.T.P. through British Empire Films.
Frank Neil will import more revue performers from England and America.
Sir Ben Fuller busy now with plans for new theatres in Melbourne and Sydney.
Hoyts running special 9 a.m. matinees for 'Curly Top' (20th) at the Regent, Sydney.
Ernest C. Rolls will bring shows across to Sydney soon. Contemplated Civic dicker off.
Herbie Hayward now directing all publicity for Greater Union Theatres and Cinesound.
Mike Lustig in charge of the Monogram o ce during visit of Max Ehrenreich to New York.
Classy Sunday preview was given 'Love Me Forever' (Col) by Joe Joel. All smart society present.
Sir Ben Fuller still refusing bids for his New Zealand interests. Says he will stick solidly to N.Z. at present.
Gilbert and Sullivan revivals still clicking for Williamson-Tait in Sydney. Said to be set until Feb. next.
Charles Munro directing the big plans already set in motion to modernize cer in theatres of his circuit.
Stuart F. Doyle threw several fine parties for Helen Twelvetrees which were attended by everybody of note.
Reported that a learned authority from the B.B.C. London will come to Australia to probe air program conditions.
Lin Endean has been appointed editor of Everyone's trade mag, following on Bob Dexter's move to London for Warners.
Ruth Craven, femme crooner, proved to be one of the best bets imported by Frank Neil during the present vaude season.
Williamson-Tait's Yuletide attraction in Melbourne is 'Yes Madam' with Freddy Foss. New Zealand attraction 'The White Horse Inn.'
Owing to low prices now in vogue, American fan mags are meeting a ready sale all over Australia. Most of them now retail at 12c per copy.
Stated that the Williamson-Tait will take a fling with a pic policy at the Comedy, Melbourne. Theatre is an intimate one and only arty pix will be played.
Metro-Goldwyn-Mayer granted a license by the Brisbane Council for erection of a new theatre in the heart of city. M-G at present operates a theatre just a little out of town. Organization has been after a main stem site for quite a period.

Paris

By Bob Stern

Fred Bacos to London.
Lacy Kastner to Prague on biz.
Lys Gauty singing at Coliseum, dancery.
Dick de Rochemont sailing for New York.
John Lodge speaking at American Club lunch.
Jean Debucourt joining the Comedie Francaise.
Television getting its first fan paper in French.
Tino Rossi back in Paris after a tour in the south.
Henry Bernstein is changing the last act of 'Le Coeur.'
Victor Boucher elected president of the Actor's League.
Comedie Francaise considering a tour in Central Europe.
Henry Garat, film actor, to return to legit in a Mogador operetta.
Victor Boucher, actor, promoted to officer in Legion of Honor.
Lucienne Delforge, pianist, back in Paris after a Scandinavian tour.
Lion tamer Juliano badly clawed while making a film at Luna Park.
Marina Semenova dancing at the Opera with Serge Lifar in 'Gisele.'
'Last of Mohicans' (Mascot), distributed here by Edwin Miles Fadman.
Maria Kurenko and Marian Anderson, singers, sailing back to U. S.
Rudolph Sieber to Hollywood for Christmas with Marlene Dietrich and their daughter.
Auction sales for charity of jewels of the late Lucienne Breval, actress, yielding $17,000.
Lupe Velez reported dickering with Henri Varna for booking in Casino de Paris show.
Willy Thunis, tenor, suing the Isola brothers for $60,000 for alleged breach of contract.
Eric Locke, Lubitsch's assistant, here making screen tests for Paramount of continental talent.
Yasmilia Novotna and Richard Tauber singing the second act of Franz Lehar's 'Giuditta' at a benefit.
Emmerich Kalman in town for opening of his operetta, 'Violet of Montmartre,' at the Porte St. Martin.
Max Maurey writing to President Jean Chiappe of the Municipal Council to ask for a cut in theatre tax.
Fernand Gravey, Jacqueline Francell and Alerme signed to make film, 'Gig Chorus,' written by Yves Mirande.
Feodor Chaliapin flying to Paris after cancelling engagement to sing in 'Faust' at Copenhagen opera on grounds orchestra wasn't good enough.
Tradesmen around Notre Dame Cathedral suing the city for damages because Passion Play last June blocked their doors and kept customers away.
French author, M. Mayragues, losing damage suit against Franz Lehar; court ruling he didn't contribute to writing the produced French vesion of 'Land of Smiles.'
David Souhami named assistant secretary of the Chambre Syndicale's new 'distribs' association, which is a rival association to that which American firms here have joined.
Mary Morgan prevented by the Comedie Francaise from going on an Egyptian tour for which she was booked. Comedie needs her in Paris due to illness of Madeleine Renaud.

London

Curt Robertschek in town again.
Elizabeth Allen an appendicitis victim.
Owen Wister has arrived from the U. S.
Noel Coward spending Christmas in Norway.
Betty Balfour suffering from bronchitis.
Horace Hodges his 70th birthday.
Peggy Taylor in the American hospital, Paris.
Borrah Minevich recording for Decca-Brunswick.
Mat. Mckelgue operated on during the Christmas holidays.
Caligary Brothers flirting ith several Hollywood offers.
The Maurice Ostrers off to Swi - erland on a month's vacation.
Claude Hulbert, Jack's brother, damaging his nose in a film shot.
Bubbles Stewart and Sisters playing a return date at the Piccadilly.
Beverly Nichols off to Palestine to gather material for a new novel.
Dennis King looking for a theatre in the West-End for 'Petticoat Fever.'
Metro giving the press boys a bite before showing 'em 'Mutiny on the Bounty.'
Alfred Esdaile off to Paris for a week to line up anything new that's available.
Arthur Margetson replaced Neil Hamilton in Jack Eggar's 'Sauce for the Goose.'
Jessie Matthews, the one British star who never makes personals, now making 'em.
Rudy Starita fined $50 for attempting to evade custom duties on imported xylophone.
Tyron Guthrie sailed for New York on a cable from Gilbert Miller to stage 'Call It a Day.'
Arthur Jarrett having one of his rooms specially decorated for the arrival of Chaplin in January.
Gallery First Nighters Club celebrating its 40th anniversary with a dinner at the Criterion Feb. 23.
John Woolf ducking on inclement weather conditions here, and grabbing a week's vacation on continent.
'Sleeping Beauty,' Charlot's first attempt at pantomime at the Vaudeville, a hit, with heavy bookings ahead.
L. Benedickt, formerly with V. Masi agency, now representing the Piccadilly theatre management on the continent.
Gordon Courtney, who succeeds Rhodes Parry as manager of the Piccadilly theatre, will also continue as press agent.
Clifford Whitley's new floor show at the Dorchester hotel opens Jan. 20, with Florence McKinney as the leading attraction.
Eugenie Leontovich, now in 'Tovarich,' to appear as Cleopatra in Shakespeare's 'Antony and Cleopatra' some time next year.
Bill Mills, stage manager of Charles Cochran's 'Black Eyes,' goes over to the Bergner-Barrie-Cochran show in a similar capacity.
There is a standing invitation to show people who like Hungarian cooking to come up and see the Steve Gerays at their London house.
Ralph Lynn to do a picture for Julius Hagen. Gets $32,500, with Gaumont-British, which has Lynn under contract, docketing $10,000 of it.
Only house in the West End not suffering from the pre Christmas slump was the Hippodrome, where Bobby Howes is starring in 'Please, Teacher.'
During a film-shooting fight with Shayle Gardner, Claude Hulbert came off with a cut forehead and busted nose which necessitated several stitches.
Lita Grey Chaplin off to Paris to open for Leon Volterra. Then returns to play another week at the Piccadilly theatre, with 12 weeks' tour lined up.
'Broadway Melody of 1936' (MG), at the Empire, and 'The Ghost Goes West' (Korda), at the Leicester Square, both unaffected by pre-Christmas slump.
'Public Nuisance No. One,' Feilner-Woolf-Riscoe pic, now in the cutting process; goes into the London Pavilion, a United Artists' house, in February.
Ina Scarlett, former dancer in 'Jill Darling' at Saville theatre, awarded $35,000 for permanent injury resulting through tripping over an iron scenery support.
Beatrix Thompson, having established herself as a West End actress and essayed authorship with a two-people play, is now a candidate for screen honors at Teddington.
Andre Charlot has engaged Arthur Riscoe for the starring role in his new vaudeville theatre revue in February, with Riscoe getting the biggest salary ever paid at this theatre. June will be the ingenue.
Alice Delysia will be seen in London in early February in a new operetta, 'The Silver Swan,' by Guy Bolton and Clifford Grey. Music by Edward Samuels, Australian composer. Charlton Morton will produce.

Moscow

By Milly Bennett

Moscow's 4,000 best dancers invited to opening of ice-dancing school, first of its kind, for ice 'ballet.'
A. Dovzhenko, director of 'Aerograd,' scheduled to begin work soon on a new film about collective farmers.
Soviet cinema going in for bigger and better adventure films, of a 'constructive and educational nature.'
Gorki's 'Mother' scheduled to appear soon as a talker. Picture was produced here as a silent several years ago.
Ninon Vallin, French soprano, gave two concerts at the Moscow Conservatory of Music accompanied by Pierre Arck.
Mezhrabpomfil (International Workers' Films) releasing a film version of Balzac's 'Gobseck' one month before schedule.
On view at the Moscow Newsreel Theater is Alexei Stakhanov, Soviet labor champion and popular hero of the new Stakhanov movement.
Group of theatre critics and directors now on tour to choose eight best plays for Province Theatre festival to be held in Moscow next summer.
In production at the Belgoskino (White Russian Film Studio): 'The Nightingale,' about serfdom and the serf theater in White Russia at the end of 18th century.
Muscovites agog over Walt Disney's 'Mickey the Conductor' and 'Merry Penguins,' shown here for first time, with 'Cucaracha,' color film, as an added attraction.
Kiev Cinema Studio is shooting 'Five Bombs,' with Sivotovski and Deyeva directing; scenario is by Beretti. Features the role of children during the occupation of Kiev by the Poles.
Ukraine and Ukrainian Film Trust sponsoring a cinema festival to acquaint young collective farmers with the best in Soviet pictures. Special news reels will be made for country-wide showing.
Tiflis Studios of Goskinprom (Georgian Film Trust) working on children's pictures for release early next year: 'Agronauts,' a fairy tale, 'Bees,' an animated cartoon with scenario by Bragin, and an adventure fil.
Piano score of 'Lady Macbeth,' Dmitri Shostakovich's opera performed at the Metropolitan in New York last winter, published here with an English libretto version by L. Soudakova. First edition of 1,000 immediately sold out.
A new cure for health seekers will be the theater now in construction at the Sochi-Matsesta year-round health resort, on the Black Sea. New theatre, with a seating capacity of 1,000, will be equipped with the latest mechanical technique, where visiting companies from the larger cities will perform.

Shanghai

By Cal S. Hirsh

Rudolph Friml left Shanghai for Hollywood.
Fackler's Orchestra off to Del Monte last week.
Emily Hahn editing 'Vox,' Chinese-English monthly.
Buster Dunson and Garcia Sisters heading the Casanova bill.
Invitation dances by hostesses of the Casanova Thursday nights.
Hall Dunn, Warner rep., on a two month tour of Japan and China.
Park change in policy introducing entertainment with Two Simmons.
Norman Westwood (Universal) after six months leave, back at his desk.
Teddy Weatherford, New Orleans band leader, has an engagement in Java.
Virginia and Lilian Worth, only sister act to repeat in Shanghai, again hits.
Butterfly Wu, China's leading cinemastor, after two failures, married again.
Lynn Cowan and Bill Bailey, after a year here, off to Hongkong enroute to India.
'Oil for Lamps of China' (WB) banned. Warners trying to get a reversal of decision.
Leon Britton, new representative of RKO-Radio, arrived and has taken full charge of China.
Construction on Woosung (suburb Shanghai) wireless station, largest in China, suddenly stopped—no reasons given.
Paramount Ballroom, nearly broke a year ago, packing them in; Harles and Robert, Charles Thode and Whitey Smith going strong.
Koo Tsoh-hsi, Shanghai's leading theatrical promoter, sentenced to 15 years for allegedly having instigated the murder of a business rival.
Little Club, broke last season, reopened with Carol Parker, Hillis and Flinto, Robert and Rae on bill. Celia Desmond, mistress of ceremonies.
Biggest pictures currently: 'The Dark Angel' (UA) 'Here's to Romance' (Fox-20th) 'Big Broadcast' (Par) 'Broadway Melody' (MG) and 'Hands Across the Table' (Par).
Harris and Yvonne Ashburn in hits at the Cathay; contract extended from eight weeks to five months. Going to London in March. Di Gaetano Quintette also fine at Cathay.

CHATTER

Hollywood

Moss Hart doing late spots.

J. T. Sheffield here from Seattle.

Maxie Rosenbloom growing beard.

Dr. Herbert Meyer down with flu.

Jimmy Savo culturing his voice.

Ben Piazza talking about eats in Frisco.

Joyce Horne personaling through Texas.

Irving Thalberg bedded at home with flu.

Poisoner killed Walley Ford's St. Bernard.

Leo Meehan back after long sojourn in north.

Widow of Thomas A. Edison ogling film lots.

Richard Moegling established Bevhills agency.

Errol Flynn and Lili Ita back from Manhattan.

Alex Pantages plans to build up his racing stable.

Al Kingstons back from Palm Springs honeymoon.

J. Edward Bromberg in by boat to start 20th-Fox pact.

Claudette Colbert and new husband on honeymoon.

George Hayes building home in San Fernando valley.

Sydney Burke joined Post-Record as assistant drama ed.

Al Jolson has 13 great Danes. Litter numbered dozen.

Genevieve Tobin enroute via ship to New York for rehash.

John Waters, MG director, reeuping from rheumatism.

Sam Wood back at Metro after month's trip to Honolulu.

Gene Lockhart tossed his 200-lb. lit turtle back in the sea.

Al Jolson, through Salvation Army, fed 500 New Year's.

Gov James Allred of Texas roamed the Paramount lot.

Charles Buckley, Fox-West Coast legalite, training east on biz.

Gene Rodney planed to New York due to illness of wife's pater.

Frances Drake received bump on head when she fell from hoss.

Billie Burke and daughter, Patricia, back from Palm Beach.

Howard Lang convalescing from leg infection at Palm Springs.

Bill Gray planed to Chicago, where his wife died suddenly.

Wes Ruggles back from Gotham and treatment for infected ear.

Grace Raymond using up four weeks off at Radio for personals.

Herb Howe, freelance writer, returned from four years in Europe.

Oliver Garrett writing original for Tullie Losch's debut at Selznick-Int.

Lin S. Root back from opening of her play 'One Good Year' on Broadway.

Abe Muir, v-p of the Carpenters and Joiners, here advising on closed shop.

Clarence Bull, MG photog, has perfected new color process for stills.

Joan Blondell had to call off Manhattan vacash for part in 'Sons o' Guns.'

Conway Tearle filed voluntary bankruptcy proceedings in Federal court.

Erik Rhodes visiting folks in Oklahoma City and making personals.

Pauline Swanson Columbia publicity staff has joined Hubert Voight.

Al Jolson's sprained ankle held up 'The Singing Kid' at Warners for day.

Jean Sennett in from Broadway for chore at Warners under new contract.

Maxine Doyle back from Canada, where she appeared in pic for Central Films.

Bill Bloecker joined Russ Birdwell at Selznick International publicity dept.

Libby Taylor, Mae West's ex-maid, planted in 'Men On Her Mind' at Warners.

Lionel Barrymore has moved his easel to Tujunga Canyon for some more painting.

Sol Lesser trying to get Marion Talley to take featured spot in 'Show Goes On.'

Norman Dawn picking up short ends at Fairbanks for Universal's 'Alaska Bound.'

Warner's plans 113 speaking parts for 'Green Pastures,' topping 'Anthony Adverse's' 98.

Herman Zobel underwent emergency op for appendicitis at Queen of Angels hospital.

Russell J. Birdwell, new Selznick International publicity chief, hospitalized for flu.

Lady Paulette and daughter, from London, guested by Irene Dunne on U's 'Show Boat' set.

Separating from Ronaldo, Doug Tauszig has opened his own agency at Vine and Hollywood.

Victor Fleming grabbing 10 best looking Chinese girls on Coast for sequence in 'Good Earth.'

Radio didn't exercise option on contracts of Joy Hodges, Phyllis Brooks and Eddie Burns.

Joan Bennett reneged offer to conduct decorating department of 'Beauty and Home' mag.

Nick Condos, of Condos Brothers, dancers, escaped serious injury when his auto overturned.

Kent Smith, Metro contract player, granted studio leave to appear in 'St. Joan' on Broadway.

Sheriff Tom Bash of St. Louis in to look over hounds he spotted in Metro's 'Voice of Bugle Ann.'

Fuzzy Knight licked the flu and goes back into 'Trail of the Lonesome Pine' for Walter Wanger.

Hollywood Brown Derby opening cocktail bar Jan. 15 with side entrance to fool autographmaniacs.

Mary Phillips, wife of Humphrey Bogart, back east for 'The Postman Always Rings Twice' rehearsals.

Geoffrey Cuthertson, cricket player and member of London stock exchange, guested by Ruth Donnelly.

Detroit News gang called Edgar Guest New Year's Eve by telephone when poet missed first gathering in 30 years.

Little Theatre in Bevhills staging 'Number Nine, Pine Street,' John Colton's play, with Robert Vignola directing.

Harold Mazoratti's Metro camera crew remaining in Gloucester, Mass., another month for 'Captains Courageous' footage.

Wilfred Cline, Walter Wanger lenser, won $100 pool on S.M.U.-Stanford game and was paid off in pennies.

Hollywood's hospital list has Lew Maren recovering from appendix; Herman Zobbel better; Pat Patterson, doing fine, and Wally Smith resting comfortably.

Daughters of Leo McCarey and Dave Epstein, each nine, cleaned up on the McCarey-Butler gentry 'Manner's Man' at Santa Anita. Nabbed $37 for each $2 wagered.

Indianapolis

By Bill Kiley

Fred Dolle and Charley Kibs up from Louisville.

City cops clamped the lid on at 1 a. m. New Year's Eve.

Bob Collier here to advance 'Midsummer Night's Dream.'

Lyric and Circle employees booked to meet in basketball game.

Charley Olson entrained for New York to catch some stage shows.

Bonna Cramer to give all-Chopin piano recital at English Jan. 12.

'Vanities' in town five days early to cut down production to unit size.

Walter Whitworth, News critic, doubling at piano as accompanist for George Newton.

Louise Essex, local 'cellolist, due for appearance here Jan. 14 with Indianapolis Symphony ork.

Orchestra room at Lyric buzzing like a sawmill between shows as boys shave with electric razors.

New Haven

By Harold M.

Gene Brassil adding plenty poundage.

George Reising on an apple-a-day diet.

Police drive put clamps on gaming spots.

Harold Eskind a regular visitor to town.

Thirty Acres nite club burned to ground.

Jimmie Mahon has a new daughter.

Louis Sagal death a blow to host of locals.

Fire nicked Valencia nite spot for a $1,000 loss.

Ben Cohen now chatters on radio as Bob Kelly.

Samuel J. Allison elected prez musicians' local.

Scenario prize ($25) at the College won by Al Williams.

Local cinema theaters lining up benefit at Arena Feb. 18.

Billy Elder's grandpap has charge of all guides at Gettysburg.

Montano Bros., props of raided Paradise Club, appeal jail sentence.

Marchesa Gerini (Lillian Poll) en route to Italy following family visit.

Unexpected freedom for 12 cast members almost ruined local jail play.

The Hague

W. Etty-Leal

Guila , American violinist, here.

Fritz Hirsch producing "Lilac Time" at Club.

'Account on Youth' by Samson Raphaelson at the Central.

Chaja Goldstein ended tour in Holland; off to Switzerland and Austria.

Piano-tuners of Holland holding a meeting at the Hague; object is to stop 'unfair competition.'

Gerard Rutten, Dutch producer who met with success on film dealing with reclaiming of Zuydersea, signed to direct to film in Vienna.

General Tobis get-together at Amsterdam; managers of all Tobis concerns in Holland, England, Germany, Austria, Spain, France and Switzerland attended.

Organ grinders of Amsterdam trying to arrange a protest meeting in one of Amsterdam's busy thoroughfares, bringing along their organs and grinding during the meeting.

Pittsburgh

By Hal Cohen

Tony Conforti ill for couple of weeks.

Art Levys honeymooning on a cruise to West Indies.

Bob Newkirks celebrated their 10th wedding anniversary.

Norman Markwell in town beating the drums for 'Tobacco Road.'

Paul Borchert and Matt Kiwett forming a Dutch colony here.

Joe Falvo off for New York to join Ralph Stone's ork as sax player.

Mlle. Eleana, Russian warbler, sticks indefinitely at Towne Club.

Amen Corner tossed reception in club rooms for George M. Cohan.

Helen Donnelly out of hospital after getting her nerves repaired.

Ira Cohns and newlywed Art Levys home from holiday cruises.

'Vanities' duo at Nixon this week, cancelled out and no reason given.

Sally Starr home for funeral of grandmother, who died in Baltimore.

Theatre Guild plotting a Nixon tryout for Ina Claire's 'End of Summer.'

Bob Greens back from a Broadway expedition, seeing 16 shows in nine days.

Lou Passorello converting his New Penn nitery into a bonafide hotel.

Mannie Cohen has changed the name of Javo's Jungle back to Derby Dad's.

Playhouse schedules 'Constant Wife' for next production opening Jan. 22.

Mrs. John Harris back after visit of several weeks with parents in Hollywood.

Sam Stern planed back from New York after weeks' convalescence with his family.

Barnes and Stegar to New York for a short rest and then to French Casino in Miami.

Bill Mowell, Pitt publications' director conducting column in Miami Herald for winter.

Colleen Arden and Neil D'Anders managed to keep their marriage a secret for months.

Bernie Armstrong has inaugurated series of college amateur nights at Gold Room.

Carnegie Tech drama school has added Harry Segal's 'Lost Horizons' to its '36 schedule.

Ken Hoel quit publicity job at Roosevelt hotel to manage Capitol theatre in Johnstown, Pa.

Rollo Lloyd on from Coast to see ailing dad, who's head of Duquesne University's drama department.

New Variety theatre managerial setup keeps Danny Nichols in b. o., but Dick St. Martin is out after 15 years.

George A. Birse, one time company manager for 'Chauve Souris,' named general manager of Pittsburgh Playhouse.

Quebec

Palace, Capitol and Princess cut prices.

Phil Bayon mailing at Kraussmann's.

Eddie Sanborn and orch at the Chateau.

Elmer Ferguson honored by boyhood friends.

Buddy and Eleanor Coll at the Lido, Ottawa.

Competitive music festival to be an annual affair in Montreal.

Howard Knevels from the Regent to manager of the Capitol, Ottawa.

Twelve girl line from Loew's to New York, but returning next week.

Phil Norton now assistant manager and publicity man of the Imperial.

Charlie Dornberger and orch all fitted with ski suits for the current season.

Mrs. Mickey Leeman, wife of Warner's local exchange manager, threw a surprise dinner.

Ken Finlay back with Gene Curtis as publicity man for Mansfield Theatre Company, Ltd.

Ray Taubman, manager of the Capitol, Ottawa, to Winnipeg as Canadian FP district manager.

Harry S. Dahn, manager of the Capitol, resigns Friday (10) and is succeeded by Harry Bishop from Winnipeg.

Detroit

By Pete Wemhoff

Town buzzing with activity everywhere.

Skouras Bros. diekering for Fox theatre.

Lee Elman now publishing 'This Week in Detroit.'

Liquor prices dropping as result of Canadian pact.

Legit houses resolve ive natives more stuff.

Mary McCormic restin St. Joseph (Mich.) hotel.

Biz must be good. The ups continuing unabated.

Gene Buck's mother recovering here from attack of pneumonia.

More trouble in offing in probe of minor entertainers appearing in beer gardens, etc.

Roy Kalter to Decatur, Ind., to assist his father in management of two theatres there.

Oakman Blvd. theatre, Lansing, sued by State for corporation privilege tax evasion.

Town making a big bid for foreign tourist trade, with publication of booklet in French, Spanish and English.

Police clamping down on revival of 'muscling' tactics used by gangs in prohibition era to force beer gardens to use certain brands of beer.

Long regarded 'nick' town, Detroit is rising in a cultural way. Nite life still pretty dull, but concerts, legit, and opera getting much better play recently.

Use of radio blockade system credited by State Police with complete abolition of bank robberies during past year. Two more transmitters to be installed in state.

Philadelphia

Leonard Blumberg back from Florida vacation.

Wallace Munroe in town ahead of William Gillette.

Max Gordon covering rehearsals of 'Ethan Frome.'

Ben Washer, former Record critic, in town as p. a. for 'I Want a Policeman.'

Erlanger reported going back to pix after failing to make grade with legit.

Local legit b. o. boys put money in 'My Maryland' revival and regretful.

Richard Powell, assistant Ledger reviewer and interviewer, champ squash player.

Larry Mackey, manager of Arcadia theatre, recovered from bad leg which lamed him for several weeks.

Plenty of Philly's taverns and taprooms closed at midnight New Year's because of failure to resume license.

George Ashby, old Philadelphian, here personally representing Evelyn Herbert and Robert Halliday. He used to manage Aldine.

Variety Club here making elaborate plans for first banquet, Jan. 12, at the Bellevue. George Jessel, Jimmy Foxx and Ken Murray expected to appear.

Des Moines

By R. W. Moorhead

Night clubs and theatres did capacity business New Year's Eve.

Olson and Johnson will bring their unit into the Orpheum Jan. 31.

A building permit given the Lincoln Theatre Corp. for a $15,000 house in Southwest Des Moines.

Emil R. Franke, new manager of the Orpheum, has joined the Ad Club, but radio members still outnumber theatre men five to one.

Stan Mennen has commented on the ins and outs of Hollywood in a 15-min. interview on KSO. Stan, home from UCLA for the holidays, m.c.'d Younkers College dances.

Abe Frankie, theatre owner, has given up idea of bringing burlesque to the President theatre. Except for a one-week showing, town hasn't had a burly show in five years.

Janet Hough, Drake U. beauty contest winner who has been trying to break into pictures, did so while at home for the holidays. She sat down on a glass-framed picture and the doctor had to remove the splinters and sew up a gash in her lip.

This month to have more attractions at the Shrine Auditorium than have been used for an entire season in other years, with the Monte Carlo Ballet Russe opening Jan. 1; Walter Huston in 'Dodsworth' Jan. 6; "Three Men on a Horse,' Jan. 14; 'Blossom Time,' Jan. 20, and 'The Old Maid,' Jan. 24.

Chicago

James Wingfield came back to the Loop for holiday greetings.

Libby Holman picking up socially where she left off when last here in '31.

Phil Maxwell of Tribune starting work on next August's Chicagoland Music Festival.

Mary Garden leaving town with ending of second term of her school of 'operatic acting.'

Judith Anderson guessing that she and Walter Huston would be able to do something as co-stars in 'Macbeth.'

Tavern lub embers making ready for their annual topical frolic and trying their gags on actor-guests.

Three unproduced plays by late George Barr McCutcheon, author of 'Brewster's Millions,' being submitted to film agents.

Jimmie Rascoe, nearing 90 and a singing actor in the 60s and 70s, refusing a collector's $250 for his complete set of Grand Opera House programs from opening until current show.

Minneapolis

By Les Rees

Current Gayety (stock burlesque) show labeled 'Everything Goes.'

Earl Lorentz, Fox salesman, a deserter from bachelors' ranks.

Mayor T. E. Lattimer revoked Mint night club's license for three liquor law violations.

Loss in Minnesota theatre box-office robbery was $387, instead of $100 as first reported.

W. A. Steffes threw three-day party for Variety club board of governors at his lake estate.

Beer and liquor taxes collected by Minnesota in 1935 totaled $3,412,960, a gain of $597,032 over 1934.

Robert D. Beery, Long Prairie, Minn., appointed state banking commissioner, a cousin of Wallace Beery.

Maud Lambert, widow of Ernest Bali, here with 'Tobacco Road,' formerly a Minneapolis choir singer.

Casper Choinard, UA office manager, daddy of bouncing eight-pound baby girl—his second child. Other is boy.

Dick Horgan, vet theatre man, named general manager of Minneapolis and St. Paul Metropolitans.

W. A. Steffes threw party for Bennie Berger, independent theatre chain operator, back from three months' honeymoon trip.

Laurel Lano, of Cozy theatre, Long Prairie, Minn., elected mayor of his town, giving show biz two chief executives in territory, the other being C. L. Nicholas, Fairmont, Minn.

Federal Judge . W. Molyneaux, of Minneapolis, appointed special judge to hear government injunction suit this month against Warners, Paramount and RKO for refusal to sell to three Fanchon & Marco St. Louis theatres.

Metropolitan January bookings include, in addition to 'Tobacco Road,' which ended fortnight run Sunday, 'Blossom Time,' 'The Old Maid' and 'Three Men on Horse,' most attractions house has had in any one month in years.

Honolulu

By Mabel Thomas

Marjory Booth, dancer, back.

Mrs. Bill Henry home to L. A.

J. J. Shubert a one day visitor.

Mr. & Mrs. Bill Quinn returned to L. A.

John Hallidays here for two months.

Morgan Farley enjoying an Island vacation.

Ben Bush of United Artists down for a look-see.

Consolidated Amusement Co. withdrew their option on station KGMB.

Bart Woodyard and band, with the Sensational Stantons, at the Young.

Frank Borzages listed as first passengers on the Clipper ship for Hawaii.

Rudolph Friml here seeking a Chinese songbird for his new opera. Has been in China for the past two years.

Adolph and Mrs. Ramish with Louis Rosen and Mr. and Mrs. Bill Citron arrived for the opening of the King Theatre.

Warsaw

Boleslaw Damiecki dared to tell local producer that he (producer) does not know his business. No more engagements.

Hofmokl-Ostrowski, lawyer, won case in the highest court against producer and scenario writer for using name of his play.

Some new Polish pictures are ready. Though they are better than they used to be, still too much acting and unnecessary facial expression.

American pictures are supreme here. In the first part of the year there were 182 of them, against 66 of other nations, including five native ones.

Paderewski does not want to be rewarded for his artistic and patriotic activities, and asked the committee not to proceed with his anniversary celebration.

Mexico City

By D. L. Grahame

Guido Caiignani, popular here.

Spanish operetta and revue company at Teatro Arbeu.

Government hastening repairs on Palace of Fine Arts (National Theatre).

Chang, Chinese illusionist, back from a road tour and playing at Teatro Hollzamas.

Teatro Lirico, old burlesque-revue house where Lupe Velez made her start, to be repaired and renovated.

Fernando de Fuentes to Spain to direct a pic for C. E. F. after he finishes mugging 'Vamonos Con Pancho Villa' ('Let's Go With Pancho Villa') for Clasa here.

OBITUARIES

ANNIE MYERS

Annie Myers, 78, one of the last survivors of that little group who in the last 20 years of the past century made opera comique a thing to be remembered, died in New York last week.

Her stage career started in Baltimore and she then joined the McCaull company, which listed among its stars such names as DeWolf Hopper, Laura Joyce and Digby Bell. Mathilde Cotrelly, Helen Bertram, Josephin Knapp, Jefferson DeAngelis, Chauncey Olcott.

A vivacious brunette of small stature, she was often selected to work opposite Hopper, who was still remote from stardom, and their joint success was quite probably his reason for selecting Della Fox, Jessie Mackaye, Edna Wallace and similar di inutive soubrets to work opposite him.

She went to England with Lillian Russell and scored a success only second to that of the star, but most of her fame centers around the McCaull company and later Harry Askin, who produced 'The Tar and Tartar,' which gave her one of her favorite roles. It is believed that of the old group only Jack Raphael survives. Charles W. Meyrs (who purposely spelled his name differently), was also a member of the McCaull forces. In private life she was Mrs. Charles Pickler.

She is survived by one brother, R. Fuller Jarboe, a musical director; three nephews, Fuller E. and Harry O. Jarbeau and Marry Myers, and a niece, Mrs. Edith Murphy.

HARRY B. SMITH

Harry B. Smith, 75, who wrote the librettos for 'Robin Hood,' 'The Wizard of the Nile,' and other celebrated musical comedies and operettas, died suddenly of a heart attack Jan. 1 at Atlantic City where he was spending a brief holiday visit. Mrs. Smith and her brother, Wilmer Bentley, were at his bedside when he passed away at 6:30 in the morning.

Smith was one of the most prolific librettists of his day, providing the book or the lyrics for about 300 stage productions, including 14 of Victor Herbert's light operas.

One of the most enduring songs for which he wrote the words were 'Oh, Promise Me,' first sung in Reginald De Koven's 'Robin Hood' in 1890. Another widely sung lyric of his was 'The Sheik of Araby.'

Smith, a native of Buffalo, N. Y., started writing as a columnist on the Chicago Daily News. It was there that he met De Koven who was working for a dry goods firm and they collaborated on more than a dozen operettas which brought them both fame.

His first wife was the former Lena Reed of Chicago, now residing in Pittsfield, Mass. He married Irene Bentley, of Baltimore, a musical comedy actress, several years ago.

Irene Bentley, a niece, is a picture actress in Hollywood. Spencer Bentley, a nephew, is an announcer on WNEW.

WILLIAM B. TAYLOR

William B. (Billie) Taylor, 58, was stricken at his desk in the Emergency Relief Bureau, Dec. 30 by cerebral hemorrhage. He died in the ambulance on his way to the hospital.

He joined the John Robinson show in his early teens and became the calliope player. He changed over to the stage and made his initial Broadway appearance in 'The Jersey Lily' in 1902, after road employment with Ward and Vokes and Weber and Fields. He was married to Stella Mayhew in 1904 and divorced in 1922. They appeared together in vaudeville and later he went into the Keith Booking office, later joining John C. King in an agency. He appeared in three of the annual revivals by The Players, the last being in 'Uncle Tom's Cabin.'

LOUIS M. SAGAL

Louis M. Sagal, 62, for many years business associated of S. Z. Poli, died in New Haven Dec. 30 of bronchial pneumonia.

His original fortune was made in the trading stamp business when that was in its infancy, but he lost considerable in the panic and contributed $350,000 of the remainder to a closed bank which he had organized. The depositors receiving full face value of their account. Later, he retrieved much of the losses.

When the Poli theatres were sold he went with the new owners as general manager. He was active in 22 Jewish societies, to all of which he made substantial contributions.

HERMAN ZOHBEL

Herman Zohbel, 46, treasurer of Radio Pictures, died suddenly at the Queen of Angels, Los Angeles, Jan. 4, following an emergency appendectomy. Stricken at Palm Springs, peritonitis developed before he reached hospital.

Zohbel came from the United States Leather Co. to RKO with Hiram Brown, later became treasurer of RKO-Orpheum Theatres. In 1934 he moved to the Coast as treasurer of the picture company.

He is survived by his wife, Mrs. Adele Zohbel, and a brother, Theodore, manager of the RKO 81st Street theatre, New York.

Burial in New York.

BROMLEY CHALLENOR

Bromley Challenor, 51, light comery actor, died suddenly of heart failure, while rehearsing 'When Knights Were Bold' at the Fortune theatre, London, Dec. 17.

Associated with this annual Christmas play, the rights of which he bought 20 years ago, deceased had appeared in the role 6,000 times. Originally played during the year and on tour, it had of late just appeared in the West End at this season.

He leaves a widow and son who were appearing in the play.

MME. EMILY SPADA

Mrs. Phillip Newbury, 64, known to music lovers as Mme. Spada, died at her home in Brooklyn Dec. 31. She suffered a stroke Christmas day, but the direct cause of her death was pneumonia.

The Newburys met and were married in Paris and made joint concert tours in England and America. They also toured Australasia and are credited with having raised $175,000 for the soldiers during the World War.

ARTHUR KALES

Arthur F. Kales, 54, manager of radio stations KFI and KECA in Los Angeles since their establishment, died there Jan. 2. Survived by widow and two sons.

He was one of the oldest radio managers in point of service, starting with KFI 13 years ago when it was a 50-watter. He also received recognition for his work in photography, being one of the few Americans elected to the Royal Photographic Society of England.

MRS. JOHN HUNT

Mrs. John Hunt, 81, widow of the late John Hunt, and since his death several years ago manager and owner of the Hunt Circus, died in Baltimore Jan. 3. Mrs. Hunt until 10 years ago actively traveled with the circus as treasurer and grounds manager.

Survived by two sons and a daughter, all of whom are with the show. The Hunt Circus has gone out every spring for five generations, with a Hunt heading it.

EARL BURTNETT

Earl Burtnett, 37, orchestra leader, died in Chicago, Jan. 2, of a ruptured appendix.

He made his initial mark at the Biltmore hotel, Los Angeles, but recently had been playing in and around Chicago. He had done several pictures and was a composer of a number of pieces including 'Down Honolulu Way,' 'Sleep' and 'Leave Me With a Smile.'

GEORGE A. LEIGHTON

George A. Leighton, 49, music and drama editor of the Enquirer, Cincinnati, for the past four years, died Dec. 24 at Christ ospital, that city, where he underwent an operation a few days earlier.

Survived by his widow, son, Richard M., a graduate of the University of Cincinnati, two sisters and three brothers.

HARRY W. GILLESPIE

Harry W. Gillespie, 66, manager of the Opera House, Calais, Me., died suddenly from a heart attack at Calais recently. He was on the Opera House staff for 40 years. He was apparently in his normal health a few hours before being stricken.

Surviving are the widow, one son and one grandson.

MRS. LEE GRAY

Mrs. Lee Gray, 26, wife of Billy Gray, nite club m. c., was found dead in Chicago on Jan. 2 of carbon monoxide gas in a garage. She was found seated in her automobile, the motor running and the garage doors locked from the inside.

Gray is at present working in a cafe in Hollywood.

ATTIE SPENCER

Attie Spencer, 55, wife of late Edgar Selden and herself a vaudeville performer, died Jan. 2 at the French hospital in New York.

Before her marriage to Mr. Selden deceased played in vaudeville for many years in England and this country.

EMANUEL LEWIS

Emanuel Lewis, 59, who with the late James Brady founded the Old Newsboys' Goodfellow fund, died Dec. 30 in Detroit. Services held Jan. 5 in Detroit, with Rabbi Harold Rosenthal officiating.

Surviving are the widow, Edna, four sisters and three brothers.

CHARLES A. STONEHAM

Charles A. Stoneham, 59, president of the New York National League ball team, died in Hot Springs, Ark., of nephritis.

He had handled the Giants for 18 years, having purchased the majority stock from the heirs of the late John T. Brush.

WADE H. ARLEDGE

Wade Hampton Arledge, owner and operator of the Kent Island opera house, Chester, Md., died Dec. 29 at Rock Hill, S. C., where he was visiting his daughter, Mrs. Carl Hovis.

He was a native of Rock Hill and was well known in the south.

JONNE L. MacKENZIE

Miss Jonne Landseer MacKenzie, originator of the auditions in New York for the stadium concerts, died at her country home near Tryon, N. C., Dec. 30.

She was a native of Ireland but had lived for many years in America.

HAL HOYT

Hal Hoyt, 54, died in Springfield, O., Dec. 31, as result of an accident in Batavia, N. Y., in 1934.

He was a well known middle west showman, credited with being the creator of the unit show.

EDDIE ALLEN

Eddie Allen, 41, died Dec. 4 en route to Honolulu to fill vaude dates. He was teamed with Mrs. Bert Hanlon, professionally Doris Cantield.

MATT GAY

Matt Gay, 58, high diver at fairs and carnivals, dived from the 11th floor of a Los Angeles building Dec. 6, killing himself.

His widow survives.

JOE SPIEGELBERG

Joe Spiegelberg, former Atlanta theatrical booking agent, died Dec. 24 following an automobile accident.

Grandmother of Sally Starr, stage and screen actress, in Baltimore. Burial from family home in Pittsburgh.

Father of Harriet Hoctor died at his home in Hoosick Falls, N. Y., Jan. 5, after an illness of two years.

ichael Fox, 82, father of William Fox, died in Hot Springs, Ark., Jan. 2.

Mother of Hugh Huber, chief auditor at Roach studio, died Dec. 30 in Versailles, O.

Father of Mefford R. Runyon, CBS treasurer, died Dec. 29 in Plainfield, N. J.

Son, 4, of Bill Royle, radio actor, died Dec. 28 in Los Angeles.

SOUR MOUNTAIN

(Continued from page 60)

affair he had with a 13-year-old negro girl, Robert Emmett Keane gives a good characterization, though a bit too virile. Hugh Ripple is a little too Boy-Scoutish as Grant. Sheila Manors is good as the girl but in the rewrite love interest should be lengthened. As is, she has but one scene. Marc Lawrence is excellent as Chicago Joe. Joseph Girard does a nice characterization as the doctor, another part which should be built up to contrast with the warden. Joe Cunningham as the preacher is okay. Others are bits.

Play is filled with profanity of the type that will embarrass audiences. After establishing the warden's character, it can be eliminated, which means shortly after the start of the first act. Understood that Frank Craven is interested in the rewrite. He should know what to do with the play.

Direction by Joseph Sawyer is excellent throughout. Charley Fox has given the show good production. all.

Hirst Acquires Jaffe's Variety, Pitt. Burly Spot

Pittsburgh, Jan. 7.

George Jaffe, for last 15 years burlesque operator here, yielded control of the Variety last week to Izzy Hirst and Independent wheel. As result, stock attractions were abandoned for traveling shows, starting with 'Garden of Girls,' featuring Nora Ford and Steve Mills.

Deal has been on the fire for several weeks, with Jaffe figuring to close when Hirst stepped in. One time a terrific money-maker, Variety has met with severe reverses last few years and reported that Jaffe has been taking it plenty on chin.

Hirst took over the lease and Jaffe's previous union commitments.

Burly Chorine Suicide

Buffalo, Jan.

Helen Lowers, 18, chorister with the stock burlesque company at the Palace theatre here, was found dead in an alley after a plunge from the third floor of the Theatre hotel.

Girl, who came here from Ohio, had been with the company since last summer.

Fanners Pinched

San Francisco, Jan. 7.

Caught with their fans down, two of San Francisco's strippers were jugged. Grace Carlos and Jean Dupree were blanketed by the raiders following latters' inspection of the show at the Liberty theatre in the north beach sector.

Cops claimed they were nude when apprehended.

Independent Burlesque

Week of Jan. 12

'Big Revue'—Troc, Philadelphia.
'China Dolls'—Variety, Pittsburgh.
'Dainty Dolls'—Republic, N. Y. C.
'Dimpled Darlings'—Gayety, Baltimore.
'Garden of Girls'—Gayety, Washington.
'Ginger Snaps'—Lyric, Allentown, Pa. (13-14); New Family, Mahanoy City (15); Majestic, Williamsport (16); Orpheum, Reading (17-18).
'Modes & Models'—Empire, Newark.
'Merry Maidens'—Hudson, Union City.
'Novelties of 1936'—Werba's, Brooklyn.
'Youth Frolics'—Howard, Boston.

High Salaries

(Continued from page 1)

probable that numerous individuals received substantially larger incomes from several sources than were shown in the Treasury compilation. Will Rogers, for instance, was listed as receiving $23,695 from the Hollywood Improvement Co., but no data was given about his Fox earnings.

Two writers were in the list, John L. Balderston, who received $23,974; and Charles Brackett, who collected $27,000.

William S. Paley, president of Columbia Broadcasting System, is credited with an income of $147,295, while Merlin H. Aylesworth, former president of the National Broadcasting Co., is down for $45,000.

MOSS APPEALING ON MINSKY CASE

Decision of the Appellate Divic of New York Supreme Court granting Minsky's Republic on West 42d street a temporary injunction to restrain Commissioner Paul Moss from depriving the theatre of its license, was carried by Moss this week to the Court of Appeals in Albany. Final decision on the censorship powers of the License Department is important to every phase of theatricals in the city.

Three of the five Supreme Court justices, in the opinion written by Justice Irwin Untermyer, stated that Moss has no right to revoke a license unless a producer has first been convicted in a cri inal action of putting on an indecent show. Two dissenting justices contended that an amendment to the city ordinances gave the commissioner the right to revoke licenses.

Justice Untermyer, however, opined that the amendment cited was not intended to give the License Commissioner such powers. A Court of Appeals decision of 1922, Untermyer added, held that no such right of censorship was vested in the commissioner.

Moss, at the hearing, claimed that when the license was issued to the theatre the operators agreed to conform to certain regulations of the License Department. This agreement, he claimed, was violated and he took steps to revoke the license. The Holly Holding Corp. obtained a temporary stay till the matter could be brought before the Supreme Court.

Since appointed Commissioner by Mayor LaGuardia, Moss has frequently exercised censorship powers. One such instance was his banning a unit composed of female impersonators from playing in Greater New York after he had seen it at the Circle theatre. He frequents legit openings and especially studies the dialog.

'Nother Burly Try At K. C. Empress

Kansas City, Jan. 7.

George J. Katz and Mortimer L. Hanover have taken a lease on the Empress theatre and will give the town another chance at burlesque. 'Broadway Scandals' is the opening show, with Marne Latham, Roxanne Levinsky, Helen Deverc, Eleanor Johnson, Louise Barlow, Harry Levine, Harry (Pep) Pierce, Bozo Williams, Russell Stanford and Phoi Hart.

Two shows daily will be the policy. House has been dark for several years.

CALENDAR OF CURRENT RELEASES

(Continued from page 30)

Una Semana de Felicidad (Sp). Romantic comedy. mins. Rel. June 15.

Unbekkante, Der. (Ger.) (Germania). lc farce. 60 mins Rel. June 1

Une Etoile Disparait (Fr) (Par). Murder of a film star, Suzy Vernon, Cor. Jean Marat Remy. Dir. Robert Villers. 60 mins. Rel. Feb. 1. Rev. Feb. 20.

Unschuld vom Lande, Die (German) (Casino). Comedy of fight for stage career. Dir Carl Boese. 80 mins. Rel. May, 1.

Vasember (Hung). Comedy romance. Dir. Il Marton Dec. 1.

Vier Musketiere, Die (Ger) (Casino). 60 mins. Rel. Nov. 1.

Vuelo de la Muerte, El (Sp.). Mexican aviation drama. Calles, 70 mins. Rel. April 15.

Was Bin Ich Ohne Dich? (Ger) (General). Tchekowa. Dir. Arthur Babenatt. 85

Wenn Am Sonntagabend (Ger) (Casino). Rural comedy drama. Harry Liedtke. Dir. Charles Klein. 90 mins. Rel. Dec. 1.

Winternachtstraum (Ger) (Casino). Romantic comedy. Magda Schneider. Dir. Geza von Bolvary. 60 mins. Rel. Dec. 15.

Young Forest (Pol). Native hurrah. Dir. Josef Letjes. 1. Rev. Dec. 4.

Youth of Maxim (Amkino) (Russ.). Historical drama. Gregory Kozintsov, Leonid Trauberg. 80 mins. Rel. April 15.

Zigeunerblut (Ger.). Romantic comedy with music and Alpine background. Dir. Chas. Klein. 70 mins. Rel. April 1.

Zslvany Becsuelet (Hung.). Crook comedy. Ernest Gilffra. 60 mins. Rel. Oct. 15. Dir.

Zycie J. Pilsudskiego (Pol.) (Metropolis). History of the life of Marshal Pilsudski. Dir. Richard Ordynski. 60 mins. Rel June 1.

Key to Address

Harold Auten, 1540 Broadway.
Amkino, 723 Seventh Ave.
Bavaria Film, 489 Fifth Ave.
Casino, 240 E. 86th St.
Danubia, 729 Seventh Ave.
European, 154 W. 55th St.
France Film, 66 Fifth Ave.
Garrison Films, 729 Seventh Ave.
General Foreign Sales, 729 7th Ave.
Germania, 32-33 19th St., Astoria.
J. H. Hoffberg, 729 Seventh Ave.
Inter-Continent, 56 E. 42nd St.
Kinematrade, 723 Seventh Ave.
Jean Lenauer, 200 W. 57th St.
Martin Nosseck, 326 Audubon Av
Metropolis, 260 Fifth Ave.
Scandinavian Films, 220 W. 42
John Tannehoux, 126 West 46th
Ufa, 729 Seventh Ave.

INDOOR CIRCUSES' BIG BIZ

SAWDUST SHOWS IN STADIA ZOOM

Auditorium Circuses Now Have 4-Month Winter Route—$25,000 Average Cost of Shows as Bought by Shrine, Legion, Policemen-Firemen's Organizations—Surefire Sales Plus Program Ad Profits

STILL GROWING

Indoor circuses have built in the past few years into a million dollar industry with enough playing time to keep the bulk of the circus acts working right through the heart of the winter, up to the time they go into rehearsal for their regular summer outdoor season.

Backed by huge moneyed organizations which have enough wires out to certify sell-outs and disposal of ducats, the performers and agents are finding a source of large revenue from the indoor dates. And for the performers it's milk and honey with its full week and two-week stands, it's train transportation and hotel accommodations, besides working well-lighted, well-equipped auditoriums instead of windblown tents.

Shrine Temples (of which there about 150) lead the nation in the amount and number of these indoor circuses with some of the big ones, such as Detroit and Cleveland, running through two capacity weeks each and paying spot cash for a show that costs $25,000 and more. Route as now tentatively laid out for the Shrine and Grotto indoor shows, as booked through Stinson-Davenport in Detroit runs from January into April on long stands.

4-Mo. Route

Circus opens the last week in January in Grand Rapids and then into the Coliseum at the Fair Grounds in Detroit for two weeks with the show augmented to cost around $23,000 for the first two weeks in February. Last two weeks in February show jumps to Cleveland at the Municipal Auditorium for the Grotto. Into Canton for the first week in March, then cross country to Omaha and Denver, according to present bookings.

Policemen's Benefit Fund backs the two-week indoor circus at St. Louis, going the third and fourth weeks in April. This circus, booked through the Sidney Belmont office, will range up to $35,000 in cost. Other indoor circuses, backed by the Shrine, American Legion, Fire and Police Departments, and other organizations are planned for Baltimore at the Fifth Regiment Armory where Fred Bradna has been giving the circus for the Shrine, Boston, Buffalo, Pittsburgh, Minneapolis-St. Paul where Denny Curtis is arranging the show for the Shrine, Dallas, New Orleans and Kansas City. Bob Morton is handling a good many of these indoors circuses through the cast and in Texas on a strict promotion basis, giving the sponsoring organization a percentage of the take, approximately 25%. Most of the organizations are unwilling to go into the percentage deals, figuring that they can make a success of the shows themselves and, therefore, can afford to buy the circus outright.

Ringling Rental

Indoor festivals are paying plenty of coin to the Ringling offices for the use of the circus organization's supply of horses, animals and costumes.

With these membership organizations behind the circuses they have turned out to be terrific box-office wallops with capacity audiences a cinch for each of the twice-daily performances, which are scaled from 50c to $1.65, price for reserved seats.

These organizations can pay the cost of the show out of the coin garnered only from the sale of programs and program advertising space with some of the programs in such towns as St. Louis, Detroit and Cleveland reaping returns running from $20,000 to $35,000.

ESCALANTES FORMING OWN CIRCUS TRICK

Baldwin Park, Cal., Jan. 7.

Escalante Family, with Al G. Barnes circus for last five years, is forming its own tent outfit.

Before going with the Barnes trick, Escalante's operated their own gilly show through Mexico. Each year they return to that country for a winter routine.

Pa. Fair Men Meet

Reading, Jan.

Pennsylvania State Association of County Fairs will hold its annual meeting in this city Jan. 29 in the Hotel Abraham Lincoln. The Central Fair Circuit will meet the same day to adopt its horse racing schedule for 1936.

John S. Iles, president of the Reading Fair; W. Arthur Morris, director of the Reading Agricultural Society, and Charles W. Sweyer, local secretary, who is also secretary-treasurer of the state group, are making the arrangements here for the meeting. E. H. Scholl, Allentown, is chairman of the general state committee.

Cut to Fit

Berlin, Dec. 30.

Seventy horses, 24 lions, 18 elephants, 16 tigers, 14 camels and many other trained animals arrived from South America from the Sarrasani circus which opened in Dresden at Sarrasani's own building, Dec. 25 for a lengthy season.

Show was considered too big for South America and has been cut down to enable Sarrasani to play smaller towns in Argentina and Brazil.

Fair Figures

St. Paul, Jan.

Minnesota's State Fair plant, including more than 260 acres of land, 152 buildings and $86,641.47 in personal property, is valued at $2,408,281, according to statement released to the governor's office by Raymond A. Lee, secretary.

Attendance last year was 526,946, best in 15 years and third largest in the fair's 76-year history. According to International Assn. of Fairs and Expositions, this figure was exceeded only by the Canadian National Exhibition, but latter ran 16 days as compared to Minnesota Fair's eight.

Minnesota 1935 Fair receipts were $314,222.18; net profits, $45,508.02.

Sues for Daughter's Death

Ironton, O., Jan. 7.

David L. Latlip of Charlestown, W. Va., of the Latlip Shows and father of the late Rita Latlip, who was killed Nov. 8 when the automobile in which Miss Latlip and her sister were riding was sideswiped by a truck, has filed a $40,000 damage suit in Lawrence County Court of Common Pleas.

Earl N. Reinhardt, said to be the owner of the tr named defendant.

His driver is under in ictment for manslaughter and driving while intoxicated.

Kraft Settles Tune Tiff

Los Angeles, Jan. 7.

American Society of Composers, Authors and Publishers suit against Kraft's 20 Big Shows has been dismissed in Federal court through an agreement reached by attorneys for both sides.

Complaint charged violation of copyright by playing songs at the Orange Show in San Bernardino, Cal., without permission.

THIS MODERN CULTURE

Vet Flea Trainer Bemoans Coming of Soap and Brush

Berlin, Dec. 30.

Modern culture and that silly habit of overcleanliness are called responsible for the insufficient material required to put up a flea circus, according to Carl Schmidt, veteran trainer of fleas. Schmidt is supplying all flea circuses in Central Europe with those little animals.

It's quite impossible, insists Schmidt, to deliver the stuff wanted by his customers these days, because of lack of the necessary raw material. Training requires several months, and not all fleas are willing to learn. His present stock is all female.

Schmidt remembers those good old times 40 and 50 years ago when there was an abundance of material, but nowadays people are using too much soap, he wails, and this kills his biz.

Jafsie

(Continued from page 1)

finished with his spiel. But the children continued talking.

Speaking on crime, Condon is no amusement medium for children, even if they'd listen. The only reason for a Saturday afternoon show seemed a desire to grab those dimes, with the house jammed in its seats and its aisles by children. There were at least 10 children for every adult on the lower floor.

Jafsie probably didn't use his regular routine at the performance caught, partly because he couldn't get going over the noise and partly because the juve attendance called for a switch. He addressed them as members of his school classes, which many of them, he said, probably were. When he wanted silence he gave them his school sign, which is holding up three fingers and saying, 'The signal is THREE.' As far as this bunch was concerned, he might as well have taken a number from one to 10.

The talk as given did not dwell much upon the Lindbergh case. Jafsie spoke about his lengthy campaign against crime, dating back before the kidnapping. He advised the kids to organize against crime also. Then he said he'd answer questions. The few adults in attendance probably held down the number of queries, and the three or four that were asked were all cagily answered by Jafsie, who knows his verbal flag-waving. It looked suspiciously like a plant when a balcony voice in heavy German dialect, asked a pertinent question and Jafsie imitated the questioner (in dialect) before giving his answer.

The questions-and-answers look like the meat of the act and they're only possible with grown-ups in attendance. In spite of all the racket up here Jafsie didn't get rattled, and the little he showed was enough to indicate he has a professional sense of showmanship.

Hideaway engagements, such as this one may or may not be what Jafsie wants. The New Forum certainly didn't try to keep it a secret, for it advertised the booking in the dailies.

A gentleman who introduced Jafsie to the audience stated that Jafsie isn't receiving any money for his lectures, but he didn't say who the money goes to. That sounded inconsistent, particularly the fact that Jafsie has an agent and is being routed and played as any other stage attraction. And even if true, nobody will believe it, so it's something that shouldn't be mentioned one way or the other.

As a newspaper name Jafsie Condon is internationally known, and it's likely that he could convert that rep into box office. But there's the question of the public's moral reaction to Jafsie on a stage because of the Lindbergh case.

He's reported booked on percentage.

Franz Steininger, Viennese composer, under contract to British International, taking his rest in Hollywood as guest of Greta Netzler, Paramount contractee.

Hagenbeck-Wallace Show Shelved, Ringling to Split Outfit Between Barnum and Barnes Layouts

At a recent meeting of those interested in the American Circus Corporation at the offices in New York of the Ringlings who control the holding company, it was decided not to tour the Hagenbeck-Wallace show next season. From present indications there will be but two outfits under Ringling control on tour, the Ringling-Barnum and Bailey show and the Al G Barnes circus.

When John Ringling arranged the deal whereby he and associates took over five circuses in 1929 the basic idea was to eliminate competition. The American group was controlled by the Muggavan-Bowers group and included the H-B show, Sells-Floto, Barnes, Sparks and John Robinson. All were actively showing and in addition the titles also acquired were 'Buffalo Bill' which was hooked onto the Floto label, Gollmar Bros. and 'Yankee Robinson.' One by one the active shows were yanked, the deal being unlucky because coming at the start of the depression.

Competition a Factor

Competition also appears to be one factor that resulted in the plan to shelve the H-B outfit. Likely the Cole Brothers & Clyde Beatty circus is the answer. This combination was formed after Beatty left the Ringling show and last season a circus booking war between Beatty and the H-B was carried on. Beatty beat the larger show into many important stands. Out of 156 bookings 64 were opposition stands between the Cole-Beatty outfit and H-B with the new show coming out winner. Beatty had been the star of the H-B show for years, appearing at Madison Square Garden however with the Ringling outfit for the New York date. Ringling office stated the withdrawal of the H-B show has been contemplated for several years, denying that the Cole-Beatty outfit was the answer.

It was hoped by performers that the Cole-Beatty combo was the forerunner of more shows out under canvas but just the reverse appears true with the scrapping of the H-B show, long rated the top wild animal outfit. Much of the equipment, some animals and stock are slated to be shipped from the winter quarters at Peru, Ind., to Sarasota the Ringling quarters. Indications there will be three circuses touring in trains next season as against a dozen or more some years ago.

H-B Showed Red

While it was claimed that the Ringling show had its best season since 1926 when it closed at Miami during the fall there were current reports that the H-B show ended in the red. Understood that the Al. G. Barnes outfit will have added the Sells Floto title when it takes to the lot in the spring.

Jess Adkins and Zack Terrell who were execs of the American corporation head the Cole-Beatty tops. Terrell was let out with the Floto show stopped. Adkins left the H-B show last season to join with him in forming the Cole-Beatty outfit.

Showmen Elect

Kansas City, Jan. 7.

Sixteenth annual convention of the Heart of America Showmen's club was held here last week.

Delegates from twenty-five states were present in addition to many well known circus, carnival and park men.

The newly elected officers installed at the Tuesday night banquet were: John R. Castle, Shreveport, prez.; John Francis, East St. Louis, first v. p.; George Howk, Kansas City, second v. p.; David Stevens, third v. p.; Henry Alshuter, treasurer, and G. H. McGinnis, Kansas City, secretary.

Dives to Death

Hollywood, Jan. 7.

Matt Gay, 58, free lance high diver as carnival attraction, plunged from roof of the 11 story Rowan Building, Los Angeles, Dec. 6, hitt street below in suicide leap.

Said to be only diver to do 200 feet consistently. He recently returned from Orient where he appeared past five years at the Tokyo Exposition.

His widow survives. Pacific Coast Showmen conducting burial services.

DANCER FREED

Spartanburg, S. C., Jan. 7.

Howell C. Vandiver, 32, of Greenville, S. C., and four others were freed along with the not guilty verdict for Betty White, carnival dancer, booked at Norfolk, Va., on charge she shot to death Thomas Holloman, carnival operator and her common-law husband, Nov. 22.

Others were held only as material witnesses.

CLEAN CAROLINA

Spartanburg, S. C., Jan. 7.

A "cleaning up" of the South Carolina state fair midway has been announced by Paul V. Moore, secretary of the state fair association.

"There'll be positively no money wheels on our grounds in 1936," he said. 'It's going to be a real house cleaning.'

Wanted
SENSATIONAL
Entertaining Side Show Acts
Freaks - Curiosities
Spectacular Illusions
Strange Features
John Hix
First Edition
"STRANGE-AS-IT-SEEMS"
Side Show and Museum
A HIGH CLASS PRESENTATION
Six months steady engagement with a possibility of three years contract to features THAT CLICK
SEASON OPENS FEBRUARY 12, 1936
on the most pretentious midway ever framed
State full particulars - Lowest Salary - Send photograph in first letter
Address all to Geo. T. McCarthy, Strange As-It-Seems
California Pacific International Exposition
Balboa Park San Diego, California

$2,000,000 WORTH OF FUN BEAUTY!

Listen to Eddie warbling "Calobash Pipe", destined to be one of the year's greatest song hits from this riotous, rampant, roaring comedy!

Torchy Ethel Merman chants her smouldering song of love, "First You've Got Me High, Then You've Got Me Low". Then you'll thrill to the catchiest of dance tunes, "Shake It Off With Rhythm!"

Eddie swings into a dance routine with exotic Rita Rio—surrounded by a bevy of Gorgeous Goldwyn Girls! A sparkling, uproarious comedy that ends with the wildest and funniest chase ever filmed!

Adapted from Clarence Budington Kelland's Saturday Evening Post story "Dreamland"

SAMUEL GOLDWYN *presents*

EDDIE CANTOR

in

strike me pink

with ETHEL MERMAN • SALLY EILERS

PARKYAKARKUS and the GORGEOUS GOLDWYN GIRLS • Directed by NORMAN TAUROG

Music and Lyrics by HAROLD ARLEN and LEW BROWN • Dance ensembles by ROBERT ALTON

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Released thru UNITED ARTISTS

RADIO SCREEN STAGE

VARIETY

PRICE 15¢

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SHOWMAN'S $1,000,000 GIFT

'Round 'n' Round's' Earnings in Sheets And By-products Topping 'Bananas'

'The Music Goes Round and Round,' likened by many as another 'Yes We Have No Bananas,' is destined for greater commercial revenue that 'Bananas.' Besides its phenomenal sales of 330,000 copies to date, in about two weeks' time, the song has been setting records for a single day's business that has the entire music business gasping.

On Jan. 2 it sold 42,174; Jan. 3 (a Friday), Select Music (Santly-Joy) filled orders for 57,667, and the following Monday (6), since there is no shipping on Saturdays, the publishers filled orders for 102,176. This excludes a telephonic print order to Canada for 50,000 copies to be published in the Dominion for the Canadian trade, rather than shipping from New York.

Song's commercial by-products are staggering. Tommy Rockwell of Rockwell-O'Keefe which, with George Joy, Lester Santly and Bing Crosby, controls the Santly-Joy and Select music publishing enterprises, has deals on with round-and-round Dobbs hats, special cloths for femme apparel, bracelets, cigar stores, books and other merchandise.

In addition three film deals were pending at one and the same time

(Continued on page 53)

REHEARSE FILM LIKE PLAY, IN A THEATRE

Paris, Jan. 5.

Sacha Guitry and his troupe are following a new method of readying film 'New Testament,' based on last season's Guitry click of the same title. They're rehearsing the play at the Madeleine theatre just as if they were going to put it on as a legit. Only when they're ready they'll start shooting in a studio.

Play will be filmed almost exactly in its legit version, except for a few cuts. Guitry, who hated films for years but is now going into them in a big way, is thus carrying out his idea of making pictures as much like legit as possible.

Producer of 'New Testament' is Louis Aubert, local picture pioneer, who has been out of the business for a year.

MUGGING GRIDDERS

Hollywood, Jan. 14.

Football players are hogging test cameras at studios here.

Those getting mugged are Monk Moscrip and Glen Owen of Stanford and Buster Raborn, Southern Methodist center.

Jan Peerce for Opera

Jan Peerce, who is currently on the Chevrolet show with Dave Rubinoff over NBC, figures on marking his opera debut in Italy next summer.

He also sings with the Radio City Music Hall.

7 Times

The average vaude act now enjoys about the same period of life as the common housefly, and its offspring are as numerous.

For instance there's Mills, Kirk and Martin. Since having their day and going off to Buffalo, this threesome has served as the nucleus for the following acts: Mells, Kirk and Martin; Mells, Gold and Raye; Mells, Kirk and Howard; Martin and Carr; Mills and Martin; Gold and Bernie; Raye, Prince and Clark.

Talk about rabbits!

1ST HISTORICAL PIC (1894-1911) SHOWN

By ROBERT BARAL

Initial exhibition of the first group of historical films to be circulated by the Museum of Modern Art Film Library was screened last week at the Museum of Modern Art headquarters on West 53d street, N. Y. Six early films are included in the group, covering the period from 1894-1911.

Two pictures are standouts as milestones in the development of motion picture industry, being 'A Trip to the Moon' (1902) by Georges

(Continued on page 60)

REINHARDT'S PITLESS MUSICAL SCORE IDEA

Max Reinhardt is experimenting with sound recording as a possible replacement of the orchestra for his Broadway legit production 'The Eternal Road,' now in rehearsal.

Music is being partially recorded on film now, to be reproduced through loud speakers. If successful, entire score may be put on film that way, figuring to give a better general effect, according to Reinhardt's new notions, as well as save considerably on running expenses. Show is expected to open next month at the Manhattan opera house, N. Y.

BERLIN'S 'RAGTIME' FEED

Hollywood, Jan. 14

Coast songwriters are tossing a testimonial for Irving Berlin, Jan. 20, to commemorate the 25th anniversary of 'Alexander's Ragtime Band.'

J. H. COOPER'S TRUST FOR KIDS

Vet Exhib to Turn All Profits of His 30 Midwest Theatres Into a Charity Trust for Deserving, Poor Children—A Widower

SHOWMEN-TRUSTEES

Oklahoma City, Jan. 14.

J. H. Cooper of New York, theatre owner, announces that he will turn all profits of his 30 midwest theatres to a $1,000,000 organization to establish homes and to maintain and provide education for destitute deserving youngsters. One home will be in New York State, another in Nebraska and a third in Oklahoma.

Fifty percent of the income from the properties will be devoted immediately to the aims of the foundation and the remainder will be held in trust until a $1,000,000 reserve is reached. Then all income may be used for the purposes of the foundation. Cooper will retain

(Continued on page 59)

Ethiop Fronters Back For Personals, Spiels

With interest in Ethiopian affairs simmering down, and press and newsreels concentrating on other events, field staffs for the film companies, which were assigned to the war job, are headed back after several months on the other side. Laurence Stallings, chief of the 20th-Fox Movietone contingent, which numbered seven, the largest of any film company representation, is bringing back a series of private news-shots which he plans to piece together in 'documentaire' form for general issuance. He'll probably have some deal for personaling such a release if completed. Fox is leaving a single photographer over there to cover.

Others returning from similar chores include John Dored, Paramount; Ariel Varges, Hearst Metrotone, and Howard Winner, Universal. Josef Israels, II, who represented Pathe, returned last week. He's embarking on a lecture tour shortly, and will include first-hand films of the Italian drive as a major part of his platform dates.

Spats with Spurs

Doyle and Donnelly spent a weekend on an upstate New York dude ranch, where, they report, the 'Hollywood cowboys' sing:

'Take me back to my boots and side-saddle.'

'Jumbo' Road Tour Under Ringling Proposed, to Replace H-W Circus

When 'Jumbo' leaves the Hippodrome, N. Y., for the hinterland it may be presented in regular circus manner, possibly through a tie-up with the Ringling interests. Understood that contracts between Billy Rose and the circus people have been made several times recently, with that end in view.

If a deal is consummated, 'Jumbo' would replace the Hagenbeck-Wallace circus, which the Ringlings have withdrawn. Advantages of using the H-B equipment are being considered on both sides. Rose states that 'Jumbo' can be played under canvas intact, production including the revolving stages to be used as is.

Should 'Jumbo' really be circused out of town it would virtually be a two-ring show because of the production end which is additional to the ring in which the performance is enacted.

Under Ringling tie-up more animals would be used. Believed that 'Jumbo' could tour at least two seasons that way.

You Can't Win

Anything that is said on the radio, no matter how innocent or innocuous it may seem, is certain to offend somebody. This is Eddie Cantor's theory:

'For example,' says Cantor, 'if I say over the air, 'Gee, I like apple pie,' this might seem a safe statement. But out in California, some prune merchant may say, 'What a bum that Cantor is, I'm trying to make a living selling prunes an' he goes around praising apple pie.'

PIX FEARS AAA REPEAL MAY DENT B.O.'S

Unless some workable substitute plan for farm production is devised to take the place of the AAA, declared unconstitutional by the U. S. Supreme Court, film industry leaders think the passing of the Agricultural Adjustment Act will make deep inroads into box office grosses within the next 10 months. Trade organization experts in touch with key cities in the farm belt believe that only a new measure incorporating some form of federal payments, given to those cutting down planted acreage, will leave the farmer income undisturbed.

Importance of this situation for the picture industry is apparent when it is realized that farmer population represents 25-30% of nation's populace.

SCREEN BOMB MUFFLES REAL BOMB NEXT DOOR

Detroit, Jan. 14.

Explosion of the closing rocket in 'Bonton Parade' (Col) saved the lives of many patrons in the neighborhood Amsterdam theatre last week when a real bomb was set off in a neon sign store next door. Although the store was shattered no damage was done to the theatre, in which were packed more than 500 persons.

Prevention of a panic was attributed by police to fact blast occurred just as the rocket in pic was exploding. The cartoon ended an instant later with blare of music and noise, and all the patrons except three standing in rea (who got pass-out checks to go outside to see what happened) did not learn of explosion until they left the show.

MAYOR LA GUARDIA AS SONG 'LEGGER CHASER

Georgie Joy of Santly-Joy and Select Music Corp., unwittingly achieved for the music biz what the American Society of Composers, Authors & Publishers has been unable to do with the song-sheet peddlers after much expense, intricate legal proceedings, etc.

Joy wrote a letter Friday night (10) to New York's Mayor LaGuardia telling of his current hit, 'The Music Goes 'Round and Around,' which he claimed will be dissipated in value if the bootleg lyric-sheet salesmen peddle it at from 2c. to 10c., and that the authors (Riley-Farley-Hodgson) have a chance for some fancy coin, if the mayor would chase the bootleggers off the sidewalks of New York.

Joy didn't expect the quick action he got. The following morning (Saturday) he had had two phone calls from the mayor before he (Joy) got in around noon (song exploiters stay up late nights, per business custom), and that same afternoon the dailies heralded the mayor's cleanup campaign against the songsheet men.

AVIATION CAUTION

No Two Loew-Metro Execs Can Travel on Same Plane Together

As a precautionary measure, the Loew-Metro organization is reported to have decreed that no two top executives of the company shall ride in the same airplane together.

Similar arrangement is understood to exist between John and Barney Balaban, on railroads as well as planes.

To Raze Astor, Gaiety, Fulton, Bijou And Morosco on B'way for Deluxer

Another large picture house for the downtown New York (Times Square) section is contemplated as part of the development of a block front on Broadway from 45th to 46th streets which will mean the demolition of five old legit houses. Those that will be torn down to make way for the building of a new theatre and commercial stores are the Astor, Gaiety, Fulton, Bijou and Morosco. Quintet includes two facing Broadway (Astor and Gaiety), the Fulton on West 46th street and the Bijou-Morosco theatres on West 45th.

Plan for development of the large plot, 200 by 341 feet, follows a deal just negotiated for certain releases under mortgages by two different groups and an arrangement between these two calling for development of the plot. The City Investing Co. holds a $2,000,000 mortgage on part of the property, taking in the Astor, Bijou and Morosco houses. Metropolitan Life Insurance Co. holds a $2,000,000 mortgage on the rest of the block front site which takes in the Gaiety and Fulton.

The City Investing Co., following certain releases from Walter Reade in consideration of an unnamed amount, stated not to be big, has worked out development plans with the Metropolitan for destruction of present buildings and their replacement by a modern store type building and picture theatre.

Old Office Bldgs.

Five theatres other buildings involved, including Gaiety and Astor office buildings, are all very old. Present plans for site call for development similar to that which is well under way on big block front across the street (44th to 45th) where Loew's New York and Criterion were located.

Expectation is that it will take close to a year complete cancellations and other plans before razing of buildings can be started. Proposed new theatre and buildings should be up before the end of 1937.

Reade formerly had the Astor, Bijou and Morosco theatres, while the Gaiety and Fulton were part of the Erlanger-Dillingham string. At present the Astor is under a year's lease to Joe Plunkett as a first run picture house. Gaiety is playing burlesque, while the other three houses have been used for legit attractions on an irregular basis. An all-shorts policy was in the Bijou for a time last year.

Pix Nicked $1,000,000 Yearly for California Unemployment Fund

Hollywood, Jan.

Hollywood picture employes and producers will pay $1,000,000 annually to the State of California under the new Unemployment Insurance Fund law. This figure was derived from a report of the U. S. Department of Commerce stating that studios have a weekly payroll of $1,384,000.

Employes are nicked for 45/100% of their earnings, with studios remitting $1 for each $100 paid workers.

6 SCENES OUT OF CHAS. CHAPLIN'S 'MODERN' PIC

Hollywood, Jan. 14

Without protest, Charlie Chaplin sent his 'Modern Times' through the Hays' office purity mill for a Joe Breen seal.

Picture was shown to Hays' staff last week with six scenes deleted.

RADIO UPS PAIR

Hollywood, Jan. 14.

Radio has handed acting, directing and writing contract to Les Goodwins. Has been directing two-reelers on the lot.

Studio also upped Gene Yarborough, assistant director. He'll handle next Gene Austin short.

Allston's Break

Hollywood, Jan. 14.

William Alston, juve from the south, couldn't get a tumble in pictures on account of his thick accent.

He was about to give up the ghost when Marc Connelly sent out a call for a genuine southerner who could teach players in 'Green Pastures' how to drawl.

Lupe Velez Affair Newest French Nat'l Headache

Paris, Jan. 5.

The Lupe Velez Affair—just like the Dreyfus Case and the Stravinsky Case—is turning into a regular national scandal. Fact that the Mexican star came over here to make a film for a gent who didn't have the coin is being aired as an indication of rottenness introduced into the French film biz by the foreign element, of which Miss Velez's would-be producer is one. Certain newspapers are even calling for his expulsion from France.

Meanwhile Miss Velez, after a holiday in Monte Carlo, sailed quietly back to America after, it is understood, Harry Foster agent of the deal, made good her salary.

French newspaperman who acted as press agent for the proposed Velez picture is being used as a scapegoat by some of his fellow-writers, who want him tried before the press association for having let them print stories about a picture which, they say, he must have known would never be made.

Affair is being taken as an additional indication that the French film industry needs a housecleaning.

BRODERICK, GLEASON NEW RKO RADIO CUTUPS

Hollywood, Jan. 14.

Helen Broderick and James Gleason will be tried out as a comedy teama at RKO in 'Puzzle of the Briar Pipe.' Edward Killy and William Hamilton will share direction.

Frank Dolan dishing up screen play.

Acad Banquet March 5

Hollywood, Jan. 14.

The Academy Awards banquet is definitely set for March 5 at the Biltmore hotel. Nominations are to be made from 479 pictures, of which 49 were produced abroad.

Actors' branch nominates three actors and three actresses; directors, three pictures; writers, three for original stories and three for screen plays.

Entire membership names 12 features, from which the best is acclaimed.

Each producer will be permitted to enter two cartoons, comedies or novelties in competition for the annual awards to be made by the Academy of Motion Picture Arts and Sciences.

Entries will be shown judges in projection rooms at studios, with members of the Academy acting as judges.

ODLUM'S ATTORNEY WEST

Hollywood, Jan. 14.

Edwin Weisl, general counsel of Atlas Trust, is due here next week for conferences with Floyd Odlum and Par studio heads.

'GODFREY' FOR LA CAVA

Hollywood, Jan. 14.

Gregory LaCava will direct 'My Man Godfrey' at Universal.

Pic skedded for March production.

Hannagan's Color Job

Hollywood, Jan. 14.

Steve Hannagan, puffer-upper of speedway races, Miami Beach, Long Island, etc., has returned to New York to set exploitation campaign on Walter Wanger's 'Trail of the Lonesome Pine,' in Technicolor's interest.

Hannagan came west with Jock Whitney. Returning he'll stop over in Kansas City, Chicago and Miami.

Mayer Louis Marcus Of Salt Lake City Back as Pvt. Citizen

Salt Lake City, Jan. 14.

After four years of being Hizzoner, Louis Marcus became a private citizen. Defeated for reelection, Marcus has repeatedly, in the last several months, announced that he "is through forever with politics." Making the rounds several days before his term ended was a rumor to the effect that Marcus may be a candidate for governor at the next election in November. He won't comment on that.

Marcus, prior to his election as mayor, was one of the largest theatre operators in the inter-mountain country. At one time he controlled all the Marcus-Publix houses in Utah and Idaho. He sold out his interests to Publix-Salt Lake Theatres, Inc., present owners and operators. Harry David, general manager of the present company, served in a similar post when Marcus owned the chain.

Marcus plans to devote his time looking after his real estate here and on the Coast. His only connection with amusements is that he owns the Capitol, largest house of the Publix-Salt Lake Theater, Inc., group Marcus' only son, Howard, 18, is learning the biz under David.

Marcus is the first Jewish mayor in Salt Lake, home of the L. D. S. (Mormon) religion, where more than 60% of the population is of the L. D. S. faith.

SCRIB GROUPS WILL ADJUST DUES SETUP

Hollywood, Jan. 14.

Conferences during past week between Marc Connolly, president of Authors League of America; Sidney Howard, president of the Dramatists' Guild, and Ernest Pascal, head of Screen Writers Guild, were for purpose of readjusting dues setup for those writers who covered the three fields so that one scale could be worked out for benefit of those members.

Luise Silloox, secretary of Authors league, came on from New York for the meeting.

Present conditions require that a writer who works as novelist, dramatist and screen writer to be member of each of the three organizations, with annual dues running as high as $400.

Heads of the three groups are trying to devise equitable scale, and recommendations will be submitted to executive boards of the organizations for approval within the next two months.

Powell-Keeler's Next

Hollywood, Jan. 14.

Dick Powell and Ruby Keeler will be starred in 'It All Came True,' Louis Bromfield orig at Warners.

Story is currently in Cosmopolitan mag.

20th's French War Pic

Hollywood, Jan. 14.

'Wooden Crosses,' orig by Joel Sayre on France's part in the World War, has been set at 20th-Fox.

Howard Hawks will direct.

'REUNION' LEADS SET

Hollywood, Jan. 14

Gertrude Michael and Ray Milland draw leads in 'Reunion' at Paramount. Robert Florey directs.

Film will start Jan. 29 with Albert Lewis producing.

Botsford's 'Cruiser'

Hollywood, Jan. 14.

Paramount has bought the film rights to David Garth's 'Cabin Cruiser.'

A. M. Botsford produces.

Walgreen Angeling Chi Reel of Markham Reading His 'Lincoln' Ode

Chicago, Jan. 14.

One-reeler on the life of Abraham Lincoln is to be produced here at the old Essanay Studios by the Wilding Pictures Co., bankrolled by Charles R. Walgreen, chain drug-store magnate. Walgreen states he is backing the flicker primarily for his friend, Edwin Markham, the poet, so that his 'Lincoln, the Man of the People' ode may be preserved in celluloid voice for the future.

One-reeler will contain the reading of the poem by Markham, and the elocution will be accompanied by scenes for 'Lincoln memorabilia,' such as shots of the famous Lincoln statues. Also scenes will be clipped from many Lincoln films. Particularly Markham has selected a clip from 'Man of Aran' for some sea and mountain shots.

Cullen Landis is slated to do the directorial job with Paul Strayer on the continuity layout.

Besides preserving Markham's dramatic elocution of the poem the film is figured to provide a trust fund for the 84-year-old poet from the rentals of the single-reeler. Distribution set up now being arranged by John Kneebone of the Wilding office. Picture is scheduled for release on Lincoln's Birthday, Feb. 12.

300 Writers

Hollywood, Jan. 14.

More than 300 writers were agented to one Hollywood studio last week, according to a list compiled by the scenario head of the plant. Listings included top writers of fiction, plays and film material.

All were immediately available and not under contract to any studio.

Laughton's 'Bligh' Voted Best Acting In Dec. by Guild

Hollywood, Jan. 14

Best screen performance in December was voted to Charles Laughton for his portrayal of Captain Bligh in Metro's 'Mutiny on the Bounty' by members of the Screen Actors Guild.

In heavy voting, which found 18 players in 14 pix receiving mention, Kay Francis obtained honorable mention for 'I Found Stella Parrish' (WB), and Eddie Quillan for part in 'Bounty.'

Multiplicity of collaborators divided best screen play awards, announced by Screen Writers Guild, with Talbot Jennings, Jules Furthman and Carey Wilson receiving tops for 'Mutiny.' Honorable mention to Laurence Stallings, Maxwell Anderson and Edwin Justus Mayer for 'So Red the Rose,' and to Joel Sayre and John Twist for 'Annie Oakley.'

Forty-six pix were released in Los Angeles in period covered by the ballot, Nov. 21 to Dec. 19. This is a much larger number of films than in any 30-day period during the year.

HOWARD ON 'DODSY' FOR WALTER HUSTON

Hollywood, Jan. 14.

Walter Huston, who has played stage role in 'Dodsworth' for almost two years, may step into screen role when Samuel Goldwyn makes it in February. Sidney Howard, who dramatized, is also adapting the Sinclair Lewis novel for the producer.

Howard, also adapting 'It Can't Happen Here,' another Sinclair Lewis novel (his latest and a current best seller) for Metro, will work on both yarns simultaneously. Writer is paid per picture.

Jack Warner Weds

J. L. Warner, head of WB production, and Ann Page Alvarado were married at Armonk, in Westchester, last Friday (10). Couple returned to New York for a late evening reception and left for Florida the next day.

The trip south, where they will remain about three weeks, marks a change in plan, Mr. and Mrs. Warner having originally intended a trip abroad. It is the second marriage for both.

NEW COLOR PROCESS

Invented on Coast by Hugo Ballin Group

Hollywood, Jan. 14.

New color process for pictures, whereby various hues are photographed entirely within the film, has been invented here by a group headed by Hugo Ballin, former film director and artist.

Revolutionary invention, Ballin asserts, eliminates color filters on camera, printer and projection machine, and also the use of matrices in transposing images to positive film. Cost will be approximately 15% greater than black and white, it is said.

NO DECISION ON ANDRE SENNWALD'S SUCCESSOR

No decision had been made up to ate yesterday afternoon as to Andre Sennwald's successor as motion picture critic of the New York Times. Possibility that Frank S. Nugent, second-stringer, will be upped, in the usual Times fashion, is balanced by the thought of bringing Douglas Churchill, Times' Hollywood rep, in to take over. Also some mention of bringing in a name outsider.

Sennwald died suddenly, aged 28, Sunday morning (12), with police theory being that he committed suicide. He had been the Times critic for a bit under two years, having moved up from second string when Mordaunt Hall left the paper. Nugent is in temporary charge.

Paper's hesitancy in appointing a new critic is partially due to office despondency as a result of two important staff deaths. Frank Leslie Baker, paper's society editor for many years, died Jan. 13, one day after Sennwald.

IRENE DUNNE'S CORK

'Showboat' Songstress Blacks Up—3 New Songs

Hollywood, Jan. 14.

Irene Dunne will sing 'I've Got My Eye on You' in blackface for Universal's 'Showboat.'

Studio is using five of the original tunes, with three new ones added by Oscar Hammerstein 2d, and Jerome Kern. New numbers include 'I Still Likes Me,' sung by Paul Robeson; 'I Have the Room Above Her,' a duet by Miss Dunne and Allan Jones and the Dunne single.

Sidney in French Pic?

Paris, Jan. 3.

Sylvia Sidney is reported locally as coming to France to make a picture based on the novel 'The Postman.'

Jean Lenoir, who directed 'Madame Bovary,' is announced as megging, but no producer named.

SAILINGS

Feb. 8 (New York to Los Angeles) Elizabeth Lonergan (California).

Jan. 25 (New York to London) Tullio Carminati (Bremen).

Jan. 15 (Paris to New York) Clifford C. Fischer, Andre Randall, The Bredwins, Estelle and Leroy, Cilly Feindt and Horse, 10 Argentine Ladies, Andree Lorraine (Champlain).

Jan. 11 (New York to London) Paul Robeson, A. J. Richard, Sol Rosenblatt, D. F. Rose (Ile de France).

ARRIVALS

Dusolina Gianinni, Artur Schnabel, Richard De Rochemont, Josef Israels, 2d, Rene Clair, Helena Rubinstein, Jan Smeterlin.

COAST PASSES UP SHORTS

U. S. May Penalize Film Companies Failing to File Salary Details

Washington, Jan. 14.

Several film corporations are in danger of severe penalties for failure to submit detailed salary statistics for Congressional once-over, Federal officials hinted today.

With only Paramount submitting a precise account, Government execs were pondering the question of what to do about several major producers, as well as other film companies, which did not come through with itemized lists of individuals receiving $15,000 or more during 1934. Hints were given by the Treasury that a wholesale round-up impends, with responsible corporation officials being charged with violation of revenue laws.

Salary survey was made in response to a Congressional mandate, which directed the Treasury to provide a complete account of every person paid more than $15,000. Data was wanted for consideration in connection with possible legislation to limit salaries, bonuses, and commissions.

The bulky Treasury report contained no data of any kind concerning Fox Film, Loew's, Columbia, or Metro-Goldwyn-Mayer payrolls, while RKO Radio submitted only limited data. Paramount gave an accounting for 163 employees in the production end, as well as the compensation of employees of various subsidiaries and affiliates, being the only film outfit to make a comprehensive report. Several smaller corporations were missing entirely.

An excuse for the incompleteness of the report was suggested by Treasury officials wrestling with the problem of rounding up the laggards. Government execs remarked that in some cases the omissions might be due to the fact that fiscal years used by certain corporations did not coincide with the calendar year, but even so, it was hinted, there is no reason why, with several months to compile the necessary data, these companies should have remained entirely silent.

Margo Early Killed, Mary Grace Is Hurt Badly; Auto Accident

Hollywood, Jan. 14.

Margaret Ehrich, 18, contract player at Metro under the name of Margo Early, was killed and her companion, May Grace, 18, Warner contractee, was critically injured when their car struck a concrete abutment on Roosevelt Highway, Santa Monica, Sunday night (12). Miss Grace, who was driving the car, was blinded by the bright lights of an approaching auto.

Miss Grace suffered fractured pelvis and skull. She is given an even chance to recover.

Actresses were returning from a party at Marion Davies' beach home.

Wanger Auto Runs Down Woman, Held Blameless

Hollywood, Jan. 14.

Mrs. Gregory Aller, wife of the United Artists cellist and sister-in-law of Simeon and Joe Aller, is in a serious condition at Cedars of Lebanon hospital as result of being run down Saturday night (11) by a car driven by Walter Wanger, producer. She sustained compound fractures of legs and internal injuries.

Her son gave a blood transfusion immediately. Wanger was released by the police as blameless.

Flynn's Fancy Five

Hollywood, Jan. 14.

Errol Flynn has been handed a new five-year contract at Warner Bros. with salary doubled.

Gets starring spot in 'Charge of the Light Brigade.'

Per Plant

Hollywood, Jan. 14.

Woods so full of press agents that boys are resorting to cut-throat practices—charging for just the stuff planted at space rates.

One player has three p. a.'s at so much per clip.

METRO-BIP IN TALENT DEAL

Hollywood, Jan. 14.

Metro has an agreement with British International Pictures to loan a number of players to the British concern. Deal is similar to Metro's deal with Gaumont-British. William Mooring, BIP's rep here, completed the transaction.

Mooring sought Maureen O'Sullivan, Jack Oakie and Joan Blondell, but productions here held up plan. E. E. Horton also is sought by Mooring on a one-pic deal, to be consummated within four months.

GUEST-U PIC DEAL OFF, STARTS LECTURE TOUR

Hollywood, Jan. 14.

Edgar A. Guest's deal at Universal is off. Realignment of budget and shooting sked given as reason. Guest quits Hollywood soon to fill lecture dates in the east.

Coming out in October for his initial film, Guest's yarn was discarded. A new one is being written and may be made later this season.

Chicago, Jan. 14.

Edgar Guest is back in Chicago for his 'Welcome Valley' broadcasts for Household Finance. Was out on the Coast for some 12 weeks but never even started on his picture for Universal.

English Fleet Themer In 'Lloyds of London'

Hollywood, Jan. 14

W. P. Lipscomb is scripting 'The Beliringer' at 20th-Fox.

Film from yarn by Curtis Kenyon will carry title of 'Lloyds of London.' Story has background of English development of its fleet and merchant marine at time of Lord Nelson.

Cortez's Personals

Ricardo Cortez, in a two or three-people sketch, has been booked for three weeks of personals by Paramount. Opens Feb. 14 in Boston, followed by an open week and then into the Michigan, Detroit, and the Chicago, Chicago.

Deal was set by Eddie Resnick on the Coast and the William Morris office in New York.

MISS GOMBELL'S HERITAGE

Baltiomre, Jan. 14.

Minna Gombell, pic player, is in town to claim estate of her aunt, the late Mrs. Charles Vogt, who died last December.

Actress has filed letters of administration and has lawyers working on the case for her. According to Maryland law, Miss Gombell is the only direct heir to the estate, being only child of late Mrs. Vogt's sister. There is one other living relative. Value of estate unknown.

Miss Gombell expects to head west to coast late this week.

EAST COMPETISH MUCH-TOO TOUGH

Briefie Talent Plentiful in N. Y. to Hold Down Budget—Only Three in H'wood Making Midgies—Roach Dropping Out

DUALS' OPPOSISH

Hollywood, Jan. 14.

Production of two-reel comedies is down to its lowest ebb here with most of the makers of short subjects preferring New York production where talent is more plentiful. Charles Christie, (Educational) currently visiting Hollywood, claims that his company can produce better and cheaper variety two-reelers in New York where availability of vaude, cafe and specialty acts is more or less unlimited. These players, essential for this type of film, are at a premium in Hollywood.

Major studios producing two-reel comedies here are Radio, Columbia and Warners. In the case of the latter, studio is working out its Technicolor contract in the production of two and three-reel novelties, using contract names. For out and out variety comedies, company produces them in its Brooklyn studio.

Radio makes the Edgar Kennedy two-reelers and a series of novelty comedies here. Columbia has several name comedians, including Harry Langdon, Leon Errol and the Three Stooges (Howard, Fine and Howard). Independents do nothing along this line. Universal tried to make a series of variety shorts but found after making three that they could not get the talent. With but few name bands on the Coast, problem of a musical combo for each picture is a big headache.

Not so in New York. Warners has no trouble getting a band for each of its variety shorts. Same for Educational. Latter company has such names as Ernest Truex, Joe Cook, Bert Lahr, Buster West, Tom Patricola, Tom Howard and other legit and vaude names who can be had for a day or two without interfering with any stage engagements. On the Coast it's impossible to get this name value and established two-reel comics have become almost extinct.

Hal Roach, who has been the chief holder-upper of two reel entertainment for years, is gradually switching to feature production, and may within a year discard shorts entirely in favor of making 'B' features for Metro. Roach, however, does not go off his lot for players, having his established contract list of two-reel names.

Companies still producing short entertainment claim that dual features have almost killed their business and turning out two reel comedies is chiefly rewarded by lots of grief. On the Coast here they say that eastern opposition is tough, for few, if any, of the New York short producers go over $15,000 per picture. On the Coast, major studios can't make them for much less than $20,000 and yearly there are a number in which the budget runs as high as $50,000. Lacking much selling attraction, the difference between the short and long production budgets means little at the boxoffice.

Davis-Brent's 'Arrow'

Hollywood, Jan. 14.

Warners has spotted Bette Davis and George Brent as leads in 'The Golden Arrow.'

Alfred E. Green will direct picture, which starts within two weeks.

Simon's 'French Doll'

Hollywood, Jan. 14.

Harry Tugend and Katherine Scola are writing screen play on 'French Doll' at 20th-Fox.

Yarn slated for Simone Simon.

Otterson's Studio Problems Include Mae West Renewal, RKO After Her

Nomenclature

Hollywood, Jan. 14.

After widely publicizing Mae West's current opus, 'Klondike Lou,' Paramount has switched title to 'Klondike Annie.'

Someone discovered that Miss West is known as Annie in the film.

NEW BRISSON DEAL AT PAR

Hollywood, Jan. 14.

With Paramount deciding to shelve 'Cocktails for Two' sked for Carl Brisson, studio and actor are talking a new deal to begin when his contract expires Feb. 9. Under the old pact, studio was committed to star Brisson in a pair, but decided to call off 'Cocktails.' Ticket also provides for commitment of $67,000 to Brisson on expiration of present pact.

New ticket is based on a 40-week guarantee, with Brisson not to be starred; only featured.

PARIS DELUXER YENS L. AND H., DIETRICH

Paris, Jan. 14.

Francis A. Mangan is reported bringing Laurel and Hardy to Paris for personal appearances at Jacques Haik's Olympia. Haik, operator of the house, also would like to get Marlene Dietrich for a personal.

Mangan, Haik's stager, was lately reported leaving the house due to an economy yen on Haik's part but that seems now to be off. Mangan has also been huddling with Clifford C. Fischer here of late leading to reports that he will be connected with Fischer's local nitery-restaurant, Les Ambassadeurs, when it reopens in the spring.

Richman's Filmusical Goes 'Round and Round'

Hollywood, Jan. 14.

Columbia is retitling the Harry Richman filmusical, 'Rolling Along,' to 'Music Goes Round and Round,' and is adding a sequence to include the song hit's authors, 'Red' Hodgson, Mike Riley and Eddie Farley and rest of the act current at the New York Paramount.

Film was ready for preview when the studio decided on the switch. Song deal was made by Rockwell-O'Keefe.

Riley and Farley plane west after the N. Y. engagement, with Hodgson coming here from Chicago.

'Sophie Lang' Encore

Hollywood, Jan. 14.

Paramount will do 'Return of Sophie Lang' as sequel to 'Notorious Sophie Lang,' both stories by Frederick Irving Anderson, with Patterson McNutt preparing script on former.

Gertrude Michael will be starred.

Slight Delay

Hollywood, Jan. 14.

Another month will be required to complete 'The Great Ziegfeld' at Metro. Picture had been skedded for washup this week.

Drawback is staging of 'A Pretty Girl Is Like a Melody.' First cut, minus the number, is 15,000 feet.

Hollywood, Jan. 14.

Paramount has until Jan. 29 to exercise its option on Mae West. Studio officials and Miss West have held numerous conferences on the renewal, with John E. Otterson participating in the recent ones. The studio insists that if the option is taken up Miss West does not interefere or have a say in the casting of her future pictures. She claims that since she provides the script she knows best who can play the parts.

Studio insists, however, that it will not tolerate any interference from her after production starts, and that the producer on the picture and the front office will have the last say. In the meantime, it's understood RKO is ready to grab her on a terimer.

Two important studio problems were tossed into the lap of the Paramount prexy on his arrival at the studio for a three-week stay. One is a group headache, that of production for the immediate future, in addition to the Mae West matter.

Par execs were all but ready to call it quits with La West after 'Klondike Annie' but decided to mull the matter with Otterson. Latest reports are that 'Annie' is one of the star's best.

With this in mind it's likely that Miss West will make at least one more for Paramount. Studio advanced her around $100,000 in excess of her salary for 'Klondike' and this amount has been charged against her next picture. Which also may have something to do with the executive decision in the matter of whether or not there is another West picture for the Paramount trademark.

Production matters will be gone over with Ernst Lubitsch and Henry Herzbrun. Likely that Otterson may take a flier to St. Louis for the Government trial. If he makes the trip he will return here before proceeding east.

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St. L. Civil Action in 2d Week Of Trial; Court States Gov't So Far Hasn't Proved Any Conspiracy

St. Louis, Jan. 14.

Second week of the civil (equity) suit by the Government against Warner Bros., Paramount and RKO on alleged conspiracy and anti-trust charges follows much along the lines of the first (criminal) trial which resulted in a jury verdict for the defendant companies and their officers. Judge Molyneaux, sitting in the equity trial, seems intent on disposing of the matter with despatch, refusing to mince words in time—wasteful legal niceties and arguments. He denied a Saturday adjournment to former U. S. Senator Jim Reed, of defense counsel, for the same reason.

The proceedings are going a more or less uneventful course save for occasional badinage among respective counsel, which highlighted the previous trial, and a disposition by the Court to give the edge to the defense.

At one point (Monday's session) Judge Molyneaux observed that the Government has yet not proved a conspiracy in restraint of trade on allegations that film product had been refused the Ambassador, Missouri and New Grand Central theatres.

Spyros P. Skouras, describing himself as v.-p. and gen. mgr. of National Theatre Corp., owning 357 theatres west of Mississippi, and president of Skouras Theatre Co., operating 50 houses in metropolitan New York district, was the first witness today (14). Skouras, who started his theatrical career in 1914 here, testified that in May, 1934, he went to New York to see Harry M. Warner. Skouras testified on Warners' intentions concerning the bonds, to the face value of $350,000.

In describing a meeting with Herman Starr in Chicago, September, 1934, Skouras said Starr, a WB v.p., started an argument when he discovered that Skouras had not obtained the theatres in reorganization plans, and that Allen Snyder, called a 'straw man' for Harry Koplar, was the successful bidder for the theatres. Skouras said he had a third interest in the properties, and, as guarantor of bonds, felt very badly over deal, as he did not want to go through bankruptcy. He said Starr kidded him, etc. Skouras testified Starr declared everybody but WB had been taken care of in St. Louis; that a nasty fight was going to develop, and WB intended to protect itself in St. Louis. Meeting, which lasted about 25 minutes, was interrupted by Grad Sears, WB sales exec, who brought several men who had an engagement to take Starr and Sears to dinner.

Cross-examination of Skouras occupied rest of the day.

Judge Molyneaux expressed opinion several times Monday (13), as the trial swung into its second week, that the government has not yet proved a conspiracy in restraint of trade against defendant corporations. These assertions were made when court ruled on objections of Par and RKO counsel to testimony of several witnesses relative to statements alleged to have been made by Herman Starr, v.p. of WB.

(Continued on page 63)

OK COAST HAYS ORG. BUDGET OF $250,000

Hollywood, Jan. 14.

Coast Hays office budget of $250,000 was okayed at a meeting Jan. 9 by members of the Producers Association, Louis B. Mayer presiding. Estimated figure same as last year, with most of the coin being channeled to the Joe Breen purity outfit.

It was decided to hold the annual election of officers Feb. 3. Jack Warner or Joseph M. Schenck will probably fill presidential spot which has been held by Mayer for four consecutive years.

Search for Tibbett Yarn

Hollywood, Jan. 14

Lawrence Tibbett's 'Metropolitan' has 20th-Fox searching for another starring yarn.

No writers set on the story. It will be a semi-musical.

Protest Biz

Hollywood, Jan. 14.

Agent brags picture biz is so hot that he's handling five clients under protest.

JOE BRANDT'S ITALIAN FILM DEAL, 15-20 PIX

Joe Brandt's new company, Nuovo Mundo, Inc., will distribute in the United States 15 to 20 native-made Italian features, and some short subjects, from Italy's annual consolidated crop of around 40 features.

By centralizing export distribution, the Italian film trade figures to receive greater U. S. consideration for its wares. Good Italian-made films now are estimated to be produced at a cost ranging around $160,000.

Nuovo Mundo will have an advisory board which will include American citizens of Italian extraction.

RKO's New Sandrich Deal

Hollywood, Jan. 14.

RKO Radio has handed Mark Sandrich a five-year contract plus a salary tilt.

Director leaves for a two-month vacation abroad after the 'Follow the Fleet' preview.

AT PLEASURE

Lillian Hellman's Utopian Writing Deal with Goldwyn

Hollywood, Jan. 14.

Lillian Hellman's allowed to work whenever and wherever she chooses, just as long as she delivers scripts on demand, according to a new three-year pact signed with Samuel Goldwyn, Jan. 11. She prefers to work in New York.

Author is now completing play in Gotham, after which she'll do an orig to star Merle Oberon for Goldwyn.

JOHN GILBERT'S WILL

Miss Bruce Receives Bulk—Strickling and Hylands Remembered

Hollywood, Jan. 14.

John Gilbert's will, filed for probate yesterday (Monday), reveals an estate of around $250,000, bulk going to his divorced (fourth) wife, Virginia Bruce, and their two-year-old daughter. A bequest of $10,000 was made to the daughter by the marriage to Leatrice Joy, the second Mrs. Gilbert.

Among the group of beneficiaries for $5,000 each is Howard Strickling, Metro studio publicity head. Gratuities from $1,000 to $2,500 were left to household help.

A trust fund of $25,000 was created for the daughter of Dick Hyland and Adela Rogers St. John (Mrs. Hyland), latter both writers. Six life annuities of $26,000 each were ordered purchased to assure Miss Bruce a life income.

Will was drawn up while he was still married to Miss Bruce.

LLOYD'S FATHER WINS $101,964 TAX SQUABBLE

Washington, Jan. 14.

J. Darsie Lloyd, father of Harold Lloyd, film comedian, on Monday (13) won a $101,964 tax squabble with the Internal Revenue Bureau when the Board of Tax Appeals held he was not deficient in his income tax for 1930.

Tiff revolved around the valuation and accounting methods which should have been followed in determining the profit on transfer of 2,499 shares of stock in Harold Lloyd Corp. Government held that the comedian's father had netted $813,824, while Lloyd countered that he received nothing of value in exchange for the stock except a promise by his son to support him for life.

The transaction did not bring the elder Lloyd any consideration with 'fair market value,' the Board decided, noting that the payments should be taxed each year as income rather than lumped and included in one year's income.

The annuity was valued by the Government at $850,434, based on life expectancy tables minus the original worth of the stock, but the Board ruled that a new element entered the computation because of uncertainty about the comedian's ability to pay the annual sums. Harold agreed to pay his father $100,000 per year, with a proviso that in case of his death the estate would pay $50,000 annually.

No Backout on U Buy, States Laemmle; Rogers-Cowdin Want Modifications

Hollywood, Jan. 14.

Eastern report that Charles R. Rogers and J. Cheever Cowdin (Standard Capital Corp.) were not going to take advantage of their option to buy Universal Feb. 1 was discredited by Carl Laemmle Friday (10). Deal is in status quo, he said, and that he had had not received any word from the east for several days. Rogers and his son, John, are not expected back from New York until Feb. 1.

It was reported here that the Cowdin-Rogers group recently attempted to get the deal modified. Instead of giving Laemmle $1,500,000 in cash on the lift and the balance in a period of years, they attempted to have Laemmle accept a part of the coin in stock, which the U prez balked. Since then, it is understood, the R-C group has been hunting coin for the take-over, with two banking houses being approached to handle a new stock underwriting of around $10,000,000.

Rogers got in from New York yesterday (Monday), and conferred with Laemmle today (Tuesday) regarding picking up the option on Universal. Rogers and associate want Laemmle, out of the $1,500,000 first installment for the purchase, to loan to Universal approximately $500,000 to carry through production on 'Sutter's Gold,' 'Showboat' and 'Love Before Breakfast.'

At the time the $750,000 loan was made by the Rogers group to Universal, it was to cover the entire cost of these productions, with this budget approved by Rogers. Since that time the budget has been exceeded and will run another $500,000. If the Rogers group's proposal that Laemmle loan this money is accomplished, Rogers will return to N. Y., as will also Laemmle, to close the deal.

Rogers on arrival here issued the statement: 'My return to Los Angeles at this time is to settle with Laemmle various details involved in taking up the option Standard Capital and I hold on Universal stock and to arrange for an uninterrupted and enlarged carrying on of the production operations of the company after the transfer of ownership. The necessary investigation of the world-wide affairs of the company is proceeding rapidly and will soon be completed. Meanwhile Mr. Cowdin and I have the financial arrangements for the purchase in hand.'

It is quite likely that when the option is lifted Adolph Ramish will be interested in the deal through further supplying some of the finances for the new company.

The Cowdin-Rogers option on Universal need not be exercised until Feb. 1, and there appears strong possibilities of it being exercised when due. There is some possibility that some modifications in the situation may be engineered which would be favorable to the prospective purchasers of Universal, but all this is a matter for negotiation.

The option situation appears to be not quite as difficult as some believe. The group holding the option has a certain amount of assured capital, and efforts by the option holders to interest possible other

(Continued on page 19)

Costly Reading

Palm Springs, Jan. 14.

Oscar Hammerstein 2d is the Coast's highest priced reader.

Draws $3,000 weekly for trying to find a story which he can adapt for Jerome Kern to write the music. Paramount paying.

LYON-DANIELS-WING CO-PERSONALS IN PITT

Pittsburgh, Jan. 14.

Ben Lyon and Bebe Daniels will headline the stage show at the Stanley Friday (17) and also brings on Toby Wing for date she ran out on a couple of months ago. It's the first time any of the three has ever played here in flesh. The Lyon-Daniels combo had been slated earlier in season to come on with their legit play, 'Hollywood Holiday,' but Stanley date will eliminate that.

Also on bill will be Johnny Perkins, for long time Alvin's m. c. last year and since then a stock headliner at Stanley's opposish.

Rivkin's Roach Duties

Hollywood, Jan. 14.

Change in the Hal Roach casting office has Joe Rivkin, eastern representative, moving in as director, succeeding Lawrence Traver, who was switched to production. Kay Eamer, from KHJ, and Vincent Coniff, New York agent, are assisting Rivkin.

Ray Chalman remains as assistant casting head.

THAYER'S THESPIS YEN

Swaps Quill for Grease Paint in L. A. Pic House Tab

Hollywood, Jan. 14.

The typewriter is silent at the home of Tiffany Thayer, for the novelist has forsaken scrivening for the time being to take another stab at acting.

Thayer will be starred in the condensed version of 'Whistling in the Dark,' which Fox-West Coast will use as the third of its tabloid stage plays at the Belmont theatre here.

Thayer, among the top coin writers, both for the printed page and the screen, has never lost his yen to troupe. As a kid he was part and parcel of a tab show that rarely made theatres, a canvas opera. Envious glances at every actor in Hollywood only fetched laughs at him when he would suggest that the blood of Thespis and not printer's ink was in the majority in his corpuscles.

He has his chance now and will try and show Hollywood that his ambition to see the back of a drop is not a juvenile yen.

Ray McCarey Still Ill

Hollywood, Jan. 14.

With Ray McCarey hospitalized and not available for six months, Paramount is starting 'National Velvet' with a new director.

DAVE ALLEN AT COL.

Hollywood, Jan. 14.

Dave Allen, former casting specialist, has joined Columbia production department.

Prior to his casting activities Allen was engaged in directing and producing feature product and shorts.

GETTING 'TISH' READY

Hollywood, Jan. 14.

James K. McGuinness has been recalled by Metro to polish script of 'Tish' for an early start.

Film will be first starrer on lot for Edna May Oliver and will be directed by Sam Wood.

Pickfair Split Official

Hollywood, Jan. 14.

Mary Pickford received her final divorce decree from Douglas Fairbanks yesterday (Monday).

Roxy, Films' No. 1 Exhibitor, Pioneer In Cinema Standards, Dies at 53

By JOE BIGELOW

Samuel Lionel Rothafel (Roxy), the most proficient theatre ballyhoo-ist of his time, personally and for the theatre and entertainment projects he fostered, and acknowledged by many to be the most spectacular and extravagant showman in amusement annals, passed away quietly, in his sleep, Jan. 13 in his apartment at the Hotel Gotham, New York. Although he had been in ill health since 1932, his sudden passing was not expected by his family or intimates. He was 53.

Roxy, who started showing pictures in an improvised backroom of a saloon in Forest City, Pa., became the best known individual exhibitor in the world and the most lavish investor in stage entertainment and theatre niceties of all time. He set the fashion for the showing of motion pictures and created new styles in stage show backgrounds for the pictures. He moved on from one theatre to another, but the next one was always larger, and when he felt a need for more room but couldn't find a theatre, he'd build one.

Unlike the average dreamer, Roxy had the courage to tell others of his dreams, no matter how fantastic they might have seemed. But his forte was in selling his dreams to people who had the capital to make them come true. The Radio City theatre project, through which Roxy attracted the Rockefellers to show business, was called 'Roxy's dream' before it was completed. After it opened it was called 'Roxy's flop.' But this most magnificent theatre edifice in the world stands as a monument to Roxy's imagination, and always will.

Roxy was born at Stillwater, Minn., on July 9, 1882. His father was a shoemaker. The family name of Rothapfel was later simplified by Roxy, who dropped the 'p'. His family brought him to New York when he was 12, and, after holding numerous odd jobs, including one in a 14th street department store at $2 a week, he joined the United States Marine Corps. In seven years of service he saw action in Santo Domingo and in China during the Boxer rebellion. Upon quitting the marines he returned to other jobs, among them playing semi-pro baseball, and as a ball player he picked his nickname—Roxy—later to become better known to the world at large than his family name.

It was while tending bar in the Forest City saloon of his future father-in-law that Roxy turned exhib. He borrowed some chairs from the next-door undertaker, hung up a sheet, rented some film and charged a nickel admission. That sold Roxy on show business, and he went to work for Herman Fehr at a theatre in Milwaukee. From there he went to the Lyric, Minneapolis, thence to New York as manager of the Regent, a picture house at 116th street and Seventh avenue.

His Progress from 116th St.

Roxy's accomplishments at the small Regent got him considerable attention within the trade, and when the late Moe Mark opened the Strand, then the largest picture house in the world, Mark brought Roxy to Broadway to handle it for him. The Paramount company then attracted Roxy to the Rialto, and when Par later built the Rivoli, Roxy transferred to the new house. The Capitol was his next stop, and it was there that Roxy became a national figure, outside the show business as well as in it.

At the Capitol, Roxy had developed a recital group of musicians and singers and called it 'Roxy's Gang.' Among the first, if not the first, showmen to realize the exploitation possibilities of radio, Roxy put his 'Gang' on the air direct from the theatre. At first it was a local broadcast, but when a network was established 'Roxy's Gang' went network and developed into one of the earliest national radio names.

At the Capitol Roxy's authority extended only to the curtain line, with Major Bowes in charge of the front of the house. When friction developed Roxy left the Capitol and went to the Coast on a theatre deal, but returned to the Capitol in a short while. His broadcasts continued to add to his reputation, with Roxy perhaps being the originator of the homey philosophy style of chatter that Bowes now affects on the air, and finally led to realiza-

(Continued on page 31)

'VERTICAL' SHOW BIZ?

Expect Final RKO Reorg by June 1, Spitz Back East to Speed It Up

Chances are that final reorganization of RKO will be complete by June 1. The present outlook further is that a plan of reorganization may be presented for the Federal Court's approval in N. Y. early in February.

The new owners of RKO, Lehman Corp. and Atlas Corp., may have considered exercising their option on the balance of the RCA's holdings in RKO, prior to reorganization, but it is fairly certain now that no such action will take place in this manner. The option runs for around a couple of years. RCA's remaining holdings in RKO are under option for $6,000,000 to the new Lehman-Atlas interests.

There has been considerable work done on reorganization of the company's financial setup since the Lehman-Atlas people stepped into the picture.

No definitive reorganization arrangements are to be revealed, however, seemingly until after the courts have had opportunity to go over the disputed allowance of a claim for $9,000,000 to the Rockefeller interests against RKO. This claim arises from leases on the two Radio City theatres in Rockefeller Center.

There is to be a hearing on this matter in Federal Court Jan. 29 according to advices.

Hearing on $2,618,198 in other claims against RKO was held before Federal Judge Bondy on Monday (13). He has taken the matter under consideration. Included among the claims is one by the late S. L. Rothafel (Roxy) for $179,000.

Belief is that RKO reorganization will be speeded now that Leo Spitz, president, has returned from the Coast. There may also be certain theatre properties within RKO's jurisdiction, outside of Keith-Albee-Orpheum, which will need reorganization and which likewise will consume much of Spitz's attention in the ensuing weeks, but KAO is a separate entity and not subject to RKO reorganization in any way.

No Effect on KAO

The RKO reorganization has no effect on the Keith-Albee-Orpheum setup, no more than does the Irving Trust as RKO trustee, have any say-so in KAO. KAO is operated as a separate entity and is not subject to RKO's 77B situation.

Ownership of KAO lies between RKO, on the one hand, and the M. J. Meehan interests on the other. A minority amount of KAO pre-

(Continued on page 59)

SCHLESINGER-WB RENEW

Hollywood, Jan. 14.

Leon Schlesinger has signed a new three-year Warner Bros. contract for the production of 'Merrie Melody' and 'Looney Tune' cartoons, calling for the yearly release of 13 each.

Previous deals were on a yearly basis.

Leon Schlesinger now has 100 animated cartoonists doing his Loony Tunes and Merrie Melodies because of increased production.

New unit of 25, under wing of Fred Avery, former Universal cartoon head, has been added to staff.

KENT, McCARTHY WEST

S. R. Kent, who had planned a Coast visit prior to the holidays to confer on production and inspect progress, finally gets away Friday (17).

He will be accompanied on this trip by Charles E. McCarthy, head of publicity and advertising at the home office.

Ben Goetz Scouting

London, Jan. 14.

Ben Goetz and Mrs. Goetz sail back to New York Jan. 28. Meantime Goetz will arrange for studio space locally, probably at Elstree.

Plans still only tentative but figured he will likely return here to start active production for Metro about May.

M. SILVERSTONE STAYS ABROAD

London, Jan. 14.

Understood that Murray Silverstone will not become the United Artists' president in New York after all, because company is unable to replace him locally. Silverstone is head of UA activities here.

United Artists' recent activities here have continued to be ambitious, including a tieup with the Oscar Deutsch circuit, whereby UA becomes a stockholder in the theatre chain in consideration for supplying pictures. According to the deal, UA also has the power to tell Deutsch where to build more theatres in the future, if it wants to.

Silverstone is also working on a deal with Max Schach similar to the UA-Korda arrangement. Schach is head of Capitol Films, most important of the more recent new companies for production formed here. When, and if going through, Schach's UA deal will not alter his five year contract with C. M. Woolfe, which calls for three pictures annually.

WANGER SKEDS SEVEN, OBTAINS MORE SPACE

Hollywood, Jan. 14.

Because of increased production, Walter Wanger is converting several buildings on the General Service lot for his exclusive use. Heretofore, producer used executive building on stagger basis.

Seven pictures skeded for production are 'Big Brown Eyes,' Raoul Walsh directing; 'The Moon Is Our Home,' under William A. Seiter; 'Brazen,' for Edward Ludwig; 'Spendthrift,' for Al Santell; 'Palm Springs,' with Aubrey Scotto; untitled film for Joseph Santley; and Anton Litvak, due soon from Europe, to handle Charles Boyer in 'Sahara.'

Par Paring Prod. Costs

Studio costs at Paramount are being substantially reduced in connection with pictures now in work or coming up.

This economy plan to rub down costs at the order of John E. Otterson, is being carried out under the supervision of Watterson R. Rothacker.

Mayer's Canal Rest

Hollywood, Jan. 14.

Louis B. Mayer suddenly and quietly slipped on a boat for the Canal route east to get a rest and shake off a cold.

MEANS ONE UNION FOR ALL BRANCHES

IATSE Convention in Florida, Starting Today (Wednesday), to Take Up Industrialization from Top to Bottom

1-WEEK CONFAB

Plans for the ultimate complete unionization of at least the picture industry in all its branches, and maybe all show business, by the International Alliance of Theatrical Stage Employees will be discussed, it is reported, at the semi-annual meeting of the I. A. executive board in Miami this week and next. The board goes into its midwinter session today (Wed.). It will probably last a week.

Steps which the IA is expected to take in a unionization drive, for much greater power than the union has ever had, would not only embrace the entire picture industry but other fields of amusements in which IA members work. This includes all types of places where theatrical or film performances are given, from local city auditoriums up to the Metropolitan Opera House and may also take in at a later date everything in the way of amusements where union jurisdiction could apply such as circuses, fairs, etc. Frequently in the past the IA has had fairs and even local high schools on its 'unfair' list because its members were not employed to handle certain functions.

Browne's Hopes

George E. Browne, president of the IA, is said to be intent on so-called 'vertical unionization' or, in other words, unionization from top to bottom. This means industrialization in line with a strong movement in this direction in American labor led by John Lewis, head of the miners' union. Browne has already received from the executive council of the American Federation of Labor full and complete jurisdiction of theatres from wall to wall, cellar to ceiling. This gives the IA preliminary control of the situation, making it necessary for any branch of unionization in theatres to get its charter from the IA.

It is estimated that the membership of the IA would jump from 30,000 to 60,000 or over on complete unionization of theatres alone to take in ushers, ticket takers, cashiers, porters, stationary engineers, cleaners, repair men and others. Any move toward full unionization in the picture industry would also mean IA cards in studios for similar help now not under any union jurisdiction.

IBEW on Coast

At present the International Brotherhood of Electrical Workers which has had a toe into the picture industry for several years is much more powerful in the AFL than the IA. Although its strength in pictures has been seriously decimated by IA's recent victory over the studios, the IBEW nevertheless has a total of 900 votes in the AFL, while the IA has only 230. Moreover, the IBEW is represented on the AFL executive council while the IA isn't. The situation might be reversed or at least balanced, depending on what success any industrialization move by the IA achieved.

Question of the soundmen in the Coast studios and whether they are to remain with IBEW, or move over to the IA for 100% control of studios by latter, is expected to be decided shortly. An arbitrator will probably be appointed by Feb. 1 to hear both sides (IBEW and IA). Arbiter selected, after listening to arguments, will decide the matter himself.

Browne flew on to Miami for today's opening of the IA midwinter conclave from Chicago after stopping off there en route from the Coast.

Browne (IATSE Prez) Tells First Cameramen to Shift for Selves

Hollywood, Jan. 14.

George Browne, international president of the International Alliance of Theatrical Stage Employees, held a series of conferences last week with producer representatives to clarify interpretation of first cameramen and their duties.

In reaching agreement with major companies in New York last month, which returned IATSE studio locals to the basic studio agreement, Browne specifically waived all claim and jurisdiction to first cameramen in California, agreeing to extend fullest co-operation to those men if and when they traveled on locations to any part of the U. S. and Canada in IA territory.

IATSE president, in session last week with executive board of International Photographers, local 659, told the cameramen's leaders that the first cameramen would have to seek other organizations as bargaining agency for the group, as the local could not give them any protection or standing under terms of the basic studio agreement.

He informed the union board that no further first men were to be reinstated in the local, but those who had continued as members or who had secured reinstatement prior to Jan. 2 could remain in, as the IATSE could not summarily toss them off the rolls.

This explanation by Browne brought forth request by first men in the union, for clarification of duties of their group. Argument was advanced that operative firsts should be in the union organization and have benefit of its protection, as they handle cameras and are not entirely classed as directors of photography. Most of the operative firsts are employed in the independent field, and majority in the major plants are in the process and trick departments.

Result was group of meetings between Browne and studio representatives. As waiver of firsts by IATSE is written into the basic studio agreement, matter will likely remain status quo until the return of Browne from the Miami sessions this week, at which time it is expected that Nicholas M. Schenck, chairman of major companies labor committee, will be on the Coast.

No Deal

Hollywood, Jan. 14.

Fred Meyer and Gregory La Cava showed up at Universal last Friday (10) with their right hands in slings. They were to sign a contract but act was postponed.

Sign language no go.

Screen Actors Seek Tie with L.A. Labor Body

Hollywood, Jan. 14.

Screen Actors' Guild has taken steps to join L. A. Central Labor council. This is taken as an indication that actors are tightening lines in preparation of demands to producers.

Guild has American Federation of Labor affiliation and privilege of membership in the Labor Council by its tieup with Actors' Equity.

Delegates named by Guild as labor reps include Ken Thomson, Richard Tucker, Pat Somerset and Aubrey Blair.

FWC WEEKLY PROFIT BETWEEN $2-250,000

Fox-West Coast chain of theatres which emerged from bankruptcy about a year ago is now showing a weekly profit of between $200,000 and $250,000, it is claimed.

Western chain, on bankruptcy release, emerged as National Theatres, with Skouras Bros. as operators.

Schaefer to Fla.

George J. Schaefer left New York on Saturday (11) for Florida. He is expected to be away for several weeks, while holding himself in readiness for the St. Louis case in which he has been asked to testify.

It is probable that upon his return from the Florida trip Schaefer will announce his future connection.

'Happiness' Resumes

Hollywood, Jan. 14.

After five days' layoff, due to story rewrite and change of production reins from Benjamin Glazer to Ernst Lubitsch, Marlene Dietrich's starrer, 'Invitation to Happiness,' resumed today (Tuesday).

Grover Jones revamped the script, with Henry Hathaway remaining as director.

San Francisco, Jan. 14.

Following re-entry of IATSE into major Hollywood studios and laboratories, San Francisco lensmen, never affected by ASC's regime in the south, predict complete unionization of all 35 mm. factories here.

With about 16 active members of the camera local and five sound technicians members, organization of the dark-room boys is imminent. Seven commercial flicker producers here have laboratories producing industrials and advertising trailers and three other firms do straight commercial shooting.

TOO MANY MUSICALS, 'RHYTHM' RILES TAUROG

Hollywood, Jan. 14.

Norman Taurog is balking on the assignment to direct 'Rhythm on the Range' at Paramount. Other than being out of sympathy with the story for Bing Crosby, Taurog doesn't want to direct a musical.

Director has done two musicals in succession, 'Big Broadcast' and 'Strike Me Pink' and feels that he should do a non-tuner for a change.

Advance Production Chart, Pages 14 and 15

Amusement Issues Continue Gains To Reach Highest Point in 3 Yrs.

By MIKE WEAR

After considerable irregularity in early trading, firmness in utilities, packing and rail shares aided market yesterday (Tues.). Some amusements joined in feebie rally, but many showed fractional declines. Curb exchange supplied best movers for picture issues, with Columbia Pix pushing up 3 points to 43½ and Universal Pictures common hitting 6, for an advance of 1 point. Technicolor, also on Curb, continued strong, pushing ahead to 21½ for 50c gain. Trans-Lux also was firm, reaching 4, only fractionally away from best 1935-6 price.

Universal pfd., Pathe and American Seating did best on big board. Pathe hit 8¼, only fraction from year's best quotation, while Am. Seat advanced 50c. Universal went up 1¼ to 60¼. Loew's common sold off more than a point in reflection of dip in earnings for quarter ending Nov. 21. Report indicated $1.08 on common, against $1.23 in the 1935 quarter. Columbia Broadcasting issue hovered between 47 and 49, latter being around best price for 1935-6. B. F. Keith bonds registered a new high at 96¾, while Warner Bros. 6s went to 88⅛, only a point from peak.

Whole market turned actively

(Continued on page 31)

Yesterday's Prices

Sales.		High.	Low.	Last	Net chge.
900	Col. Pict..	43	43	43	
1,100	Con. Film.	6¼	5⅞	6⅛	
300	East. K...	103	103	103	— ½
5,000	Gen. El...	32⅞	32½	32½	— ½
5,600	Loew	54	53⅝	53¾	— ⅛
2,800	Paramount	10½	10⅜	10½	
2,400	Do 2d pf.	12¾	12	12⅛	
10,700	Pathe	8	7½	8	+ ⅛
34,900	RCA	13¼	12⅝	13⅛	+ ⅛
1,600	Radio B..	89¼	86⅛	88½	— 1⅜
15,000	RKO	6⅝	6⅜	6½	— ⅛
1,000	20th-Fox..	25⅝	25¼	25½	— ⅛
9,900	W. B.....	10¾	9⅝	10⅛	
		CURB			
5,000	Tech.	21½	21	21½	+ ½
1,900	Trans-L ..	4⅛	4	4	+ ⅛
		BONDS			
$36,000	Gen. Th..	25¼	24¼	24⅝	— ⅝
2,000	Keith	*96¾	96¾	96⅞	+ ⅛
8,000	Par-B'way	58	57½	57½	— ⅛
89,000	Paramount	94	93⅛	93½	— ½
1,000	RKO	80	80	80	
17,000	W. B.....	88⅛	88⅛	88⅛	+ ⅛

* New 1935-6 high.

RIVOLI, N. Y., 55-99c SCALE FOR CHAPLIN

When it brings in the Charlie Chaplin comedy, 'Modern Times,' for its first engagement anywhere, the Rivoli, N. Y., will go to a 99c. scale downstairs and 55c. admission upstairs every day in the week, including holidays.

Chaplin has always insisted, in New York first runs, on 50c. and $1. 'Times' may be ready for the Riv the end of this month but may be held back a week or so, depending on how 'Ghost Goes West,' incumbent, holds up.

That 2,000-Ft. Reel Again

The industry's committee handling the new 2,000-foot reel situation for production-distribution companies meets next Friday (17) at Hays office to discuss latest developments. J. S. MacLeod, of Met, called the confab.

Discussion of plans being made by exchange systems of major distribs to alter vault racks and inspection of new 2,000-foot reel samples, and samples of cases, will occupy most of time. It's entirely likely that the committee will agree on specific qualifications or style of bigger spool for whole industry, since this would mean saving for all distributors.

Grant Held Abroad, Taylor Draws Spot

Hollywood, Jan. 14.

Cary Grant's delayed hegira from Eng'and gives Kent Taylor a break in Paramount's 'Florida Special.' Pic starting Jan. 27.

Jack Oakie spotted in production. Afterwards Oakie will top 'Burlesque.'

20th's Magyar Farce

London, Jan. 5.

'Liebe Nicht Genugend' ('Love Not Enough') farce from the Hungarian, has been purchased by 20th Century-Fox. Henry Sherek was responsible for the deal.

Sherek also intends to have the play adapted for the English stage, and produce it in the West-End.

METRO'S 'CHEER' PATTERN

Hollywood, Jan. 14

Unable to thread the story together, Metro is following the stage formula on 'As Thousands Cheer' but will eliminate the political sketches.

Studio, maintaining that the original score is now too familiar, will have new numbers written.

WAXMAN RENEWS WITH G-B

Prior to sailing for England, Mark Ostrer, chairman of the board of Gaumont British Picts, concluded arrangements with A. P. Waxman, the company's advertising and pub head, for a renewal of the latter's contract.

W. J. Bryan's Kin's Pic Spot

Hollywood, Jan. 14.

Metro has spotted John Bryan, grandson of the Great Commoner, in 'Romeo and Juliet.'

It's his first picture break.

SIR GUTHRIE OF UA HONORED IN LONDON

London, Jan.

New Year Honor List, with which the King hands out handles to the nobility, merchant bankers, traders, and the like, again passed over the entertainment industry.

Only film person to be honored was Sir Cunnop Gunthrie, who is the board of United Artists and London Film Productions, Alex Korda's company.

Previously a common or garden knight, Sir Cunnop is now promoted to a baronetcy, which means the title sticks in the family in perpetuity. He is a city man, with only a financial interest in films.

Par's 'Desire'-'Pine' Idea

Paramount is discussing special pre-release world premieres for at least two of its pictures, maybe more, in Florida in February or early March.

Present thought is to give 'Desire,' new Dietrich starrer, and 'Trail of the Lonesome Pine' day-and-date world premieres in Miami and Palm Beach in February.

Blystone's 20th Finale

Hollywood, Jan. 14.

John Blystone has started 'Matron's Report' as his last on a 20th-Fox contract.

Director recently signed a Metro deal.

RICHARD'S FOREIGN O. O.

Going over to contact foreign offices of the Paramount News, A. J. Richard, its editor, sailed Saturday (11) for Paris. He will branch out from there to check into the European situation generally and inspect activities under the new setup which he organized on last summer's trip abroad.

Richard will be gone a month or longer.

STAHL ON 'PARNELL'

Hollywood, Jan. 14

John M. Stahl goes east today (Tuesday) to look over the stage version of 'Parnell' before directing the Irish revolution yarn for Metro.

Brian Aherne may draw the name role in the film adaptation.

Republic-Welsh Settle

Hollywood, Jan. 14.

Republic acceded to Robert Welsh's terms and paid the associate producer a settlement of around $10,000 on his contract, which had a year to run.

Welsh was barred from the lot after contract dispute. He joined Republic after the Monogram merger.

Daab Starts at Col.

Hy Daab went on the job Monday (13) as head of advertising and publicity for Columbia at the home office. Daab's family will come east to join him in a couple of weeks.

No changes other than those made prior to Daab's arrival east were made upon his entry into the top ad-pub spot at Col.

Frank Spicker, head of Columbia's art department and with Col for 10 years at the home office, has resigned and before making new connections is going to New Mexico to vacation with friends. He is buying a trailer and will drive out in tourist style with his family. Columbia's art department was virtually organized by Spicker on his entrance into the company.

RODNEY STAYS EAST ON LOU SAGAL ESTATE

Gene Rodney, son-in-law of the late Lou Sagal, New England theatre and realty tycoon (Poli's), is remaining east with his wife for about six months handling the Sagal estate's affairs. The late showman's many holdings in N. E. ranging from creameries to show properties and real estate, necessitated Rodney getting a leave of absence as Eddie Small's (Reliance Pictures) production assistant.

The two Rodney children are being left in Hollywood at school.

Mitchell to Install Brit Color Equipment

Hollywood, Jan. 14.

George Mitchell, founder of Mitchell Camera Company, will go to England to supervise installation of equipment in the new British Technicolor plant being constructed at Denham studios.

He will have charge of construction of the laboratory and processing equipment which is to be built in England from Technicolor designs. Cameras for the British color subsid are being constructed here for shipment.

Fox, Detroit, $59,531 Fees

Detroit, Jan. 14.

Receiver and attorney fees from Jan. 1, 1932 to Dec. 10, 1935, totaling $59,531, for the Fox theatre building were approved this week by Circuit Judge Vincent M. Brennan.

Amount includes receivership costs of the Colwood Co., owners of part of the land on which building is located. The Union Guardian Trust Co. is receiver for property, and the firm of Dykema, Jones & Wheat, attorneys.

20TH'S WESTERNS

Hollywood, Jan. 14.

Darryl Zanuck is figuring on a series of westerns under Sol Wurtzel's production at the Western avenue studio. He is testing juve stock players for leads.

READ'S FLA. REST CURE

In ill health lately, Walter Reade is planning to leave for Florida in a week or so for a rest.

L. A. to N. Y.

M. J. Wesifeldt.
Bruce Cabot.
Dashiell Hammett.
Lina Basquette.
Bebe Daniels.
Ben Lyon.
Louis Lipton.
Jules Epstein.
Phil Epstein.
Marcel De Sano.
Edmund Gwenn.
Leland Hayward.
Ricardo Cortez.
Wallace Beery.
John M. Stahl.

N. Y. to L. A.

Lou Diamond.
Harry Goetz.
S. Hurok.
Irving Berlin.
Charles R. Rogers.
John Rogers.
Douglas Fairbanks.
Tyler Brooke.
S. R. Kent.
Charles E. McCarthy.

Inside Stuff—Pictures

Whys and wherefores of breaks in Hollywood are many, such as the case of a former chorus boy who found sledding tough in filmdom. When wended his way to Broadway and a nitery job, a Coast producer caught him on N. Y. visit, and arranged to pay his fare back to Hollywood for a test. That was weeks ago. Since the ex-chorus boy's arrival he has been under the supervision of the producer's top dance director, ironing out the roughage so that he'll be tops when going before the test photogs.

It seems certain that Harry M. Warner, in his own behalf, will not consider taking any position in the projected purchase of control of Universal Pictures. There has been talk which concerned Warner personally as a prospective principal in the Cowdin-Rogers group. The Warner Bros. company was not concerned in any such talks. Harry Warner, as a personal matter, seemingly was asked to consider the situation but it looks cold now.

Similarity of 'Invisible Ray' and 'Dracula's Daughter,' at Universal, was the reason studio postponed production on the latter. No associate producer would take 'Daughter' after viewing 'Ray.' Carl Laemmle, Jr., recently passed 'Daughter' over to Eph Asher.

Bela Lugosi has been dropped at U because of the delay on 'Daughter.' But studio has asked for option on his services starting when it is decided to make the flicker.

Italian forces operating against Haile Selassie are paying $10 for every Ethiopian who deserts and joins Italy's military forces, according to official word received by newsreel officials here. Money is paid in newly coined 'thalers,' rated about the equivalent of the American silver dollar. One newsreel this week showed money actually being paid, although details and significance was skimmed over lightly in accompanying dialog.

Plan to have Los Angeles court set time limit for collection on money giveaways is being pushed by M. A. Kurstin, operator of the Boulevard theatre. Kurstin is threatened with suit by a woman patron who showed up 20 minutes after expiration of three minute limit.

Operator says he'll allow complaint to go to courts to establish limit, in order to stave off any similar actions.

Newsreels of the Hauptmann trial at Flemington, N. J., were supplied Governor Hoffman of New Jersey promptly and without cost when the chief executive requested them in connection with convicted defendant's appearance before the N. J. board of pardons. Newsreel executives deny that some 20,000 feet of film cost the state of New Jersey any fee or even a rental.

When Martin Mooney, newspaper reporter, begins serving his 30-day sentence in the east on contempt of court charges, his scenarist salary at Warners' Coast studio will go on uninterrupted. He also will take a typewriter into the hoosegow to do a prison story for the studio.

Mooney recently completed a parole yarn which Warners is doing under the title of 'Back Door.'

Jack McGowan's deal at Metro has a peculiar twist. He's now on loan to that studio, has been there six months and has worked on four screen plays.

McGowan was brought west by Metro to work on 'Broadway Melody.' Following that job he was dropped and picked up by Fox. Immediately thereafter he was loaned back to Metro.

While the newsreels left the Rose Bowl game at Pasadena out in the cold, they gave the Orange Bowl grid battle and parade at Miami full coverage. Newsreelers' action on the Rose Bowl battle was played up with headlines by Florida papers.

Rose Bowl deal gave Reliable Pictures only pictures of game and limited newsreels to 100 feet, so they passed it up entirely.

Academy of Motion Picture Arts and Sciences has a ruling which prohibits a producer from screen crediting himself with the writing of a screen play. When 'Anything Goes' (Par) was previewed no story credits appeared. Screen adaptation was written by Benjamin Glazer, who also produced it.

Well known film star, now playing secondary part in Shakespearean play, for which he was once said to be without an equal, is finding it hard to memorize a dozen words of dialog. Three coaches are with him from time he enters studio until he leaves, but he continually blows his wordage.

During the three years Paramount owned 'The Case of Mrs. Ames,' studio spent around $100,000 on the story. Then Walter Wanger got hold of it, and in eight weeks Gene Towne and Graham Baker had a working script. Yarn now set for early production with many of the directors, who passed it up at Par, willing to make it.

Reorganization committee for General Theatres Equipment, which is headed by Arthur W. Loasby, has extended the time for making deposits under the reorganization plan of Aug. 31 to Feb. 1. Originally such deposits were supposed to have been in this month, but the extension allows about two weeks' additional time.

One of the first problems facing Douglas Fairbanks on his Hollywood production of 'Marco Polo' is a squabble with Oscar Hammerstein II, and Jerome Kern as to his right to that title. Hammerstein and Kern claim to own the stage and screen rights.

British International Pictures has advised its Coast rep, William Mooring, to seek another player to succeed the late John Gilbert in 'The Tenth Man.' Tentative deal called for Gilbert to receive $25,000, plus transportation.

Paramount is waiting until it can determine b.o. value of 'Collegiate' before picking up option on Joe Penner. Original deal was for two pictures at $100,000 each. Option stipulates an increase.

Jeanne Dressler, secretary to Jack Cohn, will wed Frank Grann, exploitation exec in the New York offices of Columbia. Ceremony is slated for Feb. 15. Miss Dressler resigns a post she has held for 15 years.

'TOP HAT' TOPHOLE IN PAREE

Paris, Jan. 14.

'Top Hat' (RKO) grossed approximately $50,000 in three weeks at Le Paris, new Champs Elysees 1,000-seater, which is called a new high for Paris for American films in original versions. First week was quoted at $19,800.

New house is run by G. Umansky, who also has the Miracles-Byron and Avenue. Was opened with a gala performance to which a provision was that all first night customers must wear top hats.

Metro Tees Up 'Frisco'

Hollywood, Jan. 14.

W. S. Van Dyke will put 'San Francisco' into production this week at Metro. Clark Gable and Jeanette MacDonald will be co-starred. Spencer Tracy may be added to cast.

Anita Loos and Robert Hopkins, who did the script, have returned to their writing job on 'Saratoga,' which will star Joan Crawford.

COMBO PLAYLET-PICTURES

RKO Tries Lil' Theatre Piece to Break Dual Bill Monotony in White Plains

White Plains, Jan. 14.

Management of the RKO house (3,000 seater) stunted with a dramatic amateur twist at its Friday night show (10), presenting the Wayside Players of Scarsdale in the break between its double-feature film policy. It was the first of a series of such week-end stage presentations, and it may spread. Figured that there are at least 25 little theatre groups flourishing in Westchester district, each giving around six offerings a year, making a total of 150 shows either in parish halls or on community platforms. Theatre wants to bring them on regularly if possible. The idea was conceived by the house manager, Herb Jennings.

Idea tied in to sustain interest is to present some nameless play, or at least a part of one, pass out blanks to patrons entering, and then let them knit their brows for an appropriate label. Prize is a theatre pass for a period of weeks.

Particular Westchester patronage is unique to a certain degree, in that residents are suburbanites, but have daily access to New York, and mostly are above par when it comes to living in comfort. Little theatre movements get much attention through this area, and Friday night's tryout was the first time for a home-made legit offering to rate a more professional frame. Players are assured of a wider turn-out and extra showmanly attention.

First one was a thriller in modern dress. Coupled with 'Show Them No Mercy' (20th-Fox) and 'Navy Wife' (Fox), it made the entire program slightly tinged with blood. However, as show progressed (it ran nearly 50 minutes), house laughed over the murders, sleep-walkers and fitful emoters. Setting on stage was to represent a dinner party in a deserted theatre, so the house itself lent an authentic aura. A trailer was run off first, with cast announced including close-ups and a short synopsis of coming fare. It seemed too long, and if continued as a weekly novelty, should be kept well within the 30 or 40 minute limit.

Customers hissed and cheered at will, as the events piled up on each other. Breathing spell should mean something to those sitting through a dual bill.

Show was repeated on Saturday with two performances. Local papers tied-in on the spread, although the local radio outlet, WFAS, which is housed in the Roger Smith hostelry nearby, was not included in the exploitation campaign. Radio spots seems a natural part of such a program.

Those taking part included Thomas Scofield, Todd Fairbairn, Douglas Vincent, Beatrice Zehder, Mary Lawrence, Patricia Ryan, Blanche Lamb and Hazel Schwarz. Business good at the Friday opener.

Jennings has been an exploitation and theatre man with Keith's, RKO and Loew for years. His lil' theatre idea for commercial purposes stacks up as a refreshing interlude for such spots as can play it, and beyond that it looks like an excellent ballyhoo stunt for the theatre.

Bral.

Socialite B. C. Extras

Vancouver, Jan. 14.

Socialite Victoria has gone film-extra in a way to gladden the hearts of Central Films Co. (Columbia subsidiary), and adding to spirit of co-operation the Victoria city fathers hope will attract more Hollywood units to British Columbia.

Wedding scene, final sequence in "Tugboat Princess," Valerie Hobson and Lester Mathews principals, was a gala affair at Canadian Pacific Railway's palatial Empress Hotel. 'Guests' included a host of socialites and naval officers. Fifty children from a Victoria girls' orphanage also used in the scene.

WARNER OPENS LAB

Hollywood, Jan. 14.

New laboratory on the Warner lot was opened last week by C. L. Farrand, president of United Research, a WB subsid, for development of processes and patents.

Crew in own quarters recently constructed.

'Dracula's Dotter' on Universal Sked Again

Hollywood, Jan. 14.

Universal has decided to make 'Dracula's Daughter' after many script delays. New play is being prepared on formula of 'Invisible Ray' under Lambert Hillyer's direction.

Similar scientific approach to horror and thrill elements is being incorporated, eliminating the purely supernatural.

N. Y. RIVOLI OWNERS ASK SALE AT $1,500,000

Future of the Rivoli, New York, important first run house for many years and home of the United Artists product for a long time now, is somewhat in doubt beyond expiration of the lease held on the theatre by U.A. Theatre Circuit, Inc. Pending any deal for renewal of the lease by the UA circuit from November, 1937, when it expires, the Barney Estate, owners of the property, are offering it for sale.

Whether or not the action of the Barney Estate in placing the theatre on the market for sale means that the UA Circuit will not renew its present lease, isn't known this far in advance, sources indicating that renewal by UA may be a question of terms. It is also possible that the UA circuit may be interested in gaining ownership control of the Riv.

Barney Estate is asking $1,500,000 for the property. In rent and taxes, the theatre is now costing UA around $87,000 a year but indicated in realty circles that by the time the present UA lease expires the taxes may be substantially increased.

Riv holds a United Artists franchise for this company's picture product through next season (1936-37) or up to near the date on which the UA circuit lease expires. UA as a distributing company and UA circuit are two different organizations, the distributing concern not having control of the circuit bearing its name. Joseph M. Schenck is the largest holder in the UA circuit. Schenck is now chairman of the board of 20th Century-Fox and the UA chain, in turn, has control now of the Fox-Metropolitan theatres.

Detroit's 16mm. Ams

Detroit, Jan. 14.

Local American Motion Picture Co., Sidney Stearn president, will produce two single reels and one feature per month in 16 mm. Fem lead in first flicker will be Adele Rose, one of the World's Fair's 'Miss America' contests, a Detroit photographic model. Other leads will be obtained from local dramatic groups.

Dramatic coach and director is Edward A. Ferguson, formerly co-director with Jessie Bonstelle and recently coach of Ingleside Club productions. In charge of production is W. Emerson Clyma, president Detroit Movie Club, local Amateur Cinema group. Milo J. Frawley is technical director.

BROWN'S N. Y. HOP

Hollywood, Jan. 14.

Clarence Brown finished 'Wife vs. Secretary' at Metro yesterday (Monday).

After preview he hops east with Mrs. Brown for short vacash.

FORD'S 4 PIONEERS

Hollywood, Jan. 14.

Pioneer has engaged John Ford to direct four features.

He will begin pact as soon as Lloyd Corrigan completes Pioneer's next film, 'Dancing Buccaneers,'

COAST WATCHES NEW CINEMA IDEA

3-Act Original Play in Santa Monica Picture House to Oust Duals Policy—F-WC's Belmont, L. A., Trying Tabloid Version of 'Bad Man'

PAYROLL PROBLEM

Hollywood, Jan. 14.

Two showmen's ventures were launched in this area last week which may have considerable bearing on picture house programs during the coming year in Southern California territory and may prove entertainment sponge to absorb much idle theatre talent.

Wilshire theatre in Santa Monica coupled a three-act play, 'Give Till It Hurts,' with a single picture in effort to horn out one of the usual double feature bills. Play was set in for four days as tryout and if it clicks will be sent out on road for similar legit-picture combo for other neighborhood houses. Players share in percentage of take. Wilshire theatre, management Robert E. Weils, will repeat with weekly legit offering, full length play, if idea clicks. Initial play, farce comedy by Jack Preston, was fairly well received, running a little over two hours. Question is whether setup can bring in sufficient money to provide cakes for actors. 'Give Till It Hurts' had 18 in cast. House seats 1,300.

Other venture is a Fox-West Coast experiment at the Belmont, Los Angeles, where condensed version of plays will be added to double bills to comprise program about 15 minutes longer than current shows, and with prices boosted from former 35c. to 75c. top for reserved seats, over 40c. for general admish, and 55c. loges.

First compressed play, to run a week, is 'The Bad Man,' featuring Roy D'Arcy, Otis Harlan, Barry Norton and Viva Tattersall. Dim-outs will take place of curtains, play running around 50 minutes. Shorts will be dropped. Adaptation of plays will be in motion picture technique, under supervision of Harry Garson, manager of the theatre and former silents producer. In this venture also, money for players is the deciding issue. Start last Saturday showed promise that combination may be continued.

Exhibs are closely watching results.

Staub Looking Over Initialer at Metro

Hollywood, Jan. 14.

Ralph Staub is installed at Metro, and is going over story material for his first picture he will direct on the lot.

Staub has been with Warners for the past two years as producer-director of two reel filmusicals and comedies.

MARGARET MORRIS SET

Hollywood, Jan. 14.

Margaret Morris will be featured in Beaumont's 'Breed of the Border' which gets under way Jan. 15 at Argosy studios, Charles Hutchinson directing.

Conway Tearle's fourth picture follows Feb. 5.

Lou Diamond's Briefie O. O.

Lou Diamond, head of the shorts subject department of Paramount at the home office, planed Saturday (11) for Hollywood to look over new shorts material at the Coast plant and to discuss possible releasing deals with indies turning out briefies.

6 Mos. After NRA's Demise, the Pic Biz Looks Back on Anti-Trust And Uniform Contract Provisos

With the code enforcement portion of the NRA now dead for about six months, picture industry's inventory of itself finds that the absence of the Blue Eagle has influenced two principal phases of its (industry) existence. One has to do with uniform contracts and other is concerned with anti-trust laws. The passing of the blue bird is regarded as affecting these two sections the most—one influencing the producing-distributing companies, and the other the exhibitors.

Under the NRA regime, distributors were beginning to feel the pressure of exhibitor demand for a uniform contract. Allied was about to bring the subject before the Code Authority in New York for perusal because leaders of that organization felt that such body was the proper one to give the matter consideration.

Urge for some such uniform agreement on pictures was predicated to a large extent on fact that none had been in existence for a numbers of years. MPTOA also was ready to present its views in behalf of independent exhibs on contracts as the NRA folded. Had the indigo bird survived a bit longer, belief held by some legal lights in the industry is that all major distributors would have had some sort of a uniform contract handed them by the Code Authority.

Oddly enough, though the independents were greatly outnumbered by major companies in any C. A. confab, they still were able to sit in on the parleys and to have a real voice in proceedings. Set-up was that if they were not properly heard, or had some influence in considering this subject, they always had the recourse of shouting to Washington.

Major representatives were cognizant of this situation and had no desire to overlook the indies' angle. Which is why even most rabid major company leaders felt that the C. A. was headed towards some uniform contract.

Exit of the indigo bird also brought about re-vitalization of anti-trust laws. Tendency to give possible Sherman act violations the sly wink under the NRA regime passed shortly after the Supreme Court ruled the NIRA code sections unconstitutional. Talk of one or two mergers in the industry suddenly dwindled to a whisper, and finally stopped altogether.

Carroll Wanted for 'Laughing Eyes' Lead

Hollywood, Jan. 14.

Republic is dickering with Nancy Carroll for the fem lead in 'Laughing Irish Eyes' with Phil Regan. Picture is scheduled to start Jan. 17.

Sammy Stept and Sidney Mitchell have been engaged to write four numbers for the picture. Joe Santley directs.

PAR'S EXPLOITATION SEXTET ON NEW PIX

Paramount has sent six men on the road ahead of forthcoming pictures in line with advertising and sales campaign on product that will be released in January through March. Bill Pine went into the middle west from the studio, while Cliff Lewis, also out of L. A., is routed into the southwest. Rufus Blair is covering the northwest, while Lou Smith is handling the Chicago-Ohio territory; C. N. Odell, New England and the middle Atlantic states, and Chris Dunphy south.

Sent on the road to contact local theatre managers, branch managers and newspapers, the six Par field men are also carrying with them special one-reel trailers on 'Desire,' 'Anything Goes' and 'Milky Way.' All of these will be released in February.

Later on the same men will tour the country on 'Klondike Annie,' 'Give Use This Night' and 'Trail of the Lonesome Pine,' pictures which are scheduled for March release.

Trans-Lux Leases B'klyn Houses; Mayer's N.Y. Pool

Trans-Lux has leased one of its Brooklyn, N. Y., houses, is negotiating to lease the other in that borough, and has entered into a pooling operating arrangement with Arthur Mayer to cover its two New York theatres, one at Broadway and 49th street, other at Madison and 60th street. It will continue operating control of its Philadelphia news bandbox.

Under the deal with Mayer, just closed, the two TL houses in New York are pooled with Mayer's Rialto, Mayer as operator in association with Major L. E. Thompson. Mayer will continue to book his own pictures for the Rialto, while Walter Howe will continue to book the two TL programs, subject to supervision of Mayer and Thompson. Latter has been operating all TL houses. Under the pool, the arrangement is for the length of the leases on the two TL theatres, or around 10 years. Mayer has a 20-year lease on the Rialto.

The TL Flatbush (Bklyn) house has been leased to the Jefferson Amusement Corp., a new group of indies. Downtown TL house at Fulton street, which has been on a week-to-week lease to Joseph R. Fliesler, is to be leased on a term to someone else. Jeff group will operate the Flatbush house with features the same as the Fulton street house has been doing under Fliesler.

MAJOR THOMPSON'S OP.

Major Leslie R. Thompson, RKO theatre operating head, underwent an operation for gall bladder trouble Jan. 8 in New York hospital, New York.

He is recuperating satisfactorily.

Awaken 'Helena' After 20 Years

Hollywood, Jan. 14.

"The Awakening of Helena Richie," novel by Margaret Deland, is being scripted by Robert Chapin at Metro.

Harry Rapf will produce film from the yarn written two decades ago.

SEE SETTLEMENT OF FRIEDMAN'S $24,000

Pittsburgh, Jan. 14.

Signs here last week pointed to a less-than-verdict settlement of $24,000 damages awarded Samuel Friedman, former Farrell and Sharon (Pa.) exhibitor against eight distributing corporations for violation of Sherman anti-trust law. Jury awarded Friedman $8,000, which was tripled under terms of law, as well as counsel fees.

Defendants, however, appealed for new trial and judge in federal court, after reviewing case, granted it. Attorneys for both sides then immediately wrote 'closed' across docket, with plaintiff apparently having agreed to take smaller amount if other side agreed to drop plans for new trial.

Neither side would say what sum was settled on, nor would they infer that any out-of-court agreement had been reached.

RKO'S LEGIT SIGNATORIES

Hollywood, Jan. 14.

RKO Radio has signed Frances Sage, New York Theatre Group actress.

Stu. John

'Cook'-Bill Robinson Skim L. A. For $18,000; 'Obsession' Strong at $25,000, 'Tale' Good, 'Blood' Oke

Los Angeles, Jan. 14.

(Best Exploitation: Chinese-State)

Nothing unusually outstanding from take standpoint in local first-run establishments current week. Tale of 'Two Cities,' which had been calculated as big box office, not a smash but good at Chinese and State, with indications that subsequent runs, through word of mouth, will be heavy gravy for the pic.

Paramount individual leader on income for week with 'Could Only Cook' and stage show headed by Bill Robinson will hit around $18,000. RKO and Pantages have coin-getter in 'Magnificent Obsession,' which is carded to stay in both houses for two weeks. Joint initial stanza take should hit around the $25,000 mark. 'Captain Blood' continued at good stride for second stanza at Warners Downtown and Hollywood, and will stay for a third week.

Four Star has English musical, 'First a Girl,' which got great notices, with production classed as equal and if not better than most American musicals with trade okay to start.

Chinese and State went strong on radio exploitation campaign for 'Two Cities,' using 15-minute programs over four stations, with scene transcriptions prior to opening and during week. In addition had tie-in with 5-10c store putting out 45,000 paper bag carriers having name of production and theatre printed on both sides, with canvass of schools and libraries made through presentation of study guides to pupils on the Dickens opus. Campaign, though best in town, was not fruitful from b. o. angle.

Estimates for This Week

Chinese (Grauman) (2,028; 30-40-55)—'Two Cities' (MG). Looks to bring good week for house with $11,000. Last week 'Burlesque' (20) in seven and half days, including New Year's eve, did plenty oke, $12,000.

Downtown (WB) (1,800; 30-35-40)—'Capt. Blood' (WB) (2d week). They like it here and will hold third stanza, take will hit around $8,500. Last week, with New Year opening and seven half day week, came through in good style to $14,500.

Four Star (Fox) (900; 30-35)—'First a Girl' (GB). Looks as though will go two or three weeks, initial week around $5,000. Last week 'Mister Hobo' (GB) okay at $3,400, including holiday midnite shows.

Hollywood (WB) (2,756; 30-35-40-55)—'Capt. Blood' (WB) (2d week). Best holdover attraction house has had in long time, looks like cinch $8,000. Holds over. Last week, first with midnite show counted in, went to town aplenty and got $14,700.

Orpheum (Bway) (2,270; 25-30-35-40)—'Man of Iron' (WB) and 'Whispering Smith' (20th) split and vaude-vilius. No dynamic combination for coin, but profit to house at $6,300. Last week 'Without Regret' (Par) and vaude headed by Leo Carrillo big at $9,200.

Pantages (Pan) (2,760; 25-35-40)—'Magnificent Obsession' (U). With two previews thrown in on first three nights, this one, though not needing that aid, is headed for close to $13,000 on first week. Last week 'I Dream' (RKO) ran to expected pace and showed big profit with windup of $10,500.

Paramount (Patmar) (3,595; 30-40-55)—'Could Only Cook' (Col) and stage show. Star always helpful b. o. tonic here, with house headed for good $18,000. Last week 'Collegiate' (Par), stage show and pix of Rose Bowl game and Tournament of Roses, town's exclusive, for eight and half days came little short of the $31,500 mark, which is plenty and a record for a long time here.

RKO (2,950; 25-35-40-55)—'Magnificent Obsession' (U). Though running bit behind Pantages on this one, business is unusually heavy, and it's headed for the $12,000 mark. Last week 'I Dream' (RKO) little shy of what was expected, but no complaints at $9,400.

State (Loew-Fox) (2,024; 30-40-55)—'Two Cities' (MG). Hitting little better than Chinese, with chance of hitting the $12,500 mark. Last week 'Burlesque' (20th) bit short of $12,500.

United Artists (Fox-UA) (2,100; 30-40-55)—'King of Burlesque' (20th). Had a bank night of better than $1,000 to bolster matters, will hit little better than the $5,000 mark. Last week 'Pedal' (20th), kiddies went strong for Shirley Temple and showed house big profit in tuning out with $6,700.

'Riffraff' $4,300, Tacoma

Tacoma, Jan. 14.

Harlow tops Tacoma.

Biz generally fair.

Estimates for This Week

Blue Mouse (Hamrick) (745; 16-27)—'Pompeii' (RKO) and 'Missing Man' (Col) dual. Fair for $1,800. Last week, 'Chan's Secret' (20th) and 'Payoff' (FN) dual, $2,500, good.

Music Box (Hamrick) (1,400; 16-27-37)—'Riffraff' (MG) and 'Stars Over Broadway' (WB) dual. Steady pace, nice combo, anticipates $4,300, o.k. Last week, 'Littlest Rebel' (20th) and 'Dudley' (20th) dual, $5,200, big.

Roxy (Hamrick) (1,306; 16-27-37)—'Monte Carlo (20th) and '3 Kids and Queen' (UA) also called 'Old Battleaxe' for local wallop, same as in Seattle recently. Good for $4,000. Last week, 'Night at Opera' (MG) and 'Pacific Fleet' (WB) dual, $5,100, great.

Albee-Fay's, Prov, Hurt Each Other With Vaudeville

Providence, Jan. 14.

(Best Exploitation: RKO Albee)

Coin on the loose again, exhibitors plenty happy, weather ideal and fans taking advantage of swell product in town. Every stand, with one or two exceptions, going to town with grosses well up in the higher brackets.

This week saw Albee once again switching to vaudeville and pictures, thus placing itself in direct competition with Fay's, which has always played combo policy regardless of biz.

The stand-outs this week look like 'Wilderness' at Loew's and 'Bride Comes Home' at the Strand. Former doing nice business and gross should be around $15,000.

Strand's present terrific pace indicates that house should come through with a dandy $10,000. Albee figuring on $8,500 for first week of vaudeville; not terrific, but no red ink. Fay's likely to take it on the chin because of opposish; sister house, Majestic, with 'Show No Mercy,' doing oke and figures on $9,000 gross as it closes.

RKO Victory trying to cash in on publicity of 'Informer' being picked outstanding picture of the year. Going oke.

Past few weeks have been rather inactive ones for the ballyhoo boys, but current stanza brought out some effort to plug shows. Albee's p. a. department takes the nod for campaign on inaugural bill of vaudeville, bally taking in several unusual stunts. Town filled with plugs of all types, window displays, radio plugging, sound truck advertising, telephone merchandising and deluging town and nearby communities with all kinds of paper.

Estimates for This Week

Loew's State (3,200; 15-25-40)—'Wilderness' (MG) and 'Dan Mattews' (Col). Second picture no help; result might have been much better if main film played on solo bill, allowing more unloading of capacity audiences, but as it is $15,000 gross not to be sneezed at. Last week 'Riff Raff' (M) petered out after swell start to $11,000; should have been better.

Strand (Indie) (2,200; 15-25-40)—'Bride Comes Home' (Par) and 'Forced Landing' (Rep); striking the right spot with the natives, augurs $10,000 at least, plenty nice. Last week 'Collegiate' (Par) zoomed to a high $11,900 for eight days.

RKO Albee (2,500; 15-25-40)—'Two in Dark' (RKO) and 'International Scandals' on stage; flesh entertainment having right effect on box office; house anticipates $8,500 for the week, okay. Last week, 'Dream Too Much' (RKO) and 'Red Salute' (UA) soured after nice start; $9,000 for eight days.

Majestic (Fay) (2,200; 15-25-40)—'No Mercy' (20th) and 'Uncle Dudley' (20th). Plenty strength; if pace continues should have no trouble topping $9,000, excellent. Last week 'Capt. Blood' (WB) soared to $11,000, good money for this stand.

Fay's (2,200; 15-25-40)—'Born to Gamble' (Llb) and vaude. Albee cutting in this week, and probably from now on if it sticks to vaudeville, pace so far indicates house cannot possibly mooch over $6,200, so-so. Last week 'Littlest Rebel' (20th) responsible for bright doings at this variety stand after being moved over from Majestic, oke at $7,000.

RKO Victory (1,600; 25—'Informer' (RKO); biz surprisingly good, despite last minute switch; looks like $2,300 for five days. Last week 'I Dream Too Much' (RKO) brought in from the Albee was a flop for three days at $650.

National First Runs

COLUMBIA

'Could Only Cook,' Oaks, Berkeley, Cal., Feb. 2; Mayfair, Miami, 9; Biscayne Plaza, Miami Beach, 23.

'Couldn't Take It,' Denver, Jan. 24.

'Devil's Island,' Studio, Salt Lake City, Feb. 19.

METRO

'Riffraff,' Martini, Galveston, Jan. 17; Imperial, Asheville, 30; Aztec, San Antonio, Feb. 21.

'Three Live Ghosts,' Worth, Ft. Worth, Tex.; Grand, Hazelton, Pa., Feb. 11; Texas, San Antonio, 12.

'Last of Pagans,' Cataract, Niag Falls, Feb. 9; Kingston, Wilkes-Barre, 20; Roosevelt, Scranton, 24.

'Whipsaw,' road, Columbus, Jan. 23; Madison, Peoria, 30; Modjeska, Augusta, Feb. 12; Colony, Wash, 15; Rialto, Scranton, March 13; Hazleton, Wilkes-Barre, 23.

RKO

'Sylvia Scarlett,' Ambassador, Balto., Jan. 19; Sunshine, Albuquerque, 21; Opera House, Bangor, Me., 23.

'We're Only Human,' Proctor's, Troy, Jan. 14; Albee, Prov., 16; Par, Miami, 17.

'Annie Oakley,' Miller, Wichita, Kan., Jan. 16; Penn, Wilkes-Barre, 17; Strand, Birmingham, 18.

'OBSESH,' 'CITIES' 2 H.O. IN ST. L. A RECORD

St. Louis, Jan. 14.

(Best Exploitation: Fox)

It's been ages since two St. Louis cinema palaces had celluloid features of sufficient b.o. at same time to hold 'em over for a second week but that is situation here this week. Fox, F&M's big first runner in midtown, is showing 'Obsession' for second week to swell business, and downtown Loew's, with opening hour advanced to 9:30 a.m, is still packing 'em in for 'Tale of Two Cities,' held over.

Other houses are basking in the glitter of b.o. affluence. Ambassador, first house in town to show Maj. Bowes' amateurs, was greeted with jammed houses first three days of week with no signs of crowds diminishing, what with radio plugs and the Major's usual Sunday program which calls attention to whereabouts of various units. Missouri, another F&M house where business has been tragically terrible as it tried to compete with Fox and Shibert-Rialto with second run features, has taken on new lease of life with vaudeville since New Year's Day is gradually overcoming red figures on ledger. Orpheum and Shubert-Rialto theatre have been holding their own against rest of competition which includes extension of matinee prices by three F&M houses and inauguration of Bank Nite in same three houses.

Fox gets best exploitation nod this week for clever newspaper ads and enlistment of those who like better class of screen entertainment.

Estimates for This Week

Fox (F&M) (5,038; 25-35-55)—'Magnificent Obsession' (U) (2d wk). First week was a surprise to town and word of mouth got b.o. $17,600 to count; second week is still going strong and should finish for a nice $11,000.

Ambassador (F&M) (3,018; 25-40-55)—'Could Only Cook' (Col) and Bowes amateurs on stage. Swell start and with help of its own amateur show in conjunction with station KSD Saturday (11) won't do less than $17,000. Last week 'Paddy O'Day' and 'Supkist Revue' on stage, Armetta's popularity here as screen star and newspaper features about him helped to $15,400.

Shubert-Rialto (WB) (1,725; 25-35-55) — 'Dangerous' (WB) and 'Coronado' (Par) dual. Probably won't be so hot, with rest of keen competition, but should do $6,100, fair. Last week 'Bride Comes Home' (Par), Colbert is still one of the town's faves and $9,400 would have been beaten had the house greater seating capacity.

Orpheum (WB) (1,950; 25-35-55)—'Sylvia Scarlett' (RKO) and 'Dr. Harrigan' (RKO). Set for a $11,000 week and would do better if its turnover could be better. Seating capacity will hold down gross. Last week 'Dream Too Much' (RKO) collected $7,300, good considering stiff opposition from Dickens just around the corner.

Loew's (3,162; 25-35-55)—'Two Cities' (MG) (2d wk). First week a good $19,000 and second should get not less than $11,500.

Missouri (F&M) (3,514; 25-40)—'Monte Carlo' (20th) and vaude. Start very good and all indications point to a good $10,400. Last week 'Thanks a Million' (20th) and vaudeville, best in 8 months with $11,600 in the till.

'Scarlett' with Lukas-Froman Big $20,000, Clev.

Cleveland, Jan. 14.

(Best Exploitation: Stillman)

Managers' pre-holiday frowns being wiped out by a flock of deluxers, the kind they could go to town about and justify all the shouting.

State came to the foreground this week with 'Wilderness,' copping probably $21,500, and topping even the Palace's heavy line-up of talent in 'Sylvia Scarlett' and the Paul Lukas-Jane Froman show, which will romp in with $20,000. Third best is Hipp's 'King of Burlesque,' which promises to run up to a nice $15,500.

Smaller downtown first-runners, too, also cleaning up for the first time in a month. 'Capt. Blood' going strong on second week at Allen, which should be happy if it gets $5,500. Biggest surprise is 'Mary Burns,' a topnotch $7,500 or better being assured the Stillman by fact that one of leading actors, Alan Baxter, is a home-town lad.

Nothing was missed in tricks by Jack Lykes, house manager, and Milt Harris in putting the Baxter boy across. Got mazda honors on marquee, since Paramount ballyhoos him as a 1936 find. His college band put on street parade and four students volunteered to be a walking street poster, each carrying part of a 24-sheet on pix.

Baxter's father, v.p. of biggest Cleveland bank, co-operated in flooding his 52 branch banks with blotters bearing his kid's photo, special theatre notices to employes and depositors, and bulletins hung in banks as well as colleges. Lykes also arranged identification contest with gal posing as fugitive heroine in stores. Papers featured local-boy-makes-good angle to a fare-thee-well. A natural all 'round, considering he clicked in Hollywood within a half year, beating record of other localites.

Estimates for This Week

Palace (RKO) (3,200; 30-40-60—'Sylvia Scarlett' (RKO) and Paul Lukas and Jane Froman in vaude bill. Two pix stars doing personals are the chief b.o. draws here, Hepburn having fallen off a bit here, and should collect $20,000. Last week Wayne King orchestra and 'Could Cook' (Col) zoomed up to a smacking $26,400, almost cracking the house's records.

State (Loew's) (3,750; 30-35-40)—'Wilderness' (MG). Drama cricks turned out to give it some raves which, plus clever salesmanship, responsible for corking $21,500. Last week, 'Bride Comes Home' (Par), fine $19,000.

Hipp (WB) (3,000; 25-40)—'King of Burlesque' (Fox), Warner Baxter a fave who will build up a satisfactory $15,600. Last week, 'Capt. Blood' (WB) didn't reach expected figure in 10 days, yet $17,500 isn't a sneezing amount.

Stillman (Loew's) (1,372; 25-35)—'Mary Burns' (Par) packing house with followers of local boy in it and will hit an extra-fine $7,500. Last week 'Two Cities' (MG) landed a high $8,500 for second stanza.

Allen (RKO) (3,000; 25-40)—'Capt. Blood' (WB). Second week holding up a good $5,500. Last week 'Littlest Rebel' (WB) on holdover wound up $3,000.

'REBEL' A NATURAL IN B'HAM, BIG $8,000

Birmingham, Jan. 14.

(Best Exploitation: Alabama)

Alabama has a natural for Dixie. Shirley Temple herself enough to cinch the picture but put her in a sympathetic Confederate story and native Southerners are certain to eat it up. Picture in here for nine days.

Tie-ups with department stores, one of which is featuring same style dresses as worn by Shirley in picture for sale. All larger department stores are co-operating.

Estimates for This Week

Alabama (Wilby-Kincey) (2,800; 30-35-40)—'Littlest Rebel' (20th). Through Thursday, for nine days $8,000, good. Last week, 'Collegiate' (Par), $6,000, okay.

Ritz (Wilby-Kincey) (1,600; 25-30)—'In Person' (RKO). At $3,200 for six days, oke. Last week, 'Splendor' (UA) and 'In Person' (RKO), on split, $3,500.

Strand (Wilby-Kincey) (800; 25)—'No Mercy' (20th) and 'Another Face' (RKO), split. Nice $1,600. Last week, 'Beat Band' (RKO), for three days only $600 with 'Keeper of Bees' (Mono), ending a seven-day run consuming balance of week.

Empire (Acme) (1,100; 25)—'Pacific Fleet '(WB). About $2,600, fair. Last week, 'Kids and Queen' (U), $2,200, so-so.

Dangerous'-Bowes Ams $32,000, Det.; 'Cook'-Wing 17G, 'Hobo'-Revue 14G

Detroit, Jan. 14.

(Best Exploitation: Fox)

Bowes Amateurs (Unit No. 3) here again, and that means the Michigan is leading the town this stanza; about $32,000, plus 'Dangerous.' RKO Downtown has stage show, too, this week, along with the Fox and Mich so coin is pretty evenly divided.

B. o. generally is so-so, the only big advances being made by RKO, with 'Hobo' plus 'Broadway's Hollywood Cabaret revue,' and United Artists, playing 'Captain Blood.' Former figures for a neat $14,000, while UA looks good for $13,500.

With help of good exploitation, Fox should gather in a good $17,000 this session on 'Could Only Cook' and Toby Wing headlining vaude. The Adams and State, both with duals, are not so forte; around $3,500 due at Adams, $4,000 at State. Adams still running 'owl shows' Saturdays, and it's aiding grosses considerably.

After making a two-weeks' try at reviving hit pix of past year, the former German film downtown house, the Europa, closed last week but plans to reopen soon under different name and behind extensive exploitation. Revivals policy got encouraging response but film-goers hadn't been educated to fact house was no longer a foreign-pix exhibitor. New name and campaign is to be aimed in that direction.

Tieups with G. E. and most of department and other stores dealing in cooking utensils, etc., gained for Fox theatre exploitation honors again this week. Telegrams and special booklets were sent to prospective buyers, etc., urging them to see 'Could Only Cook.' Dealers' trucks carried ads for pic and plugs were many over radio. Toby Wing, on the stage, also got good share of free publicity and art in daily press. United Artists had a lot of extra ad space in Hearst print on 'Captain Blood,' and nice tieup with downtown department store on 'pirate' dress model.

Estimates for This Week

Michigan (United Detroit) (4,000; 25-35-55)—'Dangerous' (WB) plus Bowes Amateurs Unit 3 on stage. It's Bowes amateur week again this week here, and gross should hit a smash $32,000 in keeping with bang-up grosses rung up by previous units here. Last week gathered in $28,000 on 'Bride Comes Home' (Par) with Paul Lukas heading vaude.

Fox (Indie) (5,000; 25-35-55)—'Could Cook' (Col), with Toby Wing topping stage show. Figures for around $17,000, good, this week on okay combination. Bagged just under $28,000, swell, last week on 'Obsession' (U) plus Weaver Bros. on stage.

Downtown (RKO) (2,500; 25-35-55)—'Mr. Hobo' (GB) plus 'Broadway's Hollywood Cabaret Revue' on stage. Back on combo policy, and back in the good money class; $14,000, nifty, due this stanza. 'Dream Too Much' (RKO) brought in an oke $8,500 last week.

United Artists (United Detroit) (2,000; 25-35-55) — 'Capt. Blood' (WB). Pic getting the usual heavy Hearst backing-up, and should turn in a nice $13,500 this week. Holds over. 'Ibbetson' (Par) struggled in for an okay $5,000 last stanza.

Adams (Balaban) (1,700; 25-40)—'Paddy O'Day' (20th) and 'One-Way Ticket' (Col). Doing the usual steady biz, about $3,500 this session. Had a swell $7,000 gross last week on 'Littlest Rebel' (20th) (3rd week), after pic enjoyed two hotcha sessions at Fox.

State (United Detroit) (3,000; 25-40)—'Confidential' and 'Bar 20 Rides Again' (Par). B. o. figures for good $4,000 this week. Biz good here last stanza, $5,000 on 'Mary Burns' (Par) plus 'Kind Lady' (MG).

Chi $50,000 with V. & Y., Hodgson And 'Bride'; 'Obsesh' Magnif at $27,000, O. & J. $18,000, 'Blood' 16G

Chicago, Jan. 14.

(Best Exploitation: Chicago-UA)

Driving forward in a campaign to load up with profits before running into the Lent slump, all theatres in the Loop have geared themselves to top money sprints with the strongest setup of attractions available. And with these names strung across the marquees the houses are again dusting off the SRO signs and lining them up on the sidewalk.

After having established a high mark of the year with the Burns and Allen unit last week when it ran the gross up to a mighty $50,600, the Balaban & Katz Chicago flagship sprints to $50,000 this week on the momentum of last week, aided and abetted by the Veloz and Yolanda dance team, the Shep Fields orchestra and Red Hodgson, co-writer of 'Music Goes 'Round and Around,' along with 'Bride Comes Home.'

In two other spots the pictures are the heavy money-makers. 'Magnificent Obsession' heads into the high water figures at the Palace and from indications on its opening days, it looks a cinch for at least a two or three weeks' gallop. 'Captain Blood' has been spotted in the United Artists for a straight picture run and on great word-of-mouth will show a zoom on grosses.

Town generally saw its best general spread of exploitation with the Chicago, Palace and United Artists all individually backed with big newspaper and feature breaks.

Estimates for This Week

Apollo (B&K) (1,200; 25-35-55)—'Mutiny' (MG). Still a big grosser. Had four hang-up sessions at the United Artists and is now following up with two more strong weeks here at $3,000, after taking a fine $5,000 last week. 'Mr. Hobo' (GB), replaces Thursday (9).

Chicago (B&K) (3,940; 35-55-75)—'Bride' (Par) and stage show. Two fine box-office magnets on the rostrum, Veloz and Yolanda dance team and the Shep Fields orchestra, who are big local favorites and Red Hodgson, 'Round' writer. Getting strictly an adult play. Adding up to $50,000 on the week, great. Last week, it was strictly Burns and Allen unit on the stage, with 'Whipsaw' (MG), for $50,600, biggest week the house has seen in a year. House had been averaging $25,000.

Garrick (B&K) (900; 25-35-55)—'Frisco Kid' (WB). Second Loop running and will do trade here at indicated $6,000 for the week. Last week, 'Monte Carlo' (20th), finished second session to pleasant $3,900.

Oriental (B&K) (3,200; 25-35-40)—'Personal Maid' (WB), and Olsen and Johnson on stage. Heading for a fair enough week for this line-up, around $18,000. Last week, 'This Is Life' (20th) and Bowes unit on stage climbed to $21,200, excellent.

Palace (RKO) (2,500; 25-35-55-65)—'Obsession' (U), and vaude. Weaver Bros. heading the vaude. Picture is packing 'em, crowding the register to its biggest slice of money in many weeks. Looks like a holdover at $27,000, on almost completely adult draw. Last week, 'Dream Too Much' (RKO), great $37,000 for 10-day run from New Year's Eve.

Roosevelt (B&K) (1,500; 35-45-65)—'Rose of Rancho' (Par) (2d week). Fortnight for this picture and will quit tomorrow (Wednesday) for the Marx Brothers. 'Rancho' will struggle to $6,000 currently after fairish $8,200 first week.

State-Lake (Jones) (2,700; 20-25-35-40)—'$1,000 a Minute' (Rep), and vaude. Ed Lowry unit on stage and doing big share of the business. Heading to $13,000, fine. Last week, 'Last Night' (U), managed oke $11,600.

United Artists (B&K-UA) (1,700; 35-55-65)—'Captain Blood' (WB) (1st week). Comment around okay on the picture, with public reaction highly favorable. Aiming for $16,000 currently, bang-up take. Last week, 'Splendor' (UA), finished satisfactory fortnight to $9,100 for finis session.

B'KLYN QUIET

ride at Par Nice $16,000—Fox's 'Cook,' $9,000

Brooklyn, Jan. 14.

(Best Exploitation: Fox)

Holidays gone, the downtown de-luxers have settled down to routine with best biz of the lot evidenced at Fabian's Paramount and Strand. Former showing Colbert flicker, 'Bride Comes Home' while latter still is snaring populace with 'No Mercy.' Other houses in Boro Hall sector okay.

Fox with 'If You Could Only Cook' and 'Mimi' concentrated on the former picture for exploitation purposes. Larry Cowen, house p.a. tied up with R. H. Macy; daily broadcast plug on WOR; plug in Macy's advertising copy and plugs on General Electric trucks. Also tieup with the Golden Crust Bread, 1,000 streamers for store windows in borough. House advertised fact that 5,000 loaves of Golden Crust bread would be distributed to those who don't like to cook. Three gals furnished by bread company distributed in lobby on opening night.

Estimates for This Week

Paramount (4,000; 25-35-50)—'Comes the Bride' (Par). Doing well, will get in vicinity of $16,000, good. 'Captain Blood' (WB) in last nine days at house scored $25,500. For 16 consecutive days 'Blood' got total of $64,000.

Fox (4,000; 25-35-50)—Could Only Cook' (Col) and 'Mimi' (FD). Will derive $9,000, okay. Last week 'One Way Ticket' (Col) and 'Dance Band' (FD) received $12,000, fairish.

Loew's Met (3,400; 25-35-50)—'Splendor' (UA) and 'Perfect Gentleman' (MG). Will do okay $13,000. Last week 'Two Cities' (MG) got $16,000 (2nd week). Good.

Albee (3,500; 25-35-50)—'Fang and Claw' (RKO) and 'Navy Wife' (20th). Quiet, $9,000. Last week 'Littlest Rebel' (20th) and 'Another Face' (RKO), (2nd week) got $16,000, good. 'Magnificent Obsession' and 'We're Only Human' due next.

Strand (2,000; 25-35-50)—'No Mercy' (20th) and $1,000 a Minute' (Rep) (3d week). Splendid, $9,000. Last week $9,000, fine.

'OBSESSION' BIG $12,000 2D WK. BUFFALO

Buffalo, Jan. 14.

(Best Exploitation: Lafayette)

All indications point to good grosses at downtown picture houses this week. Offerings of strong screen features as well as much publicity and exploitation are bringing 'em in.

'Dream' at the Hipp at $1.65 top marks the first break in the Hipp's regular policy in many years. 'Obsession' in its second week at the Lafayette is still going strong, with indications for further holdover. All of the figures for last week were high due to the fact that the special New Year's Eve show is included in each instance.

'Obsession' exploitation was outstanding for thoroughness of coverage rather than originality of ideas. With a 50% increase in newspaper space and a special front for the house being the outstanding notes, theatre went for window display tie-ups at over a dozen leading downtown stores. Teleflash announcements were used daily and special downtown frames were increased to 100. Radio publicity was also used for two weeks in advance, with announcements spotted.

Estimates for This Week

Buffalo (Shea) (3,600; 30-40-50)—'Collegiate' (Par). Light entertainment, but meeting with favorable reception and fair business; about $11,000. 'Bride Comes Home' (Par), about as expected, New Year's Eve show bringing take on 9½ days to $13,600.

Hipp (Shea) (2,400; 55-83-1.10-1.65)—'Midsummer Night's Dream' (WB). Two shows daily for four days only. Opened to ballyhooed society benefit performance. Last week 'Ah, Wilderness' (MG). Was in for 11 days and ran up to neat $15,700.

Great Lakes (Shea) (3,400; 25-40)—'Dream Too Much' (RKO). Meeting with good reception and should go over $10,000. Last week 'Riff Raff' (MG), did about as anticipated and special show helped to get over the $12,000 mark.

Century (Shea) (3,400; 25) — 'Show Them No Mercy' (20th) and 'Coronado' (Par). Back to double bills again and going along at fine clip for possible $8,000. Last week, 'Burlesque' (20th), very nice at over $9,000.

Lafayette (Ind.) (3,400; 25) — 'Obsession' (U) (2d week). Still running close to top speed, with second stanza satisfactory in every way. Around $12,000. Another h.o. maybe. Last week, all attendance records for house broken; high at $17,000.

1st Runs on Broadway

(Subject to Change)

Week of Jan. 17

Capitol—'Exclusive Story'. (MG).

Center—'King of Burlesque' (20th-Fox) (15).

Music Hall—'Strike Me Pink' (UA) (16).

Paramount—'Rose of the Rancho' (Par) (2d wk).

Rialto—'Crime of Dr. Crespi' (Rep) (2d wk).

Rivoli—'Ghost Goes West' (UA) (2d wk).

Roxy—'Charlie Chan's Secret' (20th-Fox).

Strand—'Ceiling Zero' (WB) (18).

Week of Jan. 24

Capitol—'Whipsaw' (MG).

Center—'King of Burlesque' (20th-Fox) (2d wk).

Music Hall—'Strike Me Pink' (UA) (2d wk).

Paramount—'Collegiate' (Par) (22).

Rialto—'Dangerous Waters'

Rivoli—'Ghost Goes West' (UA) (3d wk).

Roxy—'Calling of Dan Matthews' (Col).

Strand—'Ceiling Zero' (WB) (2d wk).

Newark's Biz Goes Round 'n' Round, but Mostly 'Rebel,' 18G

Newark, Jan. 14.

(Best Exploitation: New Mosque)

It may not last but this year has started out with good business that like the music is going round and round. Proctor's 'Littlest Rebel' and 'Baldpate' should run to $18,000. At the Branford 'Dangerous' and 'Payoff' will take about $19,000 on nine days, which is money. The Paramount will be profitable if nothing more for 'Rose of Rancho' at $13,500 with Fifi Dorsay on stage hurting nothing.

Estimates For This Week

Branford (2,966; 15-65)—'Dangerous' (WB) and 'Payoff' (FN). Doing all right and will take about $19,000 on nine days. Last week, second. Of 'Captain Blood' (FN) a little less than expected, $9,000.

Capitol (WB) (1,200; 15-30-40)—'Captain Blood' (FN) and 'Millions In Air' (Par). Believed 'Blood' brought in too soon after Branford's two weeks, but it is going into all the WB neighborhoods now. $3,700. Last week 'Mutiny' (MG) just over $3,800.

Little (Franklin) (299; 30-50)—'Poil de Carotte' Pathe-Nathan and 'Czarina' (Kinematrade). About $600, which is weak. French picture started alone, but couldn't hold and Russian added with results favorable enough. Last week 'Moscow Laughs' (Amkino) got by with $775.

Loew's State (2,780; 20-30-35-55-75)—'Two Cities' (MG) (2nd week). Okay for a second with nearly $9,000; first week fine, $17,500.

New Mosque (Chesd) (3,281; 15-25-40-55)—'Red Wagon (FD) and vaude and dancing. About $12,000 which is in the red. House feeling rather severely Newark's penchant for doing all its business weekends. Last week over $14,000 on 'Mimi' (FD).

Paramount (Adams-Par) (2,248; 15-20-30-40-55-75)—'Rose of the Rancho' (Par) and vaude. Fifi Dorsay on the stage no small asset, about $13,500 or maybe better. Last week held for nine days 'No Mercy' (20th), fine, $20,000.

Proctor's (RKO) (2,300; 15-55)—and Lyceum (roof) 770; same scale. 'Littlest Rebel' (20th) and 'Baldpate' (RKO). Should take $18,000, which is plenty. Last week on nine days 'Annie Oakley' (RKO) and 'In Person' (RKO) tremendous at $27,000.

Terminal (Skouras) (1,600; 15-25-40)—'Whispering Smith (20th) and 'Old Spanish Custom' (Syn) with 'Big House For Girls' (Thne) and 'Last of Clintons' (Syn) split. Will do well enough at $3,000. Last week went over $3,500 with Drummond' (GB) and 'Fighting Blood' (Syn) with 'Thanks Million' (20th) and 'Navy Wife' (20th) split.

N. H. MUSICALS

Go Round and Round—'Rancho,' $7,200, vs. 'Dream,' $6,600

New Haven, Jan. 14.

(Best Exploitation: Poli)

Battle of music on between Paramount ('Rancho') and Roger Sherman ('Dream'). Both building. Poli special plugging on 'Audioscopicks' short aroused curiosity. Sherman is trying to boost last half by adding reissue of 'Informer' as extra attraction Mon.-Tues.-Wed. nights only. Business in general a slight letdown from last week's swell gross.

Poli topped town's campaign's with half-hour air show; special plugs aimed at Yale, free radio mags with corner envelope; daily air announcements from lobby tied in with Con Mafia playing new pipeless organ; special lobby 40x60 poster; personal endorsement of house manager; menus, circulars, window and bus cards, etc.

Estimates for This Week

Paramount (M&P) (2,348; 35-50)—'Rose of Rancho' (Par) and 'Susan' (U). Good $7,200 in view. Last week 'Bride Comes Home' (Par) and 'Millions in Air' (Par) copped a grand $10,200 on nine days.

Poli (Loew's) (3,040; 35-50)—'Wilderness' (MG) and 'Could Cook' (Col). Easily town's aces, near big $11,000. Last week 'Littlest Rebel' (20th) and 'Uncle Dudley' (20th), aided by New Year's Eve advanced prices, a sweet $11,500.

Roger Sherman (WB) (2,200; 35-50)—'Dream Too Much' (RKO) and 'Harrigan' (WB). Fighting it out with 'Rancho' on fairly even terms; okay $6,600. Last week 'Capt. Blood' (WB) and 'B'way Hostess' (WB) reached heavy $9,000, thanks to midnite extra tariff show.

College (Loew's) (1,565; 25-50)—'Rebel' (20th) and 'Uncle Dudley' (20th). Holdover, switched from Poli. Better than fair on second week, around $4,000. Last week 'Two Cities' (MG) holdover was big at $4,400 on second week.

'BLOOD' $23,000, 'OBSESH,' 13G, FRISCO OK

San Francisco, Jan. 14.

Warfield cashes in this week for top money with pirates on screen and final stage show. Orpheum next with heavily billed 'Obsession' and Paramount third with dual of good marquee value.

Warfield, for years ace stage show house, goes sound at close of present week, with new policy of long-run pictures only. House a few months ago dropped price from 65 to 55, and kept standard of show up, but increase in attendance didn't seem enough. House has had to forego holding over good pictures because stage setup would be too expensive for carry-over. Figure that there are at least 12 big-time pictures made per year, and since this F-WC acer has called on Fox, Paramount, Metro and Warner Bros., these four studios should send them three wows a year.

Orpheum gets what scant exploitation credit there may be in extra advertising. Nicely arranged ads with punchy selling talk used.

Estimates for This Week

Clay (Roesner) (400; 25-35—'Crime et Chatiment' (Du World). Should get good play at better than $1,400. Literati will go to compare it with recently shown English version. Last week (2d) 'Dancing Duchess' (Vien) all right at $1,000.

Embassy (Cohen) (1,512; 25-35)—'Dream Too Much' (RKO). Moved over from Golden Gate, ought to click to tune of $5,000, nice going. Last week (3d) 'Mr. Hobo' (GB) and 'Man of Aran' (GB) closed easily at $2,000.

Fox (Leo) (5,000; 25-40)—'Frisco Waterfront' (Rep) and 'Great Life' (Par). Only fair at $4,700. Last week 'Perfect Gentleman' (MG) and 'Devil's Island' (Col) just a little under this week's figure.

Golden Gate (RKO) (2,850; 30-35-40)—'Hitch Hike Lady' (Rep) and stage show. Will find business quiet at $12,000. Last week, 'Dream Too Much' (RKO) swell at $16,000.

Orpheum (F&M) (2,440; 30-35-40) —'Obsession' (U). Looks like a smash week for this house; ought to hit better than $13,000. Last week (2d) 'Could Only Cook' (Col) about $5,000.

Paramount (F-WC) (2,740; 30-35-40)—'Dangerous' (WB) and 'Master's Voice' (Par). Will see regular good business at this emporium; $12,000 should be about right.

St. Francis (F-WC) (1,470; 30-35-40)—'Mutiny' (3d week). Still going strong; better than $5,000 indicated.

United Artists (UA) (1,200; 25-40) —'Wilderness' (MG)) (3d week). About $5,000 for final stanza seems right; last week, $7,000.

Warfield (F-WC) (2,680; 35-40-55-75)—'Captain Blood' (WB) and stage show. Should take in a sweet $23,000. Last week 'Bride Comes Home' (Par) and stage show had holiday biz to boost to $24,500. Stage shows how out with present stanza. Straight sound for long runs then.

(Best Exploitation: Paramount)

'Rose of the Rancho,' supported on stage by the Casa Loma orchestra with the Onyx Club Boys ('Round and Round'), and 'Ghost Goes West' are lengths ahead of the other houses this week on Broadway. The street isn't very active. 'Rancho' will take the Paramount to around $41,000, while 'Ghost' looks an easy $40,000 at the Rivoli.

Onyx Club lads came in to the Par on Tuesday night (7) with the 'Rancho' picture and along with the rest of the show are being held a second week. Par changes next Tuesday night (21) and may stay permanently at a Wednesday opening with previews of new shows the prior night.

Disappointments of the week are 'Riffraff,' Capitol, and 'Sylvia Scarlett,' Music Hall. Former will be lucky to top $30,000 and gets only one week, while 'Scarlett' may not get past $60,000.

'Crime of Dr. Crespi' will possibly push the Rialto to $10,000, while 'Invisible Ray' will be close to fan enough $29,000 at Roxy. 'Crime' holds.

'Last of Pagans' ended its first week at the Astor yesterday (Tues.), $7,500, and holds a second week. Both the Strand and Center get new pictures this week after two-week runs with Christmas openers. Center brings in 'King of Burlesque' today (Wed.) and Eddie Cantor's picture, 'Strike Me Pink,' opens at the Music Hall tomorrow (Thursday), the first Cantor film to play this house. Chaplin's 'Modern Times,' set back on its Riv engagement, is expected to be ready for the Riv the end of this month.

Manner in which the Paramount has been selling its new pit show policy in general, and this week's show in particular, puts this house currently out front on campaigning for boxoffice results.

Estimates for This Week

Astor (1,012; 25-35-55)—'Last of Pagans' (MG) (2d week). Well enough to snare $7,500 on first week, ending yesterday (Tues.), and sticks a second.

Capitol (4,620; 25-35-55-85-$1.25) —'Riffraff' (MG). Disappointing and looks to not go over $30,000. Will not hold over. Final nine days of 'Two Cities' (MG), on total run of 16 days, just under $35,000.

Center (3,525; 25-35-55-85-$1.10)—'King of Burlesque' (20th) opens this morning (Wed.) after three nice weeks of 'Ah, Wilderness!' (MG), final seven days of which registered $16,000. Second week ran a bit over $25,000.

Palace (1,700; 25-35-55)—'Show Them No Mercy' (20th) and 'Your Uncle Dudley' (20th), paired. May get up to $9,500, okay. Last week's doubleton, 'Littlest Rebel' (20th) and 'B'way Hostess' (WB) slid a little to $8,500.

Paramount (3,664; 25-35-55-85)—'Rose of Rancho' (Par), Casa Loma orchestra in pit (3d week) and Onyx Club Boys (1st week). Holdover of Loma band, with Onyx Boys booked as added attraction, heavily responsible for pace of around $41,000, big on week ending last night (Tues.). Whole show holds. Onyx Club sextet includes Mike Riley and Ed Farley, composers of 'Round and Round.' Last week, second of Casa Loma band, with 'Bride Comes Home' (Par), was $37,500, good.

Radio City Music Hall (5,989; 40-60-85-99-$1.10-$1.65)—'Sylvia Scarlett' (RKO) and stage show. Sluggish, and if over $60,000, lucky. Final three days on second week of 'Magnificent Obsession' (U), $21,000.

Rialto (750; 2540-55)—'Crime of Dr. Crespi' (Rep). Horror picture, may take small-seater to $10,000, okay. Second week of 'Fang and okay, and holds. Second week of 'Fang and Claw' (RKO), $9,300.

Rivoli (2,092; 35-55-75-85-99)—'Ghost Goes West' (UA). Favored by notices and away big, looking $40,000 first week. Tentatively in for three weeks, pushing 'Modern Times' (Chaplin) back. Final two days on third week of 'Dangerous' (WB), $2,400, second week being $16,800.

Roxy (5,836; 25-35-55)—'Invisible Ray' (U) and stage show. Not bad around $29,000. Last week just under $31,000 on 'First a Girl' (GB).

Strand (2,767; 25-55-65-85)—'Capt. Blood' (WB) (4th week). Goes three days on a fourth week starting today (Wed.) and ending Friday night (17). Third week up to and including last night (Tues.), around $20,000. Second week was $33,300, very good. 'Ceiling Zero' (WB) opens Saturday (18).

State (3,450; 35-55-75)—'Splendor' (UA) and vaude. Miriam Hopkins starrer pulling for about $21,000, oke. Last week 'So Red Rose' (Par) and vaude, headed by Harry Ichman, $26,000.

Mpls. Orph Ups 40c to 55c for 'Obsesh' And They Love It, $14,000; 'Cities' 12G

Minneapolis, Jan. 14.

(Best Exploitation: Minn. Orph.)

A pair of sock films, 'Magnificent Obsession' and 'Tale of Two Cities,' is greasing the turnstiles and putting a punch into loop box-office statements currently. These two pictures are copping most of the downtown takings and lifting the theatres housing them, the Orpheum and Minnesota, well above the profit line.

For the first time the Orpheum has upped its top from 40c to 55c for a screen offering sans stage entertainment and the public response to 'Obsession' seems to justify the procedure. The Minnesota, where 'Two Cities' holds forth, has been getting the same 55c admission for all straight films. Lots of praise for both these pictures, especially from the customers.

Either Miriam Hopkins wasn't helped any here by her more recent vehicles or 'Splendor' just isn't what the localites want. At any rate, for a Hopkins picture it isn't doing so forte at the State.

For a second successive week stage shows are conspicuous by their absence in the loop, the single exception being stock burlesque at the Gayety. But plenty of the flesh-and-blood is on the way.

The Orpheum and Minnesota shared exploitation honors. The former put out 50 24-sheets and 5,000 bookmarks in libraries and book stores, distributed 10,000 Irene Dunne photos, sent telegrams to clubs and society leaders and had 20 special window displays and various tieups. The Minnesota had 'Two Cities' plugged in the public schools, special store window displays and a special screening for school teachers and distributed 50,000 heralds.

Estimates for This Week

Minnesota (Publ.) (4,200; 25-35-55) 'Two Cities' (MG).—Excellently sold the public and well-liked, getting heavy play from family trade; should hit good $12,000. Last week 'Littlest Rebel' (20th), $10,000, good.

Orpheum (Singer) (2,890; 25-35-55) 'Magnificent Obsession' (U).—Swell exploitation campaign and picture's own superlative merits bringing 'em in, plenty of feminine patronage for this one and advanced prices not keeping 'em away, en route to fine $14,000. Last week, 'Dream Too Much' (RKO), $6,700, fair.

State (Publix) (2,400; 25-35-40) 'Splendor' (UA). — Difference of opinion on this one, Miriam Hopkins not pulling this time in accustomed fashion. Will do well to top $3,000, poor. Last week, 'Whipsaw' (MG), $7,000, good.

World (Steffes) (350; 25-35-40-55) 'Swedenhielms' (Swedish). In this Scandinavian center Swedish language picture helped by favorable reviews, should be good for big $3,000. Last week, 'La Maternelle' (French), $1,500, fair.

Time (Berger) (290; 15-25) 'Narcotic'—Second loop run for this freak sex picture, climbing toward pretty good $1,000. Last week, 'Scarlet Pimpernel' (GB), second loop run, $700, light.

Lyric (Publix) (1,300; 20-25) 'Millions in Air' (Par).—Lack of cast names hurts, but picture well liked and may do some building. About $1,800 in prospect, light. Last week, 'Pacific Fleet' (WB), $2,400, good.

Uptown (Publix) (1,200; 25-35) 'Monte Carlo' (UA).—Going at $2,500 clip, fair. Last week, 'Old Kentucky' (Fox), $3,500, big.

Century (Publix) (1,600; 15-25) 'Mutiny' (MG).—Third loop run, heading for big $4,000. Last week, 'Live My Life' (MG), $2,500, fair.

Aster (Publix) (900; 15-25) 'Stella Parrish' (FN) and 'Two Fisted' (Par), second loop runs, and 'Little America' (Par), first run, split. Fair $800 indicated. Last week, 'Hands Across Table' (Par) and 'Way Down East' (20th), second loop runs, and 'Personal Maid' (WB), first run, $1,200, good.

'Collegiate' in College Town, Lincoln, Big $3,600

Lincoln, Jan. 14.

(Best Exploitation: Stuart)

'Whipsaw' is the current rave and heading into upper class money at the Lincoln this week. Directly behind is 'Collegiate,' also nipping off a share of the available amusement funds around town. Business is holding up in good shape and the pic trend being what it is, looks to stay with the rosier biz viewpoint for some time.

Best exploitational buzz was created in a series of stunts for 'Collegiate.' Johnny Echols wore out one duck waddling it up and down the main drags with all the trimmings. Also, had an automobile hunt, with 'Finders Keepers' which was supported by the college paper.

Estimates for This Week

Colonial (LTC) (550; 10-15)—'Whispering Smith' (20th) and 'Alias John Law,' (Sup), split. Week looks worth $950, oke. Last week 'Chan's Secret' (20th) and 'Frisco Waterfront' (Rep), split, $1,000 and nice.

Lincoln (LTC) (1,600; 10-20-25)—'Whipsaw' (MG). Everybody out to welcome Myrna Loy, sure of $3,000 or better, neat going. Last week 'In Person' (RKO) held for eight days and was up to $3,600 by that time, very nice play.

Orpheum (LTC) (1,350; 10-15-20-25)—'Millions in Air' (Par) and Ed Gardner's 'Fads and Fancies' girly stage show for 3 days; following is dual bill 'Broadway Hostess' (FN) and '7 Keys' (RKO). For the week, should chalk up $2,400, good enough. Last week 'Great Life' (20th) with Chic Myers and his 'Miami Bound' unit on rostrum for three days, then 'Mary Burns' (Par) in the first single feature of many moons for the stageless half, total takes around $2,300, due very good last half strength of Sylvia Sidney.

Stuart (LTC) (1,900; 10-15-40)—'Collegiate' (Par). Publicity smashes given in stunts around town, as well as a recent New Year's eve preview started it off in good shape. A likely $3,600 in sight which is okay money. Last week 'Two Cities' (MG) held for 8 days and grabbed up slightly more than $4,000, a steady pacer.

Varsity (Westland) (1,100; 10-20-25)—'First a Girl' (GB). Turnout has been a little above average so far on this one indicating a possible $1,600 week. Last week 'Could Only Cook' (Col) went for 9 days and in that time totaled $2,300, good showing in this spot.

'Obsession' $17,500, 'Collegiate' $14,000, King Orc Fair, Cincy

Cincinnati, Jan. 14.

(Best Exploitation: Albee)

Only two fresh releases at the major stands currently, and they're real b.o. 'Magnificent Obsession,' at the Albee, is the acer at a $17,500 tempo. 'Collegiate' is ringing up $14,000 for the Palace.

Four holdovers and their biz is at a favorable stage: 'Two Cities' is $6,000 fetcher at the Capitol; 'Dangerous' in line for $4,500 at Keith's; 'Bride Comes Home' marking $4,500 for Lyric, and Grand is third-weeking 'Littlest Rebel' for $3,500.

It's a good week all-around for the pictures. But the story for the Shubert, burg's only combo emporium, is not so cheerful. Wayne King's band, in for important money at $8,500, is not the trade-tugger expected. Fortified with three vaude acts and linked with the 'We're Only Human' pic, the attraction is tagged for $14,000, average figure for the theatre.

Publicity splurge of the week on 'Obsession,' the campaign including extra ad space.

Estimates for This Week

Albee (RKO) (3,300; 35-42)—'Magnificent Obsession' (U). Irene Dunne the heavy noise, ticketed for $17,500, fine. Last week 'Two Cities' (MG), nine days, $21,000.

Palace (RKO) (2,600; 35-42)—'Collegiate' (Par). Flaps and rah-rah trade skipping turnstiles for a spiffy $14,000. Last week 'Bride Comes Home' (Par), eight days, $13,000.

Shubert (RKO) (2,150; 35-55)—'We're Only Human' (RKO) and Wayne King ork plus three variety turns. At tops, $14,000, normal figure, yet disappointing for the large layout of sugar on King. Last week 'Another Face' (RKO) and 'Bring on Dames' revue, slipped in last half to $13,000.

Capitol (RKO) (2,000; 35-42)—'Two Cities' (MG). Transferred from Albee for second week, $6,000, big. Last week 'Littlest Rebel' (20th), nine days, moved over from Palace, $9,500; pic got $16,000 in initial week.

Keith's (Libson) (1,500; 30-40)—'Dangerous' (WB) (2d week). Tugging an okay $4,500, following $7,000 on first seven days.

Lyric (RKO) (1,400; 35-42)—'Bride Comes Home' (Par). Second downtown week, $4,500, nice. Last week 'Fang and Claw' (RKO) bagged a nifty $3,500.

Grand (RKO) (1,200; 25-40)—'Littlest Rebel' (20th). Third week in the main division, $3,500, okay. Last week 'Whipsaw' (MG), a returner, $2,700.

Family (RKO) (1,000; 15-25)—'Whispering Smith' (20th) and 'Navy Wife' (20th), split. An all right $2,300. Last week 'Moonlight on Parade' (WB) and 'One Way Ticket' (Col), separate, $2,200.

OMAHA AVERAGE

Like Swarthout but Vote 'Rancho' Poor Vehicle, $5,600 Light

Omaha, Jan. 14.

(Best Exploitation: Brandeis)

Average is the trend of bills and grosses along picture row this week. Nothing outstanding at any house, while entertainment value up to a certain par. It's a week of the lull before the storm as all houses readying huge campaigns on stuff to break soon.

Lead will possibly go to the Orpheum on the strength of 'Whipsaw' and capacity. Other weeks this one might easily take a back seat, but more than holding its own for the present. Omaha with the Gladys Swarthout debut picture in second place, position likewise governed by top price and capacity. Third goes to Brandeis, which is running some over its average total, but is held down by lowest top price along the row and smallest number of seats.

Weather continues its disagreeable pace with the heaviest snow of the season on the tail of last week; makes it sloppy and hard to travel.

Letdown in exploitation this week compared to what has burst forth around some of the big holiday shows. Braindeis slightly in the van with some natural tie-ups on 'Could Only Cook,' but Omaha and Orpheum not far behind with their regular stuff.

Estimates for This Week

Orpheum (Blank-Tri-States) (2,976; 25-40)—'Whipsaw' (MG) and 'Perfect Gentleman' (MG). Myrna Loy has not been seen for some time here; $7,000 average but fair enough in the face of weather. Last week 'Bride Comes Home' (Par) and 'Live for Love' (WB) satisfactory for light comedy followers, credit due Colbert-Young-MacMurray combination. $8,000 okay.

Omaha (Blank-Tri-States) (2,100; 25-40)—'Rose of Rancho' (Par) and 'Navy Wife' (20th). Swarthout voted having good screen possibilities but lacking capable vehicle for her introduction to screen fans; lightweight at box office for about $5,600, but no red ink. Last week 'Collegiate' (Par) doubled with 'Bad Boy' (Fox) bullish start New Year's Eve opening and stayed strong till the week was out to register $8,300, not quite expectations but very good.

Brandeis (Singer-RKO) (1,250; 25-35-40)—'Could Only Cook' (Col) and 'One Way Ticket' (Col). Keeps the house on Wednesday openings for another week, fair gait, drawing light comedy hounds, may reach up to $4,500, pleasing. Last week 'Dream Too Much' (RKO) on a single feature booking with a New Year's eve opening gave it seven and a half days to run up its $5,300, some of it due to home town followers of Henry Fonda.

'Wilderness'-'Cook' Dual Socko $10,000 'Obsesh' $8,300, Indpls.

Indianapolis, Jan. 14.

(Best Exploitation: Loew's)

Considerable activity is in evidence at the downtown boxoffices here with competition being particularly keen. Loew's and the Lyric are sharing top honors in gross business with both houses pointing towards the $10,000 mark. The former has a dual bill of 'Ah, Wilderness,' and 'If You Could Only Cook,' and the latter has a combination vaudfilm program that includes 'King of Burlesque' as the picture with Johnny Perkins heading the stage bill. The Indiana is in the money on 'Magnificent Obsession' with a probable take of $8,300, while the Circle is very mild with an indicated $3,200 on 'Dangerous.' The Apollo is coasting along on a repeat run of 'Littlest Rebel' at a fair $3,700.

Exploitation honors to Loew's with a snappy campaign that included a many-sided tie-up with General Electric on 'Cook.' Cookbooks, window displays and heralds were chief items in the hookup on 'Ah, Wilderness,' their other film on the dual bill, Loew's sent out special postcards to all the Millers in the telephone directory as well as distributed special Miller family heralds. Miscellaneous display newspaper ad tieups included one on a hair-dress with the town's leading department store and a 1,000-line ad used by a prominent furrier.

Estimates for This Week

Apollo (Fourth Ave.) (1,100; 25-40)—'Littlest Rebel' (20th). Temple pic brought back for repeat after having previously played two weeks. It built strongly at end of former run, and is justifying its encore with a fairly good $3,700. Last week 'Monte Carlo' (20th) all right at $4,200.

Circle (Katz-Feld) (2,600; 25-40)—'Dangerous' (WB). Bette Davis featured above film's title, but not strong enough to carry the load alone in face of the competition against her in other downtown spots. Results will be mild at $3,200. Last week 'Sylvia Scarlett' (RKO) not up to previous Hepburn pictures with a moderate $5,200.

Indiana (Katz-Feld) (3,100; 25-40)—'Magnificent Obsession' (U). Word of mouth and reviews helping this one build along to a very good $8,300. Last week 'Collegiate' (Par) did a strong $7,500 in final seven days of briefly extended run.

Loew's (Loew's) (2,800; 25-40)—'Wilderness' (MG) dualled with 'Could Only Cook' (Col). Former drew the biz and the latter was almost disregarded in ads, although considerable exploitation given it. Gross excellent at $10,000 for week. Last week 'Riff Raff' (MG) okay at $6,500.

Lyric (Olson) (2,000; 25-30-40)—'King of Burlesque' (20th) and vaude, headlining Johnny Perkins and Fred Sanborn. Strong stage and screen program; going to be a big $10,000. Last week 'No Mercy' (20th) and vaude, headlining Carl Freed and Harmonica band, plenty okay at $8,400.

SWARTHOUT 8G, PONS PIC 5G IN DENVER

Denver, Jan. 14.

First runs average or below, except Denham which is running strong with 'Rose of Rancho' Gladys Swarthout is popular here because of her appearance at Central City. 'Riffraff' and 'Dream Too Much' only average. 'Capt. Blood' in extended run after week at the Denver is doing fair at the Broadway and should take house to slightly above average figure.

Estimates for This Week

Aladdin (Huffman) (1,500; 25-35-50-60)—'Splendor' (UA). Mild at $2,000. Last week 'Mr. Hobo' (GB) did a keen business, and was set for a second week but with moderate cold wave hitting on end of week, business tapered off and film was held two days over, closed its full week at $3,500.

Broadway (Huffman) (1,500; 25-40)—'Capt. Blood' (FN), following a week at the Denver. Nice $1,200. Last week 'Littlest Rebel' (20th) copped $1,500, nice figure for this spot, used mostly for extended runs from the Denver and Aladdin. 'Rebel' had played the Denver the week previously.

Denham (Cooper) (1,500; 25-40)—'Rose of Rancho' (Par) Strong $8,000 on Swarthout's rep. Last week 'Bride Comes Home' (Par) was one of the films to suffer from the cold wave, being set for a second week, but only got three extra days as result of snow and cold; got $8,000 in first week.

Denver (Huffman) (2,500; 25-35-50)—'Riffraff' (MG) and stage band. Just average for Harlow. $5,000. Last week 'Capt. Blood' (FN) did $9,000, registering several holdouts during the week, and went to the Broadway, whence goeth most of the films that do nicely at the Denver. There it gets an extra week.

Orpheum (RKO) (2,600; 25-35-40)—'Dream Too Much' (RKO). Average $5,000. Last week 'Another Face' (RKO), backed by a strong stage show, 'French Follies,' took in $12,000, with the stage show getting most of the credit.

Paramount (Huffman) (2,000; 25-40)—'Great Impersonation' (U). Mild $2,000. Last week 'Could Only Cook' (Col) topped average by $500, finishing with $3,000.

Montreal Eases Off, 'Obsession' $9,000, 'Dream Much' $7,000

Montreal, Jan. 14.

(Best Exploitation: Palace)

Tempo slows off some currently, with outlook for nothing very startling. Pix are toss-up for audience favor, but Palace will likely win out, although a bunch of non-film fans will patronize Capitol for Pons opus. Loew's not quite up to last week, but still liable to get plenty.

Palace has 'Magnificent Obsession,' and this will build up on femme appeal. Opened big Friday (10) and should hold up for a $9,000 gross, which is good. Capitol has Pons' 'Dream Too Much' and 'Perfect Gentleman,' also good for $7,000. Loew's with a 24-girl line and 'Streamline Scandals' for another standout vaude with 'Socrates' and 'Ladies Crave Excitement' on screen should gross around $13,000. Princess showing 'Show Them No Mercy' and 'Dressed to Thrill' looks like $7,000. Cinema Imperial has 'Roman d'un Jeune Homme Pauvre' and 'Burning Gold' for $3,000. Cinema de Paris shows 'Marchand d'Amour' and 'Jeune Fille a Marier' which should gross $1,200. St. Denis bills 'Le Chemineau' and 'Le Cheri de la Concierge,' figured to gross $6,000. Nabes doing fair biz all over.

George Rotsky has capitalized on 'Magnificent Obsession' being best seller and also work of a Montreal parson to tie up with libraries and have book exhibited in department stores with special reference to picturization at Palace. Five hundred personal wires to professional men and leaders in business and society, four girls on telephones calling social registerites, dignified large scale advertising in local press, exhibition of book in libraries and department stores are making exploitation history in this city under the direction of Rotsky.

Estimates for This Week

Palace (FP) (2,700; 50)—'Magnificent Obsession' (U). Big femme appeal and Irene Dunne, local favorite, might get a five-figure gross, but at least $9,000 is sure. Last week 'Mary Burns' (Par) and 'Coronado' (Par), $7,000, fair.

Capitol (FP) (2,700; 50)—'Dream Too Much' (RKO) and 'Perfect Gentleman' (MG). Started well, but hard to guess how it will hold up; estimate is for $7,000. Last week good at $8,000 for 'Bride Comes Home' (Par) and 'So Red Rose' (Par).

Loew's (M.T. Co.) (3,200; 50)—'Socrates' (WB) and 'Ladies Crave Excitement' (Emp) with 'Streamline Scandals' prez. Should go to $13,000. Last week 'Broadway Hostess' (WB) and 'Rainmakers' (RKO) with Marcus Show panicked the town for $18,000.

Princess (CT) (2,300; 50)—'No Mercy' (20th) and 'Dressed to Thrill' (20th). Good average bill at $7,000. Last week 'Could Only Cook' (Col) and 'Devil's Island' (Col) fair at $6,000.

Cinema Imperial (Ind) (1,600; 34)—'Roman Jeune Homme Pauvre' and 'Burning Gold' (Rep). This should gross $3,000. Last week 'Tout pour l'Amour' and 'Forced Landing' (Emp), $2,500.

Cinema de Paris (France-Film) (600; 50)—'Marchand d'Amour' and 'Jeune Fille a Marier' at $1,200, oke. Last week 'Chant de l'Amour' and 'Dieux s'Amusent,' $1,000.

St. Denis (France-Film) (2,300; 34)—'Le Chemineau' and 'Le Cheri de sa Concierge.' Fair, $6,000. Last week 'Dora Nelson' and 'Jeune Fille a Marier,' $6,500.

'BURNS' PLUS SPITALNY OK $17,000, WASH.

Washington, Jan. 14.

(Best Exploitation: Belasco)

Boom that began with holidays is slackening but still carrying grosses above average in most spots. Boys had been saving the good celluloid and seems to have been smart idea.

Palace is leading town easily with 'Tale of Two Cities,' as was indicated in midnight preview for New Year's Eve when audience overflowed to extra house. 'Magnificent Obsession,' other big money-maker of week, started off slowly but word of mouth is sending it up in a hurry.

Smartest exploitation of week was staged by Belasco on 'La Maternelle.' House is usually lucky to break even on foreign-language stuff, but ballyed this one in schools both as kid pic and ideal subject for French students to get a load of their grammar being spoken. School co-operated on strength of special prices to pupils and house is well in the black.

Estimates for This Week

Fox (Loew) (3,424; 25-35-60)—'Riff Raff' (MG) and vaude. Pic roundly panned, but Harlow will give house oke $22,500 with some help on stage from George Givot and Sylvia Froos. Last week, 'King of Burlesque' (Fox) took good $23,000.

Earle (WB) (2,424; 25-35-40-60-70)—'Mary Burns' (Par) and vaude. Sylvia Sidney plus lavish Spitalny stage show will get satisfactory $17,000. Last week, 'Collegiate' (Par) and Stepin Fetchit on stage shot through to swell $22,000.

Palace (Loew) (2,363; 25-35-60)—'Two Cities' (MG). Headed for beautiful $23,000. Last week, 'Littlest Rebel' (20th) got big $12,500 in second stanza.

Keith's (RKO) (1,830; 25-35-60)—'Magnificent Obsession' (U). Started slowly and built immediately. Looks like sock $15,000. Last week, 'Dream Too Much' (RKO) took big $17,000 on nine and a half days.

Met (WB) (1,853; 25-40)—'Captain Blood' (WB). Second week on mainstem romping to big $7,000. Last week, 'No Mercy' (20th) took good $6,000.

Belasco (Radin) (1,100; 25-35-50-70)—'La Maternelle' (Met). House sold this one heavily to kid-minded and French students, will get big $4,500. Last week, 'New Gulliver' (Amkino) milked in second week for passable $2,500.

Columbia (Loew) (1,263; 25-40)—'Old Kentucky' (Fox) (3d wk). Headed for sock $6,500; last week smashed house repeat record with wow $8,000.

PTSBG'S $10,000 'OBESSION' IS MAGNIF

Pittsburgh, Jan. 14.
(Best Exploitation: Alvin)

Expected reaction following hefty New Year's boom isn't failing boys, but couple of stand-outs developing; too, and things aren't as bad as anticipated. Big help, too, was Sunday trade, first time since seven-day week was legalized that business has been anything like it, and an encouraging sign.

'Magnificent Obsession' got away to great Sunday opening at Alvin, with smash proportions indicated, and certain to work into h.o. For opening session, pretty close to $10,000, best here in months, with or without stage shows, looked for and with breaks may even hit beyond that. Stanley, too, keeping up into real money with 'Splendor' and presentation, week-end trade pointing to around $21,000, a figure that should bring no complaints. Started off only fair Friday (10) but management re-booked to open following day 'Gold Medal Boys' band on stage. Local organization a sensation week before in Major Bowes unit, and takings skyrocketed, hitting beyond $6,000 on Saturday.

Fulton, announced to close last week, decided at last minute to stay open and shoved in double bill, 'Charlie Chan's Secret' and 'Hitch-Hike Lady' on Friday (10). Got little or no advance billing and as result got away sluggishly but Sunday a big help and should bring about fairly decent $3,000. Nothing doing for 'Collegiate' at Penn and will be lucky to wind up with $8,500, pretty unimpressive, while Warner also slipping a bit with '7 Keys to Baldpate' and 'Millions in the Air,' maybe $4,600. Downtown down to five first-run sites again with closing last week of Davis, but returns to six Feb. 7 when George Jaffe, former operator of Variety (burlesque), relights old Harris as Casino with vaude and pictures.

Alvin promoted brisk campaign on 'Magnificent Obsession,' selling it wisely from tear-jerking angle (Continued on page 29)

Seattle Duals OK B. O., but Complaints Shows Run Too Long

Seattle, Jan. 14.
(Best Exploitation: 5th Ave.)

Still stressing the dual policy at all houses, but exploitation lead goes to 5th Ave., where 2,000 teachers in local colleges and other schools were contacted through personal letters, calling attention to 'Tale of Two Cities.'

Consolidation of Hamrick and Evergreen publicity departments eliminates synthetic rivalry between the two, formerly headed by Vic Gauntlett and Eddie Rivers separately.

Duals working out for increased b.o., but many complain some about shows being too long.

Estimates For This Week

Blue Mouse (Hamrick) (900; 27-37-42)—'Riffraff' (MG) and 'Stars Over Broadway' (WB) dual. Moved from Orpheum, good at $4,100. Last week 'Collegiate' (Par) and 'No Mercy' (20th) dual, 2nd week, nine days, $4,100, okay.

Coliseum (Evergreen) (1,800; 21-32)—'Here's to Romance' (20th) and 'Red Salute' (UA) dual split with 'In the Air' (MG) and 'Way Down East' (20th) dual. Indicates fair trade at $3,000. Last week, 'Rendezvous' (MG) and 'Last Outpost) (Par) dual, $3,700, good.

5th Ave. (Evergreen) (2,400; 27-37-42)—'Two Cities' (MG) and 'Coronado' Par) dual. Going after educationally inclined with 'Tale' and strong for $8,000; last week. 'Bride Comes Home' (Par) and 'Night Out' (U) dual, $13,200, great.

Liberty (J.-vH) (1,900; 16-27-37)—'Splendor' (UA) and 'One Way Ticket' (Col) dual. Heavy newspaper campaign, but $3,500 is slow trade. Last week 'Could Cook' (Col), singleton, nine days, 2d week, $5,100, good.

Music Box (Hamrick) (900; 27-37-42)—'Bride Comes Home' (Par) and 'Night Out' (U) dual. Moved from 5th Ave. Expects good, $4,300. Last week, 'Littlest Rebel' (20th) and 'Millions In Air' (Par), $4,800, big.

Orpheum (Hamrick) (2,700; 27-37-42)—'King of Burlesque' (20th) and 'Baldpate' (RKO), dual. Fair pace, $6,500. Last week 'Riffraff' (MG) and 'Stars Over Broadway' (WB) dual, $9,800, good, in nine days.

Paramount (Evergreen) (3,106; 21-27-32)—'Mr. Hobo' (GB) and 'Dr. Hannigan' (FN) dual. Nine days to get back to Friday change day; big, $7,000. Last week, 'Last Night' (U) and 'Nevada' (Par) dual, $6,100, big.

'CAPT. BLOOD' HEADS PORTLAND AT $7,500

Portland, Ore., Jan. 14.
(Best Exploitation: Broadway)

Holiday trade continues to come in strong, with all houses making both ends fat in the middle. Parker's Broadway splurged this week for 'Captain Blood.' Exploitation rang the bell for another winning episode at that house.

All houses had new pix this week except the Orph, which holds 'Bride Comes Home' after a great first week. No raves for this pic, but the b.o. score was terrific, bouncing the Orpheum into No. 1 gross spot on its opening days.

'Splendor' at the UA is only mild. That house has had a procession of coin-getters, and just closed big 17-day run of 'Two Cities' to okay results. Broadway also netted a bagful with 'Night at the Opera' for two weeks over the holiday season.

Some competish this week with Globe Shakespeare Players, legit. road unit, for three days at the Shrine Auditorium, and Ballet Russe one day. No apparent effects on pic grosses, which continue to show growing results of greater exploitation during the past month. Exploitation in these parts runs to conservative copy, but now in larger quantities. Idea is not only to sell the pic, but also to build wider confidence in screen entertainment.

Estimates for This Week

Broadway (Parker) (2,000; 25-40)—'Capt. Blood' (FN). Answering to exploitation for a big first week around $7,500 and may hold. Last week 'Night at Opera' (MG) closed an okay second week, $4,300; first great at $8,200.

United Artists (Parker) (1,000; 25-40)—'Splendor' (UA). Only fair $4,800. Last week 'Two Cities' (MG) closed big 17-day run to good biz and raves; first week $8,100.

Paramount (Evergreen) (3,000; 25-40)—'Musketeers' (RKO) and 'Navy Wife' (20th) good combo getting biz on the first pic, $5,000. Last week 'Pacific Fleet' (WB) and 'Chan's Secret' (Fox) held this house up for $5,700.

Orpheum (Hamrick-Evergreen) (2,000; 25-40)—'Bride Comes Home' (Par) and 'Uncle Dudley' (20th) (2d week). Good for $5,500; first week hit the burg's top gross for a great $9,200.

Mayfair (Parker-Evergreen) (1,400; 25-40)—'Dan Mathews' (Col) and 'Stormy' (U). Average play for $2,000. Last week 'Collegiate' (Par) closed a good second week for this house at $3,200, following $6,000 first week at the Orpheum.

K.C.'S B.O. BALLY, 'OBSESH' $12,000

Kansas City, Jan. 14.
(Best Exploitation: Main Street)

If printer's ink can turn the trick the home offices of several chain theatres are in for some agreeable surprises this week, as the local managers have purchased space in large amounts.

On account of the changes of opening dates during the holidays the current week sees first run openings on Wednesday, Thursday, Friday and Saturday, perfect for those who like to catch the opening shows.

Loew's Midland's 'Ah, Wilderness' will likely top the town. 'Collegiate at the Newman is enjoying a fast play and 'Magnificent Obsession' at the Tower is showing increased strength. At the Uptown 'Comes the Band' and 'Chan's Secret' are strong.

The Mainstreet has 'Two in the Dark,' with Ada Leonard's revue on stage and going strong. Management gave the Leonard unit the works for publicity. Spread extra displays through the papers, had thousands of special heralds in railroad and bus stations for 100 miles surrounding the city; thousands of another two-color folder distributed by a coffee company; stills of the star in night clubs and hotels, radio plugs, co-operative ads with department stores, and other stunts; nice.

Estimates for This Week

Mainstreet (RKO) (3,200; 25-35-50)—'Two in the Dark' (RKO) and Ada Leonard's 'Cocktails of 1936.' Stage show drew nice reviews and holding up nicely; looks like close to $14,500, good. Last week, 'Sylvia Scarlett' (RKO) and Benny Heroff's revue (9 days), $15,500, o.k.

Midland (Loew) (4,000; 25-40)—'Wilderness' (MG). In for nine days and will hang up some nice figures, and should be close to $19,500, big. Last week, 'Riff Raff' (MG) got away to a swell start New Year's Eve and held firm until the last two days closing with $14,800, good but not quite what was expected.

Newman (Par) (1,900; 25-40)—'Collegiate' (Par). [illegible]ight down the alley for the big Newman following of youngsters who go for the light and frothy; in for eight days and management predicting close to $10,000, great. Last week, 'Rose of Rancho' (Par), eight and three-quarter days, helped by star being home town girl, turned in a sweet $10,400.

Tower (Rewot) (2,200; 25-35)—'Obsession' (U) and 'Black and White' revue. Management went on the billboards for the picture, and gave it extra newspaper space; better than normal, headed for near $12,000, big. Last week, 'Could Only Cook' (Col) and stage show $7,500, good.

Uptown (Fox) (2,040; 25-40)—'Comes the Band' (MG) and 'Chan's Secret' (20th). Saturday opening shows brought good business and indications are for close to $4,000; nice. Last week, 'King of Burlesque' (20th) and 'Navy Wife' (20th), dual, 10 days, $8,000, good.

'Riffraff' $18,500, 'Obsession' $9,500, 'Burlesk' 5G, Balto

Baltimore, Jan. 14.
(Best Exploitation: Century)

Clear, bracing weather this week, but the town on the whole has settled down after the flurry of the holidays. Ironic that all during the Xmas-New Year stanzas when the houses hung up their most attractive packages, sloppy weather held forth continually and as such undoubtedly cramped biz. And now the burg seems to be drawing tight the purse strings after the spending orgies that attended the seasonal spending spree.

The Century is doing nicely with 'Riffraff,' but under other recent Harlow starrers at this vaudfilmer. Withal, $18,500 is very solid.

For his farewell flourish as Loew p.a. in Balto Herb Morgan rang up a rattling good campaign for 'Riffraff,' plugging fact that Miss Harlow is now 'honeybrown'-haired. Top stunt was promotion of a booth at the Federal Housing Show at Armory where Century was only theatre represented by exhibit. Show was visited by estimated 85,000 persons.

Estimates for This Week

Century (Loew-UA) (3,000; 15-25-35-40-55-66)—'RiffRaff' (MG) and vaude. Pic not very well cottoned to, though Jean Harlow presence pumping trade that will shove gross to solidly good $18,500. Last week 'Wilderness' (MG) and vaude headed by Silvia Froos, swell $21,000.

Hippodrome (Rappaport) (2,300; 15-25-35-40-55-66)—'Could Only Cook' (Col) and 'Hit Parade' unit on stage. Wobbling to weak $11,000. Last week in nine days 'Dream Too Much' (RKO) and vaude copped swell $19,000.

Keith's (Schanberger) (2,500; 15-25-30-35-40)—'Obsession' (U). A veritable blaze at the b.o. for the best week house has had all this season. Smashing $9,500 and will hold on for a while. Last week 'Show No Mercy' (20th) grabbed a grand $6,500.

New (Mechanic) (1,800; 15-25-30-35-40-55)—'King of Burlesque' (20th). Well liked and building on press reports and public praise. Looks likely to touch $5,000, nifty, and cause house to h.o. film few extra days, though at outset move was not in mind of mgt. Last week, third of 'Littlest Rebel' (20th), nice $3,000.

Stanley (WB) (3,450; 15-25-35-40-55)—'Collegiate' (Par). Fairish $7,000. Last week, second of 'Capt. Blood' (WB), corking $6,800. 15-day run, $21,800, splendid.

'RANCHO' $5,000, L'VIL GROSSES EASING OFF

Louisville, Jan. 14.
(Best Exploitation: State)

Decided letdown in grosses evident in this burg with the heavy spending over the holidays putting a real crimp in the takings.

'Ah, Wilderness' at the State indicates $5,300, with the Rialto right behind at $5,000 with 'Rose of the Rancho.'

National, only vaudefilm house in town, has cut down the vaude to four days a week, Friday-Monday-Tuesday-Thursday double features.

Exploitation looks like a toss-up between the State, Brown, Strand and Rialto, although Rialto has a little the edge on amount of newspaper lineage. Also usual tie-up with book stores, libraries, etc., might be a little help in boosting the take to respectable figures.

Estimates for This Week

Loew's State (3,000; 15-25-40)—'Wilderness' (MG). Strong cast names and fact that play showed here at Memorial Auditorium about year ago with Cohan in lead whetting appetites to see film version; $5,300 indicated, with biz dropping off after nice opening. Last week 'Riff Raff' (MG) enjoyed the best take in town, $7,000, with holiday opening and strong weekend biz.

Rialto (4th Ave) (3,000; 15-25-40)—'Rose of Rancho' (Par). Operatic film not the draw hoped for, due probably to slight familiarity with names of Swarthout, etc.; far from smash at $5,000. Last week 'Collegiate' (Par) took $6,500, in spite of adverse circumstances, weather being chief opposish.

Brown (Ind) (1,500; 15-25-40)—'Mister Hobo' (GB). Arliss $2,000 somewhat under customary mark. Last week 'Dream Too Much' (RKO) disappointing $1,800.

Strand (4th Ave) (1,500; 15-25-40)—'Magnificent Obsession' (U). Not much activity for this one, and will be satisfied with $2,800, light. Last week 'King of Burlesque' (20th) took $3,500, neat.

Mary Anderson (Lisbon) (1,000; 25-40)—'Dangerous' (WB). Will wind up week with $3,500, good. 'Midsummer Night's Dream' booked to follow at roadshow prices. Last week 'Capt. Blood' (FN) took nice $3,000, second week.

National (Ind) (2,400; 15-25-40)—'Cappy Ricks' (Rep). Grosses took a dip, and vaude only in four days. Balance of week will play double-features; $3,500 indicated, not so forte. Last week 'Forbidden Heaven' (Rep) and vaude had benefit of midnight show N. Y. E. and hefty weekend, for take of 4,500.

Alamo (Ind) (900; 15-25)—'Gallant Defender' (Col) and 'Couldn't Take It' (Col), dual. Looks to take light $1,200. Last week 'Transatlantic Tunnel' (GB) and 'Whispering Smith' (20th), dual, $1,500, fair.

'OBSESSION' AT $20,000 IN HUB, MAGNIFICENT

Boston, Jan. 14.
(Best Exploitation: Keith's)

For straight film strength 'Magnificent Obsession' at the Keith Memorial seems to have edge on town at $20,000 pace. Getting ace play from women on matinees, but plenty femmes are dragging in escorts for night shows to swell the take to that very satisfactory figure. 'Rose of Rancho' at the Met will stage show, will run behind at $16,000.

At the Keith Boston, stage draw is pulling mightily for a beautiful $27,000 finish, with 'Red Salute' (Col).

State and Orpheum holding over 'Two Cities,' after smash opening week. Between two stands, will win about $22,000. Opener a sock $44,000, outstanding gross in town for current season.

Some advance scare on 'Red Salute' when threatening phone calls and letters promised some action in protest from students, but nothing materialized.

Keith office is apparently taking its local vaude producing seriously. Charles Koerner, divisional manager, now commuting between Hub and N. Y., spending three days a week in New York on production. Koerner working this week on 'Sketch Book,' for Boston opening this weekend; then the Joe Cook show has to be lined up. Ruth Etting-Toby Wing and Frank Fay-Lupez Velez shows also in the making.

In spite of Boston Post ban on Keith publicity through an alleged discriminatory boner pulled by the company's ad department, Jack Granara's crew took Jackie Coogan and Betty Grable from the current stage show and took them over the exploitation jumps for some cute results. Pulled usual gag at the station when they arrived, posed them with the governor, tied up with the departure of a special train loaded with refrigerator salesmen. All this augmented with a generous showing of interviews and photos. On 'Obsession' a special preview was arranged for Lloyd Douglas, author, a local man, who had not seen his picture previously.

Estimates for This Week

Keith Boston (RKO) (2,300; 35-50-65)—'Red Salute' (UA) and Hollywood stage show. Whooped up bully biz here right from opening hour, and will take around $27,000, socko. Last week $25,800 on 'Another Face' (RKO) and stage show, Jane Froman headlined.

Met (M & P) (4,200; 35-50-65)—'Rose of Rancho' (Par) and Gourfain-produced stage show. Slightly blah at $16,000 pace. Last week oke $26,000 for 'Bride Comes Home' (Par) and Phil Spitalny on stage.

Keith Memorial (RKO) (2,900; 25-35-50)—'Magnificent Obsession' (U). Very attractive here and heading towards dandy $20,000. 'Dream Too Much' (RKO) not up to expectations last week at $17,000.

State (Loew) (3,200; 25-35-40-50)—'Two Cities' (MG) (2d wk). After boom opening frame, this week around $11,000; last week $21,500. Makes a 16-day run for this one.

Orpheum (Loew) (3,000; 25-35-40-50)—'Two Cities' (MG) (2d wk). Will hit around $11,000, oke. First week bango $22,500.

Paramount (M & P) (1,800; 25-35-50) — 'Dangerous' (WB) and 'Broadway Hostess' (WB), dual. Doing fair biz at $8,000. Last week 'Capt. Blood' (WB), single, 2d week, hauled in a very satisfactory $8,800.

Fenway (M & P) (1,600; 25-30-40-50)—'Dangerous' (WB) and 'Broadway Hostess' (WB), double. Hitting the medium groove at $5,000. Last week $4,800 for 2d frame of 'Capt. Blood' (WB).

Scollay (M & P) (2,700; 25-35-40-50)—'Capt. Blood' (WB) and 'Millions in Air' (Par), dual. Look hot here, even after two weeks at Par and Fenway, should register good $9,000. Last week $7,500 for 'Littlest Rebel' (20th) and 'Stars Over Broadway' (WB), dual.

Too Many Musicals Sink Philly B. O.'s but 'Burlesque' Oke $15,000

Philadelphia, Jan. 14.
(Best Exploitation: Fox)

Town is overrun with tune films this week and it has been proved on numerous occasions that Philly can only take small doses of this type of fare. Answer: signs point to a batch of low grosses.

Musical pix include 'King of Burlesque,' winding up a two week engagement at the Fox tonight (14th); 'Collegiate' at the Stanley; 'First a Girl,' short-run offering at the Aldine and 'Dance Band' on the Earle screen. To these can be added the Karlton's second run of 'I Dream Too Much.'

'First a Girl,' on fair notices, is staying nine days at the Aldine, although biz hasn't really warranted that. Won't get more than $8,000 for nine days, with 'Strike Me Pink' following.

'King of Burlesque' proved a pleasant surprise and in its second week at the Fox should hook a neat $15,000, above the first week average biz at the house.

'Dangerous' at the Boyd figures for $11,500, a little below average, and 'Collegiate' at the Stanley won't get much over $12,000, which is under the new 7-day average for house. Both pix will scram after single week runs.

'Riff Raff' has been doing nicely at the Stanton and will have completed a 15 days' run when it closes there tonight. Last eight days will give it $7,500.

Although the Earle's pic, 'Dance Band' was lambasted by the crix house will do as well as any in town because of the presence of Bowes Amateur unit No. 2 on the stage. Week's gross should reach $17,000.

Keith's, Karlton and Arcadia, all with second run films, will do fair trade this week and no more.

Last week's business proved decidedly disappointing in several instances. New Year's Eve was exceptionally big, but after that, despite good weather, several films were badly jolted. Most disappointing was 'Tale of Two Cities,' which had $30,000 in its first week at the Boyd and then slumped. Got two days over second week, but only managed to gross $23,500 in that nine days' period.

Estimates for This Week

Aldine (1,200; 40-55-65)—'First a Girl' (G-B). In for nine days and won't get over $8,000 for that period. 'Strike Me Pink' Friday. Last week, 'Dream Too Much' (RKO) got $7,200 on second session.

Arcadia (600; 25-40-50)—'Whipsaw' (MG). Six-day second week of second run ended last night (Monday) with $2,600 gross. 'Bride Comes Home' (Par) today, also second run.

Boyd (2,400; 40-55)—'Dangerous' (WB). In for a week with so-so $11,500 seen. 'Magnificent Obsession' on Friday. Last week 'Two Cities' (MG). Slid fast after great first week; $23,000 in last nine days.

Fox (3,000; 40-55-65)—'King of Burlesque' (20th) and stage show. Ends 2d week today and is getting $15,000, which is good. 'Professional Soldier' (20th) tomorrow. 'Burlesque' went to a sturdy $22,500 in its first week.

Earle (2,000; 25-40-50)—'Dance Band' (FD) and vaude. Bowes Amateurs (No. 2) will give house a nice $17,000 week. Last week 'Baldpate' (RKO) and vaude. Only $14,000.

Karlton (1,000; 25-35-40)—'Dream' (RKO). Second run. Maybe $3,400; last week 'Kind Lady' (MG). First run, $3,800, fair.

Keith's (2,000; 30-40-50)—'Captain Blood' (WB). Second run. Ought to get nice $4,000. Last week 'Another Face' (RKO). First run. Dismal $2,200.

Stanley (3,700; 40-55)—'Collegiate' (Par). Opened Saturday. Just a so-so $12,000 indicated. Last week 'Captain Blood' (WB) $19,000 in ten days—not what was hoped for.

Stanton (1,700; 30-40-50)—'Riff-raff' (MG). Ending second week today (Tuesday), which gives it two weeks and a day; $7,500 for the eight days after $10,000 first week.

"C'EST BEAU, MISTE
"C'EST MAGNIFIQUE

Right Again, Jimmie! "Magnificent" Is the for These Trade Reviews on Warner Bros.

"All connected with this picture can take bows... Perfect entertainm

"Loaded with suspense... from the picture palaces to the shooting ga

"A film to delight the hearts of showmen. Strong appeal both f

"Sure-fire... thrill-packed... Excellent filmfare... should do

"Has everything! Cagney and O'Brien at their best in really

"Greatest air film since 'Hell's Angels'. Cagney, O'Brien top ever

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JAMES Starring

CAGNEY and O'

With June Travi
Henry Wadswo
By the only aviato
Directed by the

Another big show ready and waiting to follow the sensational runs of "Captain Blood," the holdover hit from WARNER BROS.

CAGNEY!"

MY DEAR O'BRIEN!"

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Latest Hit!

t...it can't miss."
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es it's box-office."
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men and women."
—Motion Picture Daily

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Y SAY ITS PRAYERS!

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PAT

RIEN

• Stuart Erwin • Barton MacLane
h • Martha Tibbetts • Isabel Jewel
-playwright—LT.-COMM. FRANK WEAD.
amous war ace — HOWARD HAWKS

Some 'Truckin'"!

Serializations now running daily in key papers from coast to coast are just one item in the big-space publicity and ad build-up that will precede the Jan. 25th release of this COSMOPOLITAN PRODUCTION

A First National Picture

Advance Production Chart

Hollywood, Jan. 14.

VARIETY inaugurates with this issue a new service department for general information of the motion picture industry, and, it is hoped, of particular value to theatre operators. It is called VARIETY'S Advance Production Chart.

Of import to the exhibitor, in the week to week arrangements of his film bookings, is an accurate report of production activities from the Hollywood studios. Such information is intended as a guide to film rental commitments. Many theatre men have passed up money making attractions through non-delivery of certain listed films. The advance production chart should perform service as a barometer of future deliveries of pictures from major and independent studios whose product is released through one of the national distributing organizations.

It shall not be the intention to anticipate in advance of completion of a film the box office merits of a picture. Such judgment is reserved until publication of the studio preview by 'Daily Variety,' and the regular weekly VARIETY review which is written after the pictures have been viewed in theatres before paying audiences. VARIETY never reviews pictures in projection rooms on the theory that this is neither fair to the picture nor the reviewer.

Accompanying the chart, however, will be a detailed report of every picture which goes into actual production before microphone and camera. Names of the producers, directors, writers and cast will be listed. In addition, a brief description of the story material will be given, and such comments likely to be helpful to the man who pays film rental, whether in the nature of a flat rental price or on a percentage basis. Distinction will be indicated between the films contracted for the current season release and those which have yet to be assigned national exhibition dates.

The progress of production in competing studios can be watched carefully by theatre men and also by Hollywood executives. That the man who runs a theatre on a policy of four to six changes of program a week has a never ending problem of booking pictures properly from nine national distributors (and the few remaining states' rights exchanges) seemed to be news to many studio people.

With double feature exhibiting almost universal in the U. S., and with percentage dates the rule in nearly every competitive theatre situation, the ultimate revenue collected by any picture is materially affected by features concurrently produced and released by competing film companies. Never was the 'other fellow' so closely watched in show business as at the present time. VARIETY'S Advance Production Chart keeps the score on production progress, clearly indicating the studio which is abreast of its sales department's promises of deliveries, or the organization which is falling behind its schedule. Distribution season of all major companies starts on Aug. 1 each year; ends with July releases.

With the 1935-36 production season just passing its half way mark, a check-up shows 196 features of the 443 total sold to exhibitors at the beginning of the season to be completed, or ready for shipment of positive prints this week.

An additional 56 films are in process of production at the present time, of which photography has been completed on 20. Assembling, retakes, musical recording and final editing will be completed on eight of these by the end of next week. Hollywood ships on the average eight films every seven days.

Despite the reorganization of management at several of the major studios since last summer, production schedules have been maintained for the past six months at a rate of delivery which at this time prompts a prediction that nearly every plant will fulfill its sales department's commitments.

Three companies, 20th Century-Fox, Metro-Goldwyn-Mayer and RKO-Radio have not completed as high a proportion of the season's requirements as the number finished at Paramount and Warners.

Officials at 20th-Fox declare much time was lost early in the production season while Darryl Zanuck and staff were moving into the Westwood studio, but that the present schedule of producing, if continued for the next three months, will complete the season's schedule. M-G-M has completed three of last season's releases since the start of this season's production schedule. These are 'Whipsaw,' 'Rendezvous' and 'Bohemian Girl' (Roach), release of which has kept the flow of product at an even pace to the theatres. 'Romeo and Juliet' (Norma Shearer-Leslie Howard-John Barrymore) is not listed among the pictures for 1935-36. Assurances are given by RKO-Radio studio, of which Sam Briskin recently became operating head, that the rate of production will be increased soon, and RKO will make all, or nearly all, of the 48 features it has sold for this season.

Resume of the features now in production follows. VARIETY next week will pick up additional pictures as they start in work.

Columbia

Has three working and eight prepari
Those working are:

'OPERA HAT'—Directed by Frank Capra from Clarence Buddington Kelland novel. Screen play, Robert Riskin. Cast: Gary Cooper, Jean Arthur, George Bancroft, Lionel Stander, Gennaro Curci, Si Jenks, Emma Dunn, Margaret Matzenauer, Jameson Thomas, Edward Gargan, Charles Lane, Spencer Charters, Mayo Methot, Adrian Rosely, George Pauncfort, Warren Hymer, Barnett Parker, Muriel Evans, Marjorie Gateson, Franklin Pangborn, Christian Rub, Sherry Hall.

Story—About a small town poet and civic leader inheriting immense fortune and persuaded to go to New York. There he lives life of recluse, but soon becomes prey of newspapers one of which details sob sister to trick him into giving interview. He becomes front page copy and is ridiculed by the unemployed. Criticism forces him to respond to ideals he has preached and he winds up by distributing his wealth among mob and reconciles himself to return to the small home town with the sobbie who tricked him.

'DEVIL'S SQUADRON'—Directed by Erle Kenton from Richard Grace original. Screen play, Howard Green, Bruce Manning, Lionel Hauser. Supervisor, Robert North. Cast: Richard Dix, Karen Morley, Shirley Ross, Lloyd Nolan, Preston Hall, Gene Morgan, Henry Mollison, William Stelling, Gordon Jones, Gertrude Green, Pat West, Boyd Irwin, Cora Sue Collins.

Story—Saga of the men who face death that others may be safe in flying. Centers around testing fields for new airplanes. Underlying the daredevilry is a romance interwoven with running series of aviation feats.

'MONEY MAD'—Directed by Dudley Murphy from original screen play by Lee Loeb and Harold Buchman. Supervisor, Irving Briskin. Cast: Bruce Cabot, Ann Sothern, Lloyd Nolan, Ian Keith, Irving Pichel, Thurston Hall, Clifford Jones, Eddie Kane, Maude Allen.

Story—About young couple operating flourishing gambling club until birth of child when it becomes a conflict between man and wife as to the decency of the business they are in. Man yields and is tricked into phoney investment business, law closes in and he returns to gambling under protest of wife. Gangsters move in and by trickery wife saves him from being killed. Both revert to the narrow path after exposing all tricks of the gambling profession.

Metro

Three in work, five editing, 10 preparing.
Those in work are:

'WIFE VS. SECRETARY'—Directed by Clarence Brown. Novel by Faith Baldwin, adapted by Norman Krasna, John Lee Mahin and Alice Duer Miller. Produced by Hunt Stromberg. Cast: Clark Gable, Jean Harlow, Myrna Loy, May Robson, Hobart Cavanaugh, Maurice Cass, Billy Newell, Margaret Irving and Claudell Kaye. Camera, Ray June.

Story—Metropolitan background, concerning a young successful magazine publisher, his wife and his secretary and the complications which arise when mother-in-law tosses a jealousy bomb into the relationships of the three. Comes misunderstanding, separation, sacrifice and common sense from the secretary, and all ends happily.

'SMALL TOWN GIRL'—Directed by William Wellman. Based on novel by Ben Ames Williams, adapted by Edith Fitzgerald and John Lee Mahin. Produced by Hunt Stromberg. Cast: Janet Gaynor, Robert Taylor, Lewis Stone, Binnie Barnes, James Stewart, Elizabeth Patterson, Frank Craven, Andy Devine and Isabel Jewell. Camera, Oliver Marsh.

Story—A small town girl and a big town man whose adventures become involved in social intrigue. They marry and after kissless honeymoon she finds her husband has been engaged to a society debutante. After much difficulty this is cleared up and both take up where they left off following the honeymoon.

'GARDEN MURDER CASE'—Directed by Edwin L. Marin. Adapted from mystery novel by S. S. Van Dine. Screen play by Bertram Millhauser. Cast: Edmund Lowe, Virginia Bruce, Nat Pendleton, Gene Lockhart, H. B. Warner, Frieda Inescort, Benita Hume, Henry B. Walthall, Jessie Ralph, Charles Trowbridge. Camera, Charles Clarke.

Story—Another Philo Vance murder mystery with racetrack and country home background and a mixture of hypnotism and ventriloquism.

Paramount

Six in work, 10 editing, 13 prepari
Those in work are:

'THE MOON IS OUR HOME'—Directed by William Seiter from Faith Baldwin story. Screen play, Isabel Dawn and Boyce DeGaw. Camera, Joseph Valentine. Produced by Walter Wanger. Cast: Henry Fonda, Margaret Sullavan, Charles Butterworth, Beulah Bondi, Margaret Hamilton, Dorothy Stickney.

Story—Comedy-drama centered around a temperamental screen star and an explorer-author. Situations bring out the idiosyncrasies of Hollywood life that those outside of it read about and believe. Background, of course, is Hollywood and outlying resorts patronzied by screen celebs.

'PALM SPRINGS'—Directed by Aubrey Scotto from the Myles Connolly story, 'Lady Smith.' Screen play, Joseph Fields. Produced by Walter Wanger. Cast: Frances Langford, Sir Guy Standing, Smith Ballew, Ernest Cossart, Spring Byington, David Niven, Sterling Holloway, David Worth.

Story—Located in that resort, Palm Springs, Cal., which backgrounds a comedy romance and some pathos. Plot concerns a gambler who sends his daughter to an eastern girl's school to be reared. Girl yearns to see her father and sets out to find him, winding up in Palm Springs where he is finally located. She poses as a Lady Smith, which displays a striking contrast to the life her father is leading as a catch-as-catch-can gambler.

'DESERT GOLD'—Directed by James Hogan from Zane Grey novel. Screen play, Robert Yost and Stuart Anthony. Cast: Buster Crabbe, Robert Cummings, Marsha Hunt, Tom Keene, Raymond Hatton, Monte Blue, Glenn Erikson, Walter Miller Frank Mayo Phillip Morris, Si Jenks. Produced by William Lackey.

Story—Centers around Superstition Mountains of Arizona where Indian tribe uncovers rich lode of gold. Their fight to hold it against renegade whites is the theme.

'13 HOURS BY AIR'—Directed by Mitchell Leisen, from original story by Bogart Rogers and Frank Dazey. Screen play, Howard J. Green. Producer, E. Lloyd Sheldon. Cast: Fred MacMurray, Joan Bennett, Adrienne Marden, Dean Jagger, Bennie Bartlett, Brian Donlevy, Alan Baxter, ZaSu Pitts Ruth Donnelly, Mildred Stone, Fred Keating, Ed Shaefer.

Story—About a trans-continental passenger plane pilot. With full complement of passengers aboard he discovers a vicious killer on board whose aim it is to keep plane from destination. Pilot's efforts to protect his plane and passengers builds to the climax.

'THE SKY PARADE'—Directed by Otto Lovering from screen play by Byron Morgan. Supervisor, Arthur Beck. Cast: Jimmy Allen, Robert Fiske, Billy Lee, Benny Bartlett, Kent Taylor, Katherine DeMille, Betty Jane Rhodes, Dean Jagger William Gargan, Grant Withers, Sid Saylor, May Wallace, Keith Daniels, Myra Marsh, Ed Dearing.

Story—Based on the air adventures of Jimmie Allen, universally publicized through newspapers and radio programs. Screen translation not limited to juvenile appeal. Depicts America's place in commercial aviation, tracing from the wartime aces up to the present.

'I LOVED A SOLDIER' (formerly 'INVITATION TO HAPPINESS')—Directed by Henry Hathaway. Cast: Marlene Dietrich, Charles Boyer, Akim Tamiroff, Walter Catlett, Samuel S. Hinds, Victor Kilian, Ted Oliver and Nestor Aber.

Story—Post-war romance centering around a Polish prisoner of war. Taken from 'Hotel Imperial,' made by Pola Negri as a silent, but with many revisions.

RKO-Radio

Has two before cameras and six prepari
Those in work are:

'THOROUGHBREDS ALL'—Directed by Glenn Tryon from original by Earl Johnson. Screen play, Frank Howard Clark, Jerry Hutchison, Ferdinand Reyher. Produced by Robert Sisk. Cast: Moroni Olsen, Louise Latimer, John Arledge, Ray Mayer, Lightning, Clem Bevans Ethan Laidlow.

Story—About a colt and a dog raised together. Dog strays away and joins a pack of wolves while his pal joins a pack of wild horses. After they become fully matured they meet on the range and recognize each other. Dog saves the horse from wolves and they pass on to shift for themselves. Interwoven in this animal episode is a human interest story of romance and adventure.

'FARMER IN THE DELL'—Directed by Ben Holmes from Phil Stong novel. Screen play, Sam Mintz and John Grey. Producer, Robert Sisk. Cast: Fred Stone, Jean Parker, Esther Dale, Frank Albertson, Leonard Trainor, Rose McQuoid, Aileen O'Malley, Lucille Bail, Moroni Olsen, Margaret Armstrong, Maxine Jennings, Spencer Charters.

Story—Centers around Iowa farm family. Mother is ambitious to have her daughter in pictures. Father is sent to Hollywood with her and while visiting the studio the old man is grabbed for character bit. They return with father afraid to admit he and not the daughter was picked for pictures. Old man later gets call back to studio with contract. While on location mother and daughter move to Hollywood and become involved with all Hollywood hangers-on until old man returns. Hangers-on finding family has nothing, leave them flat and the family returns to Iowa.

Republic

Two in work, none editing and nine prepari
Those in work are:

'THE LEATHERNECKS HAVE LANDED'—Directed by Howard Bretherton from original story by Welivn Totman and James Gruen. Adapted by Seton I. Miller. Supervised by Ken Goldsmith. Cast: Lew Ayres, Isabel Jewell, Jimmy Ellison, Maynard Holmes, Ward Bond, J. Carroll Naish, Claude King and Joseph Sawyer.

Story—Concerns loyalty to the Marine Corps, interwoven with adventures of a Marine who gets kicked out of the service. He meets girl and becomes gun runner plying between China and Havana.

'RETURN OF JIMMY VALENTINE'—Directed by Lewis D. Collins from original by Paul Armstrong, Jr., Scott Darling and Wallace Sullivan. Adapted by Jack Natteford and Olive Cooper. Supervised by Victor Zobel. Cast: Roger Pryor, Charlotte Henry, Robert Warwick, J. Carroll Naish, Edgar Kennedy, Jeannie Roberts, James Burtis, Lane Chandler and Frank Melton.

Story—Sequel to stage play, 'Alias Jimmy Valentine,' inspired by the original playwright's son, Paul Armstrong, Jr. Play first produced about 25 years ago, but has since been revived many times. Modern version depicts a hunt for the original Jimmy Valentine through the broadcasting of radio programs. He is found and a rapid series of mystery and comedy events follow.

20th-Fox

Six working, two editing and 10 prepari
Those now working are:

'A MESSAGE TO GARCIA'—Directed by George Marshall from the Elbert Hubbard essay. Book by Col. Andrew Rowan. Adaptation, W. P. Lipscomb. Screen play, Sam Hellman, Gladys Lehman, Gene Fowler. Associate producer, Raymond Griffith. Cast: Wallace Beery, John Boles, Barbara Stanwyck, William Stelling, Rita Cansino, Juan Torena, Martin Carralaga, Alan Hale, Blanca Vischer, Mona Barrie, Herbert Mundin, Jose Luis Tortosa, Enrique Acosta, Juan Duval, Andre Cuijos, Si Jenks, George Irving, Dell Henderson, Pat Flaherty.

Story—Provoked by bowing up of the battleship Maine, America declares war on Spain. Desiring to bring it to early conclusion it becomes necessary to get a message to Garcia, head of the Cuban rebel army. Work of getting this message through furnishes structure for warfare, espionage, romance and drama.

'EVERYBODY'S OLD MAN'—Directed by James Flood from original by Patterson McNutt and A. E. Thomas. Associate producer, Bogart Rogers. Cast: Irvin S. Cobb, Rochelle Hudson, Donald Meek, Warren Hymer, Norman Foster, Johnny Downs, Charles Coleman, Ann Mouitry, Maurine Marseilles, Leonie Pray, Jacques Vanaire, Ramsey Hill, Max Barwyn, Walter Walker.

Story—Comedy drama centering around elderly man in the canning business. He spends all his time meddling in the affairs of his competitor. Death takes competitor and the old man loses interest in business and goes to Europe. Younger element of both families fall in love and marry, while the old man is in Europe taking in the high spots. He returns and finds, through marriage, that both canning factories have merged.

'THE COUNTRY DOCTOR'—Directed by Henry King from original by Charles Blake and Sonya Levien. Screen play, Sonya Levien. Associate producer, Nunnally Johnson. Cast: Jean Hersholt, Dorothy Peterson, Lewis S. Stone, John Qualen, Tom Keneedy, June Lang, Slim Sumerville, Monte VandeGrift, Bill Conlin, Helen Jerome Eddy, George Chandler, Harry C. Bradley, Mary Carr, Pat Flaherty, Jeanne Hart.

Story—Centers around Dr. Dafoe and the Dionne quintuplets, with babies appearing in the picture. Company spent two weeks in Canada filming the quints. Exploitation possibilities on film obvious.

'UNDER TWO FLAGS'—Directed by Frank Lloyd from Ouida novel. Screen play, W. P. Lipscomb. Associate producer, Raymond Griffith. Cast: Ronald Colman, Victor Mcliaglen, Simone Simon, Rosalind Russell, Marc Lawrence, Louis Mercier, George Regas, Francis McDonald, Harry Worth, Gwendolyn Logan, Hons Von Morhart, George Davis, C. Henry Gordon, Lumsden Hare.

Story—A British soldier deserts army to save brother from disgrace. He joins Foreign Legion and meets hoyden girl whom he falls in love with until titled English miss shows up. McLaglen, as the tough guy, steps in and takes Colman's place with first girl though Colman is still bound to her. The girl dies leaving Colman to marry the English lady. Simone Simon's, French actress, first picture here.

'CHARLIE CHAN AT THE CIRCUS'—Directed by Harry Lachman from Earl Derr Biggers novel. Screen play, Robert Ellis and Helen Logan. Associate producer, John Stone. Cast has Warner Oland, June Lang, Keye Luke, Francis Ford, Wade Boteler.

Story—This time Chan is located in the circus with the usual mystery element.

United Artists

Two in work; none editing and three preparing.
Those in work are:

'LITTLE LORD FAUNTLEROY'—Produced by Selznick International Corp. Directed by John Cromwell; adapted by Hugh Walpole from the novel by Frances Hodson Burnett. Supervised by David O. Selznick. Cast: Freddie Bartholomew, Dolores Costello Barrymore, C. Aubrey Smith, Mickey Rooney, Henry Stephenson, Guy Kibbee, Constance Collier, E. E. Clive, Jessie Ralph, Ivan Simpson, Virginia Field, Jackie Searl, Helen Flint, Walter Kingsford and Reginald Barlow. Camera, Charles Rosher.

Story—Concerns the romantic adventures of a young Brooklyn boy who becomes heir to an English earldom. For four decades a standard and universally read novel, heretofore successfully adapted to the stage and screen

(Mary Pickford, 1921). Being given an extravagant production.

Pickford-Lasky

'ONE RAINY AFTERNOON'—Directed by Roland V. Lee from an adaptation by Stephen M. Avery of a French original. Supervised by Jesse L. Lasky. Cast: Francis Lederer, Ida Lupino, E. E. Horton, Roland Young, Hugh Herbert, Joseph Cawthorne, Erik Rhodes, Georgia Caine. Camera, Merritt Gerstad.

Story—Picture No. 1 of the newly organized combination firm of Mary Pickford and Jesse L. Lasky. First starring film on United Artists program for Francis Lederer. He plays young Parisian actor who becomes humorously involved in others' love affairs. Distinctly a farce.

Universal

Four in work, one editing and six prepari
Those in work are:

'SHOWBOAT'—Directed by James Whale from original Ziegfeld play by Oscar Hammerstein and Jerome Kern, who also wrote the screen play with lyrics and music. Carl Laemmle, Jr., is producing with John Mescall photographing. Victor Baravelle, music conductor. Cast: Irene Dunne, Allan Jones, Charles Winninger, Paul Robeson, Helen Morgan, Helen Westley, Donald Cook, Francis X. Mahoney, Hattie McDaniels, Queenie Smith, Sammy White, Marillyn Knowlden.

Story—Universally known as a novel stage play and for its music. Was made as a silent by Universal just as sound was coming in. Five musical numbers of the original play are being retained while three new ones have been added by the composers of the original score. Studio mounting the new version with elaborate settings.

'SUTTER'S GOLD'—Directed by James Cruze from novel of same name by Blaise Cendrars. Screen play by Jack Kirkland and Walter Woods. Adapted by Gene Fowler. Photographed by George Robinson and produced by Edmund Grainger. Cast: Edward Arnold, Lee Tracy, Binnie Barnes, Katherine Alexander, Nan Gray, William Janney, Montagu Love, Russell Hopton, Harry Stubbs, Pedro Regas, Frank Reicher, William Gould, Ed Brady, Russ Powell, Jose Rubio, Paul Satoff, John Miljan, Robert Warwick, Henry Hale, Maurice Cass, Priscilla Lawson, Clarence Wilson, Walter Long, Ray Brown, Harry Cording, Jim Thorpe, Mitchell Lewis, Gaston Glass, Bryant Washburn, C. Henry Gordon, Addison Richards, Antoinette Lees, John Bleifer, George Irving, Rita Rozelle, George Lloyd and William Ruhl.

Story—Dramatizes the life of Johann Souter who is forced to leave his native country of Switzerland and finds his way to New York. Here he has visions of creating an empire, starts west and lands in California where he sets out with band of people to set up a colony. They acquire a grant of land along the Sacramento River and discover gold. Entire story revolves around the historical incidents of early California, depicting the hardships, romance and strife of the period.

'LOVE BEFORE BREAKFAST'—Directed by Walter Lang from Faith Baldwin story. Screen play, Herbert Fields. Photographed by Teddy Tetzlaff. Produced by Edmund Grainger. Cast: Carole Lombard, Preston Foster, Janet Beecher, Diana Gibson, Nan Gray, David Worth, Douglas Blockley, Earl Eby, Priscilla Lawson, Adamae Vaughan, Nick de Ruiz, Red Christie.

Story—Sophisticated comedy-drama of New York. Is centered around whimsicalities of spoiled debutante who can't make up her mind whom she loves. Brought to senses by persistent admirer who kidnaps her from yacht for ultimate marriage.

'DON'T GET PERSONAL'—Directed by William Nigh from story by William Thiele and Edmund Hartmann. Screen play, George Waggoner, Clarence Marks, Houston Branch. Camera, Norbert Brodine. Producer, David Diamond. Music and lyrics by Pinky Tomlin and Coy Poe. Cast: James Dunn, Sally Eilers, Pinky Tomlin, Charles Judels, Mimi Morita, Tom Dugan, Frank Austin, Tom Meyer, George Cleveland, Spencer Charters, Charles Coleman, Doris Lloyd, Alene Carroll.

Story—The escapades of three modern youths who meet in New York's Central Park. James Dunne and Pinky Tomlin have just graduated from college and without funds start out in the world in a broken-down car. Land in New York penniless. Pinky plays the guitar to attract attention. With crowd around they auction themselves off to any one who will give them a job. Sally Eilers outbids everyone and the trio drives her home to London, Ohio, where their experiences en route afford comedy and romance.

Warners

Five in work, four editing, 37 preparing.
Those in work are:

'ANTHONY ADVERSE'—Directed by Mervyn LeRoy from well known novel of same name by Hervey Allen. Screen play, Sheridan Gibney. Camera, Tony Gaudio. Supervised by Henry Blanke. Cast: Fredric March, Olivia deHavilland, Anita Louise, Claude Rains, Pedro de Cordoba, George E. Stone, Elly Malyon, Gale Sondergaard, Edmund Gwenn Billy Mauch, Henry O'Neill, Alma Lloyd, Marjorie Gateson, Walter Kingsford, Luis Alberni, Mathilda Comont, Joseph Crehan, Clara Blandick, Donald Woods, Rafaela Ottiano, Ralph Morgan, Paul Sotoff, Addison Richards, Steffi Duna, Rollo Lloyd, Leonard Mudie, Fritz Leiber, Wm. Ricciardi, J. Carroll Naish, Frank Reicher, Akim Tamiroff, Boris Nicholai, Scotty Beckett.

Story—Popularity of book needs no further explanation. Warners is giving this one lavish screen translation. Adverse's escapades shift from Europe to the slave trade of Africa and to early New Orleans.

'GREEN PASTURES'—Directed by Marc Connelly, also author of play taken from Roark Bradford's story of same name. Screen play also by Connelly. Henry Blanke supervisor. Cast, all Negro and includes Hall-Johnson choir.

Story—Taken from the Biblical play which played 18 consecutive months on Broadway and won the Pulitzer prize. Really a Negro spiritual enacted by major portion of the original New York cast, abetted by the best available Negro talent to be found on the Coast.

'THE SINGING KID'—Directed by William Keighley from original story by Robert Lord. Screen play, Warren Duff and Patsy Flick. Supervised by Robert Lord. Photography George Barnes. Production numbers, Bobby Connolly. Music, E. Y. Harburg and Harold Arlen. Cast: Al Jolson, E. E. Horton, Allen Jenkins, Beverly Roberts, Lyle Talbot, Jack Durant, Frank Mitchell, Joseph King, Wm. Davidson, Joseph Crehan, Edward Keane, Claire Dodd, Sybil Jason, Kay Hughes, Tom Manning, John Hale, Yacht Club Boys and Cab Calloway orchestra.

Story—Human interest drama. Entire production mounted before lavishly staged settings and music. Plot concerns Broadway butterfly involved in financial troubles of her family. Jolson, in love with her, makes many sacrifices to appease her family's demands and needs. Story has theatrical atmosphere necessary to settings, songs and chorus numbers.

'HEARTS DIVIDED'—Directed by Frank Borzage from Rita Johnson play. Screen play, Laird Doyle and Casey Robinson. Cast: Marion Davies, Dick Powell, Charles Ruggles, E. E. Horton, Arthur Treacher, Henry Stevenson, Walter Kingsford, Clara Blandick, Ettienne Girardot.

Story—Costume romance in early American period. Romance between Bettsy Patterson, Baltimore belle, and Jerome Bonaparte, younger brother of Napoleon. Played by Marion Davies and Dick Powell. Big production with songs by Harry Warren and Al Dubin and historical characters.

'MURDER BY AN ARISTOCRAT'—Directed by Frank McDonald from novel by Mignon G. Eberhart. Screen play, Roy Chanslor and Luci Ward. Cast: Marguerite Churchill, Lyle Talbot, Claire Dodd, Addison Richards, Mary Treen, Florence Sair, Joseph Crehan, Gordon Elliott.

Story—Detective mystery penned by author of 'The White Cockatoo.'

PRODUCTION TABLE

Shows current standing of the various producing companies' production schedules for the 1935-36 season.

Studio	Quota of Pix for Season	Number Completed or Shipped for Release	Number Now in Work or Editing	Balance to Be Made on '35-'36 Program	Number New Stories in Final Preparation
Paramount	65	31	16	18	12
Westerns	6	3	1	2	1
Warners	60	39	9	12	37
M-G-M	50	17	8	25	10
Radio	48	19	2	27	6
20th-Fox	50	16	8	26	4
Westerns	4	2	—	2	2
Columbia	40	22	3	15	8
Republic	32	9	2	21	5
Westerns	21	7	—	14	4
Universal	36	16	5	15	6
Westerns	9	9	—	—	—
U. A. Group—					
Samuel Goldwyn	7	6	0	1	1
Selznick-Inter	5	—	1	4	1
Pickford-Lasky	4	—	1	3	1
Reliance	1	—	—	1	—
Korda-London	5	Made in London			
TOTALS	443	196	56	183	98

Studio Placements

Hollywood, Jan. 14.

Margaret Fielding, 'The Moon Is Our Home,' Wanger.

Pat West, 'Poor Sister,' Col.

Harry Jans, Ray Mayer, Tony Martin, Edward Burns, 'Farmer in the Dell,' Radio.

Georgia Caine, 'One Rainy Afternoon,' Pic-Lasky.

Eric Hatch, scripting 'As Thousands Cheer,' Metro.

Harry Sauber, scripting, 'Fourteenth Street,' 20th-Fox.

George Ernst, 'Too Many Parents,' Par.

Eric Wilton, crime short, Metro.

Chic Chandler, 'Let's Pretend We're Sweethearts,' Rowland-Warren.

John Kelly, Mary Doran, 'Bridge of Sighs,' Chesterfield.

G. Pat Collins, 'It Had to Happen,' 20th-Fox.

George Regas, Albert Petit, Gwendlen Logan, Jack Adair, Thomas Beck, Lumsden Hare, 'Under Two Flags,' 20th-Fox.

Shirley Deane, Wade Boteler, Drue Layton, J. Carrol Naish, 'Charlie Chan at the Circus,' 20th-Fox.

Betty Jean Halney, 'Matron's Reports,' 20th-Fox.

Adrienne Rosley, 'Small Town Girl,' Metro.

Virginia Brissac, Marguerite Churchill, 'Murdered By An Aristocrat,' WB.

George Reed, Eddie Anderson, John Larken, 'Green Pastures,' WB.

E. E. Clive, Jean Rouverol, Grace Goodall, 'Palm Springs,' Wanger.

Clara Blandick, 'Hearts Divided,' WB.

Griffin Jay, screen play, 'Counterfeit Girl,' Col.

Lucien Prival, Hal Cooke, 'Sky Parade,' Par.

Elsa Newell, 'Headliners,' short, Radio.

Sherry Hall, Monte Vandergrift, Jack Hatfield, Russell Hicks, 'Opera Hat,' Col.

Lee Phelps, 'Palm Springs,' Wanger.

Monte Vandergrift, John Graham Spacey, 'The Moon Is Our Home,' Wanger.

Arthur Lake, Alice Moore, 'Small Town Girl,' Metro.

J. Edward Bromberg, 'Under Two Flags,' 20th-Fox.

Walter Pidgeon; Horace McCoy scripting, 'Brazen,' Wanger.

Claire Dodd, 'Murdered by an Aristocrat,' WB.

Spencer Charters, 'The Show Goes On,' Lesser.

Hugh Cummings directing dialog, 'The Earthworm Turns,' WB.

Harry C. Bradley, 'The Country Doctor,' 20th-Fox.

Walter Byron, Oscar Apfel, Paul Fix, Selmar Jackson, 'Bridge of Sighs,' Chesterfield.

Hal K. Dawson, 'Everybody's Old Man,' 20th-Fox.

Thomas Pogue, 'The Farmer in the Dell,' Radio.

Donald Haines, 'Little Lord Fauntleroy,' Selznick-Int.

Barry Barringer, scripting untitled Ken Maynard, Conn.

Frankie Darro, 'Born to Fight,' Conn.

Edgar Kennedy, 'Small Town Girl,' Metro.

Robert Andrews, Joe Hoffman, scripting 'Murder in Sing Sing,' WB.

George Huston, 'The Show Goes On,' Lesser.

Lucien Littlefield, 'The Moon Is Our Home,' Wanger.

Ralph Morgan, 'Matron's Report,' 20th-Fox.

Garret Fort, screen play, 'Dracula's Daughter,' U.

James Burtis, 'Desert Gold,' Par.

Eddie Dunn, 'Sky Parade,' Par.

Buster Phelps, 'Too Many Parents,' Par.

Sada Cowan, scripting 'A Son Comes Home,' Par.

Joan Blondell, Winifred Shaw, Beverly Roberts, 'Sons O' Guns,' WB.

Joseph Crehan, Gordon Elliott, 'The Gentleman from Big Bend,' WB.

Oscar Polk, 'The Green Pastures,' 'Hearts Divided,' WB.

Grace Stafford, 'Main Street,' 'Anthony Adverse,' WB.

Pat Flaherty, 'Don't Get Personal,' U.

Errol Flynn, 'Charge of the Light Brigade,' WB.

Sam Wood, directing 'Tish,' Metro.

Walter C. Kelly, 'Laughing Irish Eyes,' Reliance.

Claire Dubray, Rita Owen, Jack Hatfield, Bill Wayne, 'Small Town Girl,' Metro.

Harry Geise, 'Garden Murder Case,' Radio.

Willis Goldbeck, scripting 'Crashin' Through,' U.

Dorothy Tree, Jack LaRue, Mary Robert Kent given contract and lead in 'The Country Beyond' at 20th-Fox.

Ann Loring, N. Y. contest winner, handed termer at Metro. Set in 'It Can't Happen Here.'

(Continued on page 59)

Pathe Cameramen's Tilt

With the new year, Pathe has given salary increases to all its camermen, up to $115 a week, which is $25 above scale of tho cameramens' union, Local 644, New York. All along Pathe has been paying its men up to $15 above the scale.

The salary rise makes the Pathe newspicture takers the highest paid among the five reels in the business.

Philly Variety Club's Fete

Philadelphia, Jan. 14.

Annual banquet of Tent 13, Variety Clubs of America, Sunday (12) night drew George Jessel as m.c. and guests that included Al Schacht, Andrew Emanual, Ted Schlanger, Jack Cohn, Mark Hellinger, James P. Clark, Harry Kalodner, John H. Harris, John B. Kelly, Charles C. Pettijohn, Mayor S. Davis Wilson, Frank J. Harris, Gabriel Hess, Earle W. Sweigert, Louis Nizer, Harry Hershfield, Jules Levy, Herbert J. Yates, Jay Emanuel, Bob Hall and Jimmy Wilson.

Mayor Wilson, only a few weeks in office, pledged his administration for liberalization of local Sunday laws, expressing hope it would soon not be necessary for visitors to go out of town for amusement over weekends. Governor Earle, scheduled to attend, was unable to do so when his plane was forced down en route.

TARZAN TO TURN OUT 18 PIX, 2 SERIALS

Hollywood, Jan. 14.

Burroughs-Tarzan Pictures, Inc., plans to turn out 18 features and two serials for the indie market this year.

Outfit recently complete Tarzan serial in Guatemala for the state right market. Films will be distributed through state franchise holders.

Ben S. Cohen, formerly with the old Selznick company, is head of the concern in charge of sales; Ashton Dearholt is v.p. in charge of production, with George Stout treasurer. Edgar Rice Burroughs is story consultant.

CONTRACTS

Hollywood, Jan. 14.

Republic has sealed Donald Cook to one year pact calling for four pictures.

Radio picked up option on Moroni Olsen.

Del Cambre had his option lifted at Universal. Actor now in Alaska working in solo-cast flicker.

Edith Fitzgerald drew writing ticket at Paramount after five year stretch at Metro.

Ann Shirley pacted at Radio after washing up in 'Chatterbox.'

Sir Guy Standing given term option lift at Paramount. Currently in Wanger's 'Palm Springs.'

Paramount handed termers to Porter Hall, actor, and Arthur Jacobson, director.

The Star of "David Copperfield"!

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

The Sensation of "The Informer"!

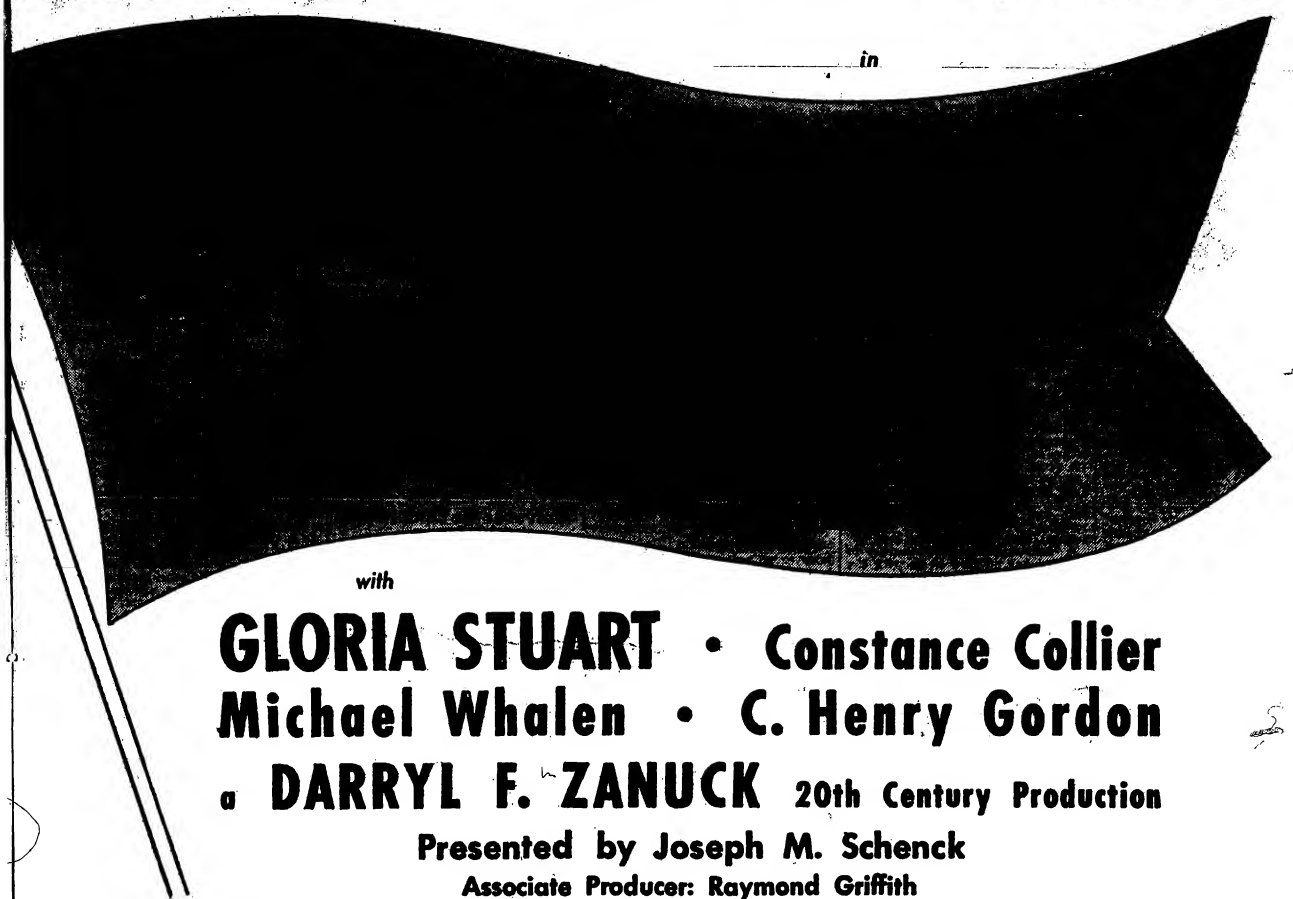
The Director of "China Seas"!

Together they give you their greatest in this rugged and uproarious adventure by Damon Runyon . . . top-notch author of screendom's record hits. Predicts Variety Daily: "Can't miss landing in the important money lists!"

Victor *Freddie*

McLAGLEN • BARTHOLOMEW

in



with

GLORIA STUART • Constance Collier
Michael Whalen • C. Henry Gordon

a **DARRYL F. ZANUCK** 20th Century Production

Presented by Joseph M. Schenck

Associate Producer: Raymond Griffith

Directed by Tay Garnett. Screen play by Gene Fowler and Howard Ellis Smith. Song "Joan of Arkansas" by John W. Green and Edward Heyman. **Based on a story by Damon Runyon**

SYLVIA SCARLETT

Radio release of Pandro S. Berman production. Stars Katharine Hepburn. Features Cary Grant, Brian Aherne, Edmund Gwenn. Directed by George Cukor. Compton MacKenzie novel adapted by Gladys Unger, John Collier, and Mortimer Offner; camera, Joseph August; sound, George D. Ellis; editor, Jane Loring. At Radio City Music Hall week Jan. 9, 1936. Running time, 90 mins.

Sylvia Scarlett..........Katharine Hepburn
Jimmy Monkley..................Cary Grant
Michael Fane..................Brian Aherne
Henry Scarlett..............Edmund Gwenn
Lily ....Natalie Paley
Maudie Tilt....................Dennie Moore

Despite good production values and some strong performances, 'Sylvia Scarlett' is not a reliable candidate for public favor. The story is hard to get. It is puzzling in its tangents and sudden jumps plus the almost poetic lines that are given to Miss Hepburn. At moments the film skirts the border of absurdity and considerable of its mid-section is downright boresome.

As an acting opportunity for the star the name part is varied and colorful although frequently at the expense of credulity. Mistake seems to have been in not sticking to a broad vein of comedy. In the serious passages, notably the half-crazy jealousy of the father (Edmund Gwenn) for his young and helter-skelter wife (Dennie Moore) there is little preparation in the audience's mind for anything so serious as a suicide.

Perhaps it is not valid to ask whether anybody would really fail to suspect the true sex of such a boy as Miss Hepburn looks and acts. But while carrying this off well enough she shines brightest and is most likeable in the transition into womanhood inspired by her meeting with an artist (Brian Aherne).

Cary Grant, doing a petty English crook with a Soho accent, practically steals the picture. This is especially true in the earlier sequences. A scene in an English mansion to which Miss Hepburn, Grant and Gwenn have gone for purposes of robbery is dominated by Grant. Throughout this interlude Miss Hepburn is in the background and pretty silly pouring herself glass after glass of champagne while tossing off free verse about the bubbles being pearls that should be returned to the sea. In other sequences Grant also stands out. Aherne enters late and never overcomes the handicap.

Picture also offers Edmund Gwenn, English legit, and Natalie Paley, from Russia, and a bona fide princess, and Dennie Moore, soubrette from Broadway. Gwenn will be very useful to casting directors in Hollywood. He brings plenty of experience and versatility. It may not be so easy for the princess. Her English isn't too good and neither is her acting here. Miss Moore will be typed for goofy dames and shows promise.

Half-whimsical, almost allegorical, and with the last half having a dream-worldish element that's hard to define, and equally hard to understand, 'Sylvia Scarlett' will encounter a cross-drift of indifference to some of its basic plot situations. Transition of a group of petty crooks into a troupe of vagabond actors travelling in a two motor coach caravan is especially harsh upon the credibility of the story.

Land.

ROSE OF RANCHO

(MUSICAL)

Paramount release of William LeBaron production. Features John Boles, Gladys Swarthout. Directed by Marion Gering. From play by Richard Walton Tully and David Belasco; screen play, Frank Partos, Chas. Brackett, Arthur Sheekman, Nat Perrin; adaptation, Harlan Thompson, Brian Hooker. Songs, Ralph Rainger, Leo Robin; photography, Leo Tover; film editor, Hugh Bennett. At Paramount, N. Y., week Jan 7, '36. Running time, 85 mins.

Jim Kearney..........................John Boles
Rosita Castro } Don Carlos } ....Gladys Swarthout
Joe Kincaid..................Charles Bickford
Pancho Spiegelgass..........Willie Howard
Phineas P. Jones..............Herb Williams
Flossie.........................Grace Bradley
Don Pascual Castro..............H. B. Warner
Dona Petrona............Charlotte Granville
Don Luis.......................Don Alvarado
Jonathon Hill....................Minor Watson
Guadalupe......................Louise Carter
Gomez (Cortez)............Pedro de Cordoba
Boss Martin........................Paul Harvey
Sheriff James.............Arthur Aylesworth
Frisco............................Russel Hopton

'Rose of the Rancho' is a fandango mustang meller. As such it's an inauspicious debut vehicle for Gladys Swarthout, another girl in the cycle of s.a. canaries from the Met opera who augurs promisingly for future celluloid values. It's to the credit of the featured pair—John Boles and Miss Swarthout—and a competent supporting cast, along with certain of the screen artificers that 'Rancho' shapes up like anything at all.

As a b.o. entry this will have tough wicketing. Judicious merchandizing and whatever marquee values there exist in Boles, Miss Swarthout's operatic following, Charles Bickford, Willie Howard and Herb William (who do yeoman work with the comedy chore) will chiefly account for the pull.

In this tango version of a bronc opera, there's also a schism in audience sympathies which defeats the general effect. The white (American), land-grabbers of the period who jumped the claims of the pioneering Spanish grandees, creates a mixed reaction. History having written the evolution of California into a 100% American possession now devoid of anything but faintly romantic Spanish auspices, the average film fan may find it difficult to be captured by the illusions of the premise. But, basically, it's cowboys and Indians under a different label.

Miss Swarthout, a personality songstress who knows how to hit her high registers, is dually cast as a high-caste senorita and as 'Don Carlos,' leader of the Spanish vigilantes who take the law into their own hands to combat the marauding land-grabbers. Boles is the 1852 version of a G-man, sent on from Washington to o.o. the situation. Bickford is a vaguely sympathetic heavy.

Willie Howard, as Pancho Spiegelglass, makes his broad comedy a hokum, dialectic walk-through, and the venerable Herb Williams, who also knows his comedy, gets something from a faltering role of an insurance agent in a community where a policy is issued and on the same day the insuree's beneficiaries collect.

A battery of scenarists and adaptors are concerned in the authorship pie. Benny Baker, among the scheduled cast, wound up 100% on the cutting room floor and one of the better tunes in an excellent Rainger-Robin score, 'Thunder Over Paradise,' likewise, seemingly, has been sacrificed at the altar of the celluloid shears. The title song along with 'If I Should Lose You' (the romantic thematic), 'Where is My Love,' 'Got A Gal in Californ-I-A' (Willie Howard) and some incidental stuff constitute an excellent musical setting.

But despite the incidental highlights, and some occasional flashes of the unusual, the structure is too much against 'Rancho.'

Par made 'Rancho,' from the old Tully-Belasco stage success, as a silent in 1914. In 1935 it's pretty out-moded plot stuff.

Abel.

Miniature Reviews

'Sylvia Scarlett' (RKO). Katharine Hepburn in a story that's hard to believe. Dubious entertainment for the public.

'Rose of the Rancho' (Par). Gladys Swarthout's film debut, co-featured with John Boles. Inept, fandango mustang meller.

'Ghost Goes West' (UA). Rene Clair's first film in English. A-1 artistically and fine business likely in the keys, but not for the tanks.

'Riff Raff' (Metro). Jean Harlow, Spencer Tracy and Harlow's new hair, with a good title and a picture that should mean box office.

'Invisible Ray' (U). Karloff-Lugosi chiller built around a novel idea. Fairly entertaining.

'Wolves of the Underworld' (British made). Slow and uninteresting for the most part. Cast practically unknown.

'The Crime of Dr. Crespi' (Republic). Eric von Stroheim in an overstressed horror picture that fails to impress.

'Morals of Marcus' (GB). Passable entertainment for smaller first runs and double feature houses. Stars Lupe Velez.

'Last of the Pagans' (MG). Life among South Sea natives. Story of more than usual interest. Looks a dualer.

'Toll of the Desert' (Com.). Weak western.

The Ghost Goes West

(BRITISH MADE)

London Film production for United Artists release; Alexander Korda, producer. Stars Robert Donat, features Jean Parker, Eugene Pallette. Directed by Rene Clair. Screenplay, Robert E. Sherwood; from story by Eric Keown. At Rivoli, N. Y., Jan. 10, '36. Running time 85 mins.

Murdoch Glourie....................Robert Donat
Donald Glourie.....................Robert Donat
Mr. Martin.......................Eugene Pallette
Peggy Martin..........................Jean Parker
Mrs. Martin.........................Everly Gregg
Lady Shepperton................Isa Lanchester
The MacLaggan.....................Hay Petrie
Old Glourie.......................Morton Selten
Mrs. MacNi........................Elliot Mason
Shepherdess....................Patricia Hilliard
Sons of MacLaggan...... { Jack Lambert, Colin Leslie, Richard Mackie, J. Neil More, Neil Lester }
Creditors.............. { Herbert Lomas, Quentin McPherson, Arthur Seaton, David Keir }

This is the first film in the English language directed by Rene Clair, ace French director. It shows that Clair still has full rein on his sense of humor; that he is still one of the screen's best from an artistic and intelligent standpoint. It should get rave reviews from critics and it should do splendid business in key spots in the U. S. and almost generally abroad. But it will probably do not so well in the minor spots.

It is probably unfair to tone down raves for the film, because as screen art it is undoubtedly a splendid piece of work. The great trouble with it for the American market is not that it pokes fun at Americans (and it does): because Americans can take it; they've shown that in the past. Trouble simply is that it's satire of a very high calibre and the great masses of American cinema patrons will find it miles over their heads. They'll laugh at some of the sequences—they can't help that—but it is not American type comedy; it isn't slapstick; it isn't hokum. And there lies the rub.

A curious, and quick reaction to the film has nothing to do with the film itself. It is the realization that, without being in the slightest pro patrie about it, the American people as a whole are amazingly good natured about themselves. Had Americans made this film, for instance, about the British, or the Scotch, or the French, or any other nation, the screams would have risen to the skies. But there will be no objection to this film. Those Americans who understand it will love it—the others will probably merely shrug their shoulders.

Story that Clair screens this time is a bit different from his past (French) efforts. It has to do with an American who indulges in that curious pastime of buying himself a Europeon castle. He picks up a Scottish manse which has only one fault: it is ancient, it is famous, it has background, it has color—but it also has a ghost. Nevertheless, the American buys the castle and imports it to America stone by stone, ghost and all. In Florida he sets it up again, his daughter, by way of romance, falling for the penniless heir of the castle and ghost.

There are some hilarious sequences in the latter part of film as the ghost comes to America. It is a well publicized ghost, of course, and there is a street procession on arrival, with ticker tape streaming, etc., which is real fun.

Robert Sherwood, in working up the story with Clair from a London Punch piece, has injected a number of hilarious sequences, and some splendid dialog. Robert Donat as the young heir and doubling as the ghost; Jean Parker as the girl; Eugene Pallette as the father, drain every possible bit of good out of their roles.

Photography is splendid and the production generally A-1. Both in the Scottish and American sequences, careful attention to detail productionally will be noted.

But it is not American in pace, the film's only real fault esthetically. And it is too ironic, too slight in story texture, and too highbrow in innuendo, for mass consumption. Donat's name will help the film.

Kauf.

RIFF-RAFF

Metro-Goldwyn-Mayer release of a David Lewis production. Stars Jean Harlow, Spencer Tracy; features Una Merkel, Joseph Calleia. Director, J. Walter Ruben. Story, Frances Marion; adaptation, H. W. Hanemann, Anita Loos, Frances Marion; film editor, Frank Sullivan; camera, Ray June. At Capitol, N. Y., week Jan. 10, '36. Running time, 85 mins.

Hattie.........................Jean Harlow
Dutch........................Spencer Tracy
Lil..............................Una Merkel
Nick........................Joseph Calleia
'Flytrap'......................Victor Kilian
Jimmy.......................Mickey Rooney
'Brains'...................Farrell MacDonald
'Pops'..........................Roger Imhof
Rosie........................Juanita Quigley
Belcher..........................Paul Hurst
Lew............................Vince Barnett
Gertie......................Dorothy Appleby
Mabel..........................Judith Wood
'Ratsy'.....................Arthur Housman
Bert............................Wade Boteler
Al..............................Joe Phillips
Pete.........................William Newell
'Speed'............................Al Hill
Sadie...........................Helen Flint
Mrs. McCall....................Lillian Harmer
'Lefty'...........................Bob Perry
Markis.........................George Givot
Maizie........................Helene Costello
Matron.........................Rafaelo Ottiano

Jean Harlow, with a new wig for extra ballyhoo, and an extremely expressive two-syllable title make a juicy combination in this instance. It ain't art; but it's box office.

Frances Marion and Anita Loos are a couple of gals who know their heart tugs, and with the masculine help of H. W. Hanemann they have supplied an excellent cast with plenty of working territory. Spencer Tracy has the real meaty part in the picture, but Miss Harlow isn't exactly snowed under, because the camera makes up for whatever the script lacked where she is concerned. Miss Harlow has the rare opportunity to be pure and hot at the same time.

Tracy's character falls just this side of being a psychopathic case. He's a conceited tuna fisherman (what has a tuna fisherman got to be conceited about?) with the ability to lead his fellow workers. He becomes the president of the union, but inexperience and a thick head based on supreme self-admiration bring about his downfall.

It is the misfortune of Miss Harlow as a beauteous wage slave in a tuna cannery to fall in love with this guy, marry him, become the mother of his child and, as the final sacrifice, go to jail for him.

Meanwhile the villain pursues her, but this time somebody around the conference table showed an exceptional sense of humor, and the villainy of Joseph Calleia is more likeable than not. As a Greek dialectician Calleia obtains a generous share of laughs, and it's this factor that relieves the otherwise intense melodrama and saves the picture. Calleia is nee Spurin-Calleia, from Broadway legit.

Calleia and several others provide the starring pair with some extraordinary support. Equally excellent in their assignments are Una Merkel, Mickey Rooney, J. Farrell MacDonald, Roger Imhof, Vince Barnett and others, particularly Miss Merkel, who very nearly makes off with the works on several occasions. George Givot has two spots in double-Greek with Calleia and looks like a possibility for straight assignments while getting results with his dialect. Joe Phillips plays an invisible man.

It's all on the waterfront and handsomely presented. Scenically the picture is reminiscent of 'Min and Bill.' Dialog vigorous and cleverly written.

Miss Harlow has a new shade of hair, but otherwise it's the same Harlow, so the constitution is quite safe. The new hue photographs as a light brown. But due to that figure a lot of the boys may not notice the change. After all, the picture only runs 85 minutes.

Bige.

The Invisible Ray

Universal release of Edmund Grainger production. Stars Boris Karloff and Bela Lugosi, features Frances Drake, Frank Lawton, Walter Kingsford and Beulah Bondi. Directed by Lambert Hillyer. Story, Howard Higgin and Douglas Hodges; adaptation, John Calton; photography, George Robinson and John P. Fulton. At Roxy, N. Y., week Jan. 10, '36. Running time, 82 mins.

Dr. Janos Rukh......................Karloff
Dr. Benet..........................Bela Lugosi
Diane Rukh.....................Frances Drake
Ronald Drake....................Frank Lawton
Sir Frances Stevens.........Walter Kingsford
Lady Arabella Stevens..........Beulah Bondi
Mother Rukh........Violet Kemble Cooper
Briggs ....Nydia Westman
Headman ....Danell Haines

'The Invisible Ray' is another in Universal's cycle of horror pictures. It isn't blood-curdling to the point achieved in some Hollywoodian efforts but it is different and fairly entertaining. An easy number to sell, 'Ray' should do pretty good business. For box office value it has both Boris Karloff and Bela Lugosi, names which goosepimple addicts immediately associate with spine chillers.

Backgrounded familiarly and photographed for eerie effect, the story doesn't make quite the effort to chill that 'Invisible Man' and the 'Frankenstein' series have. It goes along for quite a distance with its menace suggested, but not with any definite signs that it will arrive.

Scenes in Africa are a bit absurd but the radium idea and the power it generates makes a grand excuse for horror stuff. On the expedition into Africa are three scientists and the wives of two, plus a young chap who seems to be along largely to see what it's all about and to make eyes at Karloff's pretty wife. The latter, mistaking her husband's plight with radium poisoning for cooling affection toward her, she goes back to Europe with the boy. The other scientists go back, too, and capitalize on the radium discovery until Karloff, his mind now making him a madman, starts to radium them out of existence. All go except the boy and girl who shoulder the romantic interest, Frances Drake and Frank Lawton. Neither make much of an impression. Karloff himself is eaten up by the radium for a stark finish. He and Lugosi stand away out in an otherwise average cast. Violet Kemble Cooper as Karloff's mother, is over-theatrical.

Photographic job on 'Ray' is to the credit of the two men who headed the camera crew, George Robinson and John P. Fulton.

Char.

Wolves of the Underworld

(BRITISH MADE)

Regal release of Julius Hagen production. Starring Godfrey Tearle. Director, George A. Cooper. Based on play by Arthur Rugby and R. H. Douglas. At the Chaloner, N. Y., as half of double feature program, one day, Jan. 10, '36. Running time, 50 mins.

Richard Sabine.............Godfrey Tearle
Joan Harding.....................Isla Bevan
Dr. Orton Munroe.........Russell Thorndike
Gilbert Heath................Michael Hogan
John Heath. ....Kynaston Reeve
Billy Oakhurst.................Roland Culner
Superintendent Sabine.........John Tumbull

Not much of a cast and not much of a picture. This British-made film offers only slight appeal for the States. Old-timers, perhaps, could recall haltingly the name of Godfrey Tearle and he looks oldish in his role of hero-lover. As for the rest of the cast, none is so well known as an understudy over here.

Tearle enters story an unknown and exits from the picture as a successful lawyer-detective. A blonde with sighing hips drafts him to solve her household mysteries. Seems her uncle is a murderer and additionally harbors an escaped convict. Tearle solves everything by thinking.

Whole thing is unreeled very literally. The black backgrounds throughout the picture only dull reception. There isn't the slightest trace of humor to be caught and often the shallow complexities of the drama are too obvious to be interesting.

Not much more can be said for the acting.

Shan.

The Crime of Dr. Crespi

Republic release of John H. Auer's production. Stars Eric von Stroheim. Dwight Frye featured. Directed by John H. Auer. Adapted from Edgar Allen Poe's 'The Premature Burial.' Story, John H. Auer; adaptation, Lewis Graham, Edward Olmstead; associate producer, Herb Hayman; camera, Larry Williams; editor, Leonard Wheeler. At the Rialto, N. Y., commencing Jan. 10, '36. Running time 64 mins.

Dr. Crespi................Eric von Stroheim
Dr. Thomas......................Dwight Frye
Dr. Arnold....................Paul Guilfoyle
Mrs. Ross....................Harriet Russell
The Dead Man......................John Bohn
Miss Rexford................Geraldine Kay
Miss Gordon......................Jeanne Kelly
Jeanne.............................Patsy Berlin
Di Angelo...........................Joe Verdi
Minister........................Dean Raymond

Eric von Stroheim's entrance into the field of horror pictures does not get him very far. Overaction and overstress in a creaky adaptation of Edgar Allen Poe's 'The Premature Burial' brings laughs where none are sought. Even with better acting and direction it still would fail to be convincing.

Von Stroheim plays the part of Crespi, the surgeon who induced suspended animation in his rival that he might gloat over the latter's discomfiture. He fails utterly to impress. Toward the close some of his facial expressions got the laugh, and once before there was a chuckle as he stood before a mirror and smoothed down his nearly clean shaven head. It was a natural reaction to a story in which the action has been piled on too thickly. He never for even an instant conveys the remotest suggestion of a professional man; particularly a noted surgeon.

It is cheap melodrama crudely played and while it occasionally shocks, it is a feeling of disgust rather than of horror. With poor taste the grim details of the funeral and burial are over elaborated; excerpts from the burial service, the journey to the grave and even the lowering of the casket and the filling in of the pit, not to mention the subsequent exhumation. It is disgusting rather than impressive and not at all relieved by a main force interpolation at the start and end of the picture of an excitable Italian who is the father of quintuplets. This gets more legitimate laughs, but both sequences are a bit dirty, and out of place, as well. It would take more than a couple of real laughs to make this palatable.

The idea is there, and could probably have been developed into something effective in a macabre way, but in this practically every opportunity has been muffed.

Dwight Frye is hopelessly sunk in his part, with Paul Guilfoyle given a better chance, since he has fewer and less flambouyant lines to speak. Harriet Russell strives bravely for her assignment and at least succeeds in keeping it from being too overstressed. Geraldine Kay and Jeanne Kelly, as nurses, are easy to look at. But they are not on screen much. As a baby scarer this is a weak entry.

Chic.

SCHWARZE ROSEN

('Black Roses')
(GERMAN MADE)

Berlin, Jan. 2.

Ufa production and release. Stars Lilian Harvey, features Willi Fritsch and Willi Birgel. Directed by Paul Martin. Script by Curt J. Braun, Walter Supper, Paul Martin.

(In German)

Lilian Harvey's first picture after her return from Hollywood is no milestone marker. Though expectation was kept at a boiling point by Ufa's consistent publicity throughout the production period, the film will not add numerically to this English-German girl's fans of yore. But there is still space enough for the frail Lilian on the roster of the rather hefty female screen stars here, to assure her a satisfactory spot.

Suppression of Finland by Russia is the film's subject. Erkki Collin, fighting for Finnish freedom, is wounded when a political meeting is broken up by Russian troops. He escapes and takes refuge in the house of Marina Feodorowna, ballet dancer at the Helsingfors opera. It is love at first sight and, though a Russian, she aids Collin to contact his comrades.

The two are surprised by the Governor, an admirer of the dancer, who daily sends her black roses. He sees through their pretense that Collin is a dancing teacher, and asks him to leave with him in his carriage. Collin believes he is under arrest, but the Governor dismisses him on the road, saying that he is in the habit of picking out his own guests. To convince Collin that she is not the Governor's mistress, Marina comes to live with him.

Pressure on the Finns becomes stronger. Their National festival is brutally broken up by riding Cossacks. The young Finns prepare a final blow against the Governor. They will cut off his military protection during a ballet at the opera house and demand greater freedom from him. If he does not accede they will keep him a prisoner. Afraid for Collin's life, Marina warns the Governor. House is surrounded by troops and the nucleus of the Finnish movement, including Collin, is put into prison. Siberia will be their next abode. But Collin is set free when Marina gives the Governor her promise of mar-

riage. As Collin sails out of the harbor toward a freer country, Marina poisons herself.

Most imaginative moments of the film are in the arrangement of mass scenes. The national festival with its fires blazing into the dark sky, the opera ballet interrupted by Collin's impassioned speech and the wholly surprising moment when the troops take command of the situation are seen from the film's best angles. Technically interesting but too long spun, is a horseback ride through the forest.

Miss Harvey's fragile grace is appealing in the ballet dance, but she lacks the necessary stamina for the more serious moments. Willi Fritsch is unaffected and his power in the opera house speech is a surprise. For the Governor, Willi Birgel, a comparatively new face on the screen with a good deal of stage experience to back him up, combines repressed force with an impressive appearance. *Trask.*

MORALS OF MARCUS

(BRITISH MADE)

Gaumont-British release of Julius Hagen production. Stars Lupe Velez; features Ian Hunter, Adrianne Allen, Noel Madison. Director, Miles Mander. From play of same name by William J. Locke; adaptation, Guy Bolton, Miles Mander; camera, Sidney Blythe. At Globe, N. Y., week Jan. 11, '36. Running time, 72 mins.

Carlotta.....Lupe Velez
Sir Marcus Ordeyne.....Ian Hunter
Judith.....Adrianne Allen
Tony Pasquale.....Noel Madison

Lupe Velez is substantially responsible for making 'Morals of Marcus' palatable program entertainment. The American star has a part that is rich in possibilities for her and she makes the most of it. With a supporting company around her that's okay, results are sufficient to insure fairly good chances for the picture on this side in engagements that are not too demanding.

The plot of 'Morals' provides suitable action and background for romantic interest even if it is a bit implausible. Its most fanciful element is the willingness of a titled English scientist to take into his home in London the girl who stowed away in his cabin on the voyage from Syria back to England. But without this premise there would be no story and no picture.

Sir Marcus Ordeyne not only fails to turn the girl over to the captain of the boat, but takes her into his imposing home. Although she's a spitfire and shocking in her manners, he sees enough in the girl to even chase after her when she flees under the mistaken notion he's going to marry her out of kindness. Picture ends in Paris where Sir Michael finds the enticing Miss Velez singing in a cheap cabaret.

Action opens in Syria where the girl, about to be sold to a Sultan in enforced marriage, stows aboard an England-bound ship. She had crawled into a crate of archealogical objects which Sir Michael is taking back to Britain and makes such a fuss when he discovers her in his cabin that he shields her from detection. Back in London a titled lady who gets her divorce in hope of marrying Sir Michael figures in the plot. She is played fairly but unimpressively by Adrianne Allen. Miss Allen suffers largely from an ineffectual personality. Noel Madison does a playboy who's on the make for Miss Velez. A steady performance is rendered by Ian Hunter.

There is a little comedy, all of it provided by the star out of the lack of sophistication which her character affords. Miss Velez sings a lullaby well enough, both in London and later in the Paris cafe. *Char.*

KING OF THE DAMNED

(BRITISH MADE)

London, Jan. 2.

Gaumont-British production and release. Directed by Walter Forde from Lyceum stage melodrama of the same name. Stars Conrad Veidt, features Noah Beery, Helen Vinson. Running time, 90 mins. At Tivoli, London Dec. 30, '35.

Hearty British melodrama which should draw, particularly on its native heath. Story is familiar to all filmgoers, and concerns the usual insurrection on Devil's Island. Set on a neatly disguised tropical convict island, where the governor's idea of discipline would make Bligh in 'Mutiny' look like a beginner.

Story progression is fairly straightforward and obvious. Convicts mutiny in a well-staged scrap, seize control, and with Noah Beery doing something of a Stalin, turn the island into a communal workshop, after prison authorities had been flogging 'em sick at road work.

Veidt, as the leader who eventually goes back to his native land to plead the justice of the convicts' cause, gives one of his typical performances, highly popular here.

Helen Vinson is attractive as the governor's daughter, in love with Veidt, and Beery's work has characteristic vigor. Smaller parts are all well cast, and direction makes the most of the swagger-and-knock—about.

Forde, who rates high as a native producer, made the most of the fight scenes, and despite occasional patches where it doesn't convince, the film generally has plenty of punch.

LAST OF THE PAGANS

Metro-Goldwyn-Mayer release of Philip Goldstone production. Features Maia and Lotus Long. Directed by Richard Thorpe. Original story and screen play, J. V. Farrow, suggested by Herman Melville's book, 'Typee'; musical score, Nat Finston; film editor, Martin G. Cohn; camera, Clyde De Vinna. At Astor, N. Y., week Jan. 7, '36. Running time, 70 mins.

.....Maia
Lilleo .....Lotus Long
Native chief.....Telo A. Tematua
Boy hunter.....Ae A Faaturia
Taro's mother.....Rangapo A Taipoo

Latest in the cycle of native dramas with tribal residents of a South Sea isle predominating. In earnest effort to reproduce habits and tribulations of the island folk, substance of plot and modern-day tempo tending to popularize entirety. Probably will mostly make double bills but elsewhere it may also do some fair single role business.

Picture is weighted down with native chatter (often with English titles appended on film) that means little. This is counter-balanced in later footage by good mixture of suspense and dramatics.

Film affords Maia, who appeared a couple of years ago in 'Eskimo', opportunity to strut his histrionic abilities in more southerly clime. His acting consists largely of athletic pantomime. Other lead is Lotus Long, also from the Alaskan epic. Both look natural in this film, flaws in the story being no fault of theirs.

Love so dominant that it overcomes superhuman obstacles is theme, although the overthrowing of these obstacles must have made even the natives marvel. Picture has its exciting episodes: underwater battle with shark, cave-in at tropical mines, struggle to capture new wives, hurricane and sailing boat lashed by waves with Maia's daring rescue.

Aside from remarkable pictorial vistas in and about the islands, some 60 male and femme native dancers swing into action and the natives, under influence of heavy imbibing, also go into a swirling bacchanal until they drop from exhaustion.

After Lotus and Maia have been reunited, following deft build-up, director goes for an anti-climax. While this brings on raging hurricane it seems uncalled for.

Director Richard Thorpe has done showmanly job in handling natives. Beauty of the islands has been caught by Clyde DeVinna's camera and musical score enhances dramatic structure.

In metropolitan spots where they go for 'goona goona' pictures, picture should have appeal. When relegated to dual bookings it may get some word-of-mouth. *Wear.*

A Kiralyno Huszarja

('The Queen's Hussar')

(HUNGARIAN MADE)

Budapest, Dec. 25.

Vero production and Bioscop release. Features Gyula Gozon, Kiari Balogh, Lili Berky, Laszlo Perenyi, Sandor Pethes, Ilona Dajbukat and Magda Olty. Directed by Istvan Gyorgy; screen play and music by Imre Farkas. At the Kamara and Decsi. Running time, 100 mins.

(In Hungarian)

Another yarn about the good old pre-war days, with Empress Elizabeth herself unravelling the troubles of distressed lovers—a thing she has repeatedly been featured doing on stage and film.

Every thing that is remindful of the good old times has been packed into this film: love, romance, serenades, army life, uniforms, moonlight, gypsy music. Result is a nonsensical and utterly naive picture, which absolutely fails to hit the mark or satisfy the requirements of the Budapest public. In the province, though, it may fare better, owing to the legendary figure of Empress Elizabeth.

Owing to the bad story material and the spineless direction, actors are not at their best. Only Gyula Gozon as the batman carries the day. *Jacobi.*

BUDAI CUKRASZDA

('Budapest Candy Store')

(HUNGARIAN MADE)

Budapest, Dec. 25.

Phoebus production and release. Features Zita Perczel, Gyula Kabos, Artur Somlay, Lili Dobos, Gyula Gozon, Basilo Perenyi and Zita Gordon. Directed by Bela Gaal. Story and screen play by Istvan Zagon. Music by Imre Hubay. Camera, Istvan Eiben. At Royal Apollo.

(In Hungarian)

Average comedy with the usual blend of love, sentimentalism and music, smartly equipped, and with a certain atmosphere of refined elegance about it. Direction and photography fairly good, though not up to the standard of foreign products.

Long-winded, mediocre story material follows the traditional, well-worn tracks, and is not even made the most of by the actors, with the exception of Kabos, who, as always, steals the show.

Zita Perczel is pretty but puppet-like, and not a great actress. Somlay, used to heavier tasks, is wasted in the conventional figure of a middle-aged painter. Perenyi, a beginner, shows promise of a developing. *Jacobi.*

TOLL OF THE DESERT

Commodore Pictures Corp. release of William Berke production. Features Fred Kohler, Jr. Directed by Lester Williams. Story, Allen Hall; scenario, Miller Easton; cameraman, Robert Cline. At Chaloner, N. Y., one day, Jan. 11, '36, as half of double bill. Running time, 59 mins.

Bill Carson.....Fred Kohler, Jr.
Jean.....Betty Mack
Tom Collins.....Roger Williams
Tegue.....Ted Adams
Dr. Streeter.....Edward Cassidy
Joe Carson.....Tom London
Gangster.....Jack Elliott
Gangster.....Earl Dwire
'One Eye'.....George Chesebro
Gangster.....Billy Steuer

Considerably below standard is this latest sagebrush meller. 'Toll of the Desert,' handicapped further by absence of name draw and flaws galore, will have hard time pleasing even twelve Saturday matinee patrons.

Sketchy plot uses old formula of stalwart, law-abiding son finding his father, from whom he's been separated since 4, as leader of a band of outlaws. Real effort at close, to show conflict in old man's heart as he's led away to gallows after being captured by his own son, is so miserably enacted that it fails badly.

Nearly all the fundamental mistakes of old-time westerns are incorporated in this prairie wildflower. Story rambles aimlessly most of time, actors stand around listlessly as if waiting for their cue, dialog is largely confined to one-syllable words and with few exceptions mangled by cast. Settings and photography when effort made towards production are weird combinations of the old and new, though film's action is largely confined to early 20th century. Close-ups are sad affair. Action stuff, spotted in last few reels, carries its thrills, highlight being rope climb over cliff by Fred Kohler, Jr.

Possessed of remarkable physique, young Kohler's thespian efforts are weak once he opens his mouth. Top-notch as broncho rider and rough-and-tumble fighter. Best thespian effort is by Roger Williams as the lad's father. Only female role is Betty Mack, who sings well.

Film is fair only as secondary feature on subsequent dual bills. *Wear.*

La Verbena De La Paloma

('Fair of the Dove')

(SPANISH MADE)

Madrid, Dec. 28.

Produced and distributed by Cifesa. Written by Ricardo de la Vega; music, Tomas Breton; adapted and directed by Benito Perojo; additional dialog and technical director, Pedro de Repide; camera, Fred Mandel; musical adaptation, Lili H. Breton; orchestra, Madrid Philharmonic directed by Estevarena. At Palacio de la Musica, Dec. 28, '35.

Julian.....Roberto Rey
Don Hilarion.....Miguel Ligero
Susana.....Raquel Rodrigo
La Sena Rita.....Selica Perez Carlo
Casta.....Charito Leonis
Aunt.....Dolores Cortes
Tavernkeeper.....Rafael Calvo
Don Sebastian.....Enrique Salvador

(In Spanish)

Benito Perojo's latest effort, a transfer to the screen of one of the most famous 'zarzuelas' or operettas of the books, is a faithful adaptation of the work of Vega and Breton. Because of its purely Spanish character, its market is limited, but Perojo has succeeded in puting across the atmosphere and what the Spaniards call 'ambiente' in a way that merits praise.

Plot of 'La Verbena' is the least thing about the pic. Whole production centers on reproducing the Madrid of 1893, when the street fair on the saint's day of The Virgin of the Dove was the most famous of its time. The fair today has lost its picturesque character but Breton's music is immortal and it is used plentifully, perhaps excessively, throughout the film. Best known tune, 'Donde Vas con Manton de Mantilla' ('Where are you going in your Spanish shawl') is put across well by Raquel Rodrigo and Roberto Rey. Miguel Ligero takes top comedy honors.

Perojo's handling of mass action scenes are well done. Fred Mandel's photography okay, but sound is a bit off. *Ziff.*

Private Life of Louis XIV

('Frauen um den Sonnenkoenig')

(GERMAN MADE)

Carl Froehlich production and General Forst release. Stars Renate Mueller; features Dorothea Wieck, Michael Bohnen. Directed by Carl Froehlich; written by Froehlich and Dr. Hoffman-Harnisch; camera, Reimar Kuntze; music, Allan Gray-char. At Bijou, N. Y., week Jan. 8, '36. Running time, 95 mins.

Liselotte.....Renate Mueller
Karl Ludwig.....Eugen Kloepfer
His Wife.....Maria Krahn
Louis XIV.....Michael Bohnen
Philipp of Orleans.....Hans Stuewe
Marquise de la Vallfere.....Maria Meissner
Montespan.....Hilde Maria Weiss
Madame de Maintenon.....Dorothea Wieck
Duchess of Hannover.....Ida Wuest
Maria Theresia.....Else Ehser

(In German)

More Nazi propaganda, but not too thick and not especially annoying. Well made technically and fairly amusing from a general entertainment standpoint. Nevertheless, will find itself restricted to Teutonic audiences solely.

Tells a story of the times of Louis XIV and how those wicked Frenchmen went after poor, defenseless Germany tooth and nail. Liselotte, the Princess of Palatinate, is lured by Louis (he's called Ludwig in this film) into a marriage with a Frenchman for political purposes. But after she leaves her lovely Heidelberg home it seems that the Frenchmen go after her poor German compatriots just the same, ravaging the land and all that pertains to it. Liselotte gives Ludwig a piece of her mind but it doesn't help, so she runs away. Her husband, the King's brother, realizing how just is Liselotte's claim that the Frenchmen are wicked, sinful people and that the Germans are angels direct from heaven, flees with her to help re-establish order in Heidelberg.

Some grandiose speeches about honor, patriotism, etc., make the object lesson pretty obvious. But Froehlich, the producer, has managed, nevertheless, to inject a lot of humor, a merry pace and some splendid characterizations which take the onus off the heavy and calculated preachments.

Renate Mueller as Liselotte is splendid, as usual. Dorothea Wiek, returned from Hollywood and an attempt at stardom, is back at home and in minor roles, where she does quite well. She has just a bit here (as was generally true of her prior to her work in 'Maedchen,' for this same producer) and handles it accurately.

Michael Bohnen, who used to be with the Metropolitan Opera in New York, doesn't do any singing here at all. He is cast as Louis and, while not looking at all like the dainty and vain French King, does a fine bit of characterization, making the character live. Eugen Kloepfer is exceptionally fine as Liselotte's father; Hilda Hildebrand overdoes the Duchesse of Montespan; Else Ehser turns the role of Maria Theresa into a caricature; Hans Stuewe is woefully miscast as Philipp of Orleans, which should have been the film's leading role and which calls for a handsome juve.

Productionally the film is grandiose. *Kauf.*

Laemmle-U

(Continued from page 4)

financial sources, is a usual procedure in any undertaking that requires several millions.

The Universal deal would involve upwards of $6,000,000, all told.

J. Cheever Cowdin has been supervising all preliminary steps looking towards any possible buy-in, both for Standard and Rogers. It is no secret in Wall Street that he has approached several large investment bankers looking towards handling any new issues of Universal stock that may be forthcoming once the option has been picked up and initial payment made for certain issues of Universal.

Rogers had been in New York for some time conferring with Cowdin and Universal executives before returning to Hollywood. Cowdin remains in the east. Before leaving, Rogers and Cowdin completed an exhaustive check into U and its affairs with a view to getting a complete picture of the company as it stands today. At work until midnight the day before he left (last Friday), Rogers went west with a complete record of the U setup.

A few weeks ago Rogers asked Universal to give his son, John, 18, a job of some kind to start him off in the film business. He was spotted in a minor role in the publicity department headed by Paul Gulick but resigned Friday (10) in order to return to the Coast with his father.

Not indicated whether the final deal would be closed in New York or on the Coast. It may be west, with Carl Laemmle and Carl, Jr., on the ground there. Original loan of $750,000, carrying with it 90-day option to buy U at $5,500,000, was negotiated in the west, Rogers and Cowdin coming east later.

Although only customary routine conferences are being held daily between Standard Capital (J. Cheever Cowdin) and Universal officials, it was reported in unofficial circles yesterday (Tuesday) that outlook for consummation of deal was extremely bright. Biggest task confronting Standard Capital-Rogers interests, before expiration of option date early in February, is obtaining $3,500,000 in cash and negotiable gilt-edge securities. Actually Standard-Capital-Rogers organization has only $1,500,000 in cash to obtain. Remaining amount can be in U. S. bonds or similar sec[illegible]rated as equivalent of cash.

Later, set payme[illegible] be required every six months or year but this is regarded in Wall Street as merely an underwriting job. Would be cared for through issuance of new stock, probably both preferred and common.

Fact that money rates are easy and that there is a surplus available for investment purposes has been aiding Standard Capital in its negotiations for specific funds in the street.

Shorts

'THE SIX-DAY GRIND'
With Jane and Goodman Ace
Novelty Comedy
10 Mins.
Columbus, New York
Van Beuren-RKO

Jane and Goodman Ace, likable radio couple, known as the Easy Aces, do an offscreen conversational diagnosis of the six-day bike race with scenes and action and a couple of funny silent titles.

While the subject matter is not hilarious per se, the formula used by the Aces is quite different from the usual run of shorts. The scenes at Madison Square Garden are library shots with the Aces performing as two customers in a film audience watching the show. *Shan.*

'COUNSELITIS'
With Leon Errol
18 Mins.
Comedy
Astor, N.

To Leon Errol's credit that this short turns out as well as it does because story is patterned on 'Pay the $2.' Concerned chiefly with Errol's arrest on trumped up shoplifting allegation and his subsequent discomfiture in court where he's charged with everything from petty larcency to dope peddling. Al Boasberg wrote and directed.

Support cast includes several standard short feature players who contribute much to effective set-up. Polished type of comedy here proves entertaining, for a change. *Wear.*

DAVE APOLLON CO.
'The Wishing Stone'
10 Mins.
Columbus, N. Y.
Vitaphone No. 9911

Only fault to be found here, and unusual, is that subject is too short. No new tunes, although the old ones are injected with novelty via Apollon's clever clieling by a plane's forced landing, band is whisked around the globe by virtue of the mythical powers of a stone in possession of one of the orchestra. First stop is Mexico and suitably costumed boys deliver 'La Cucaracha.' Then Russia, Hawaii and U. S. successively.

Although predominating throughout, Apollon hits his pace in the vodka atmosphere. Roy Mack directed, and obviously on the job.

'ROMANCE OF THE WEST'
Technicolor
With Phil Regan, Henry Armetta, Dorothy Dare
16 Mins.
Stanley, N. Y.
Vitaphone No. 9109

Little of this short is devoted to romance, but there is lots of west in gorgeous panorama. During the unreeling Phil Regan extolls the beauties pictured via a smooth rendition of 'West of the Great Divide' sung to Dorothy Dare. Government helped in permitting shots of Yellowstone Park, the Grand Canyon and Yosemite Park for background.

Story revolves around a grounded plane en route to Chicago. Passengers are befriended at a nearby ranch which is location for Miss Dare's dancing and most of Henry Armetta's comedy. Time element hampers latter and he doesn't get much chance. Quickly hated romance between Regan, one of cow hands, and Miss Dare is excuse for Regan's yodeling.

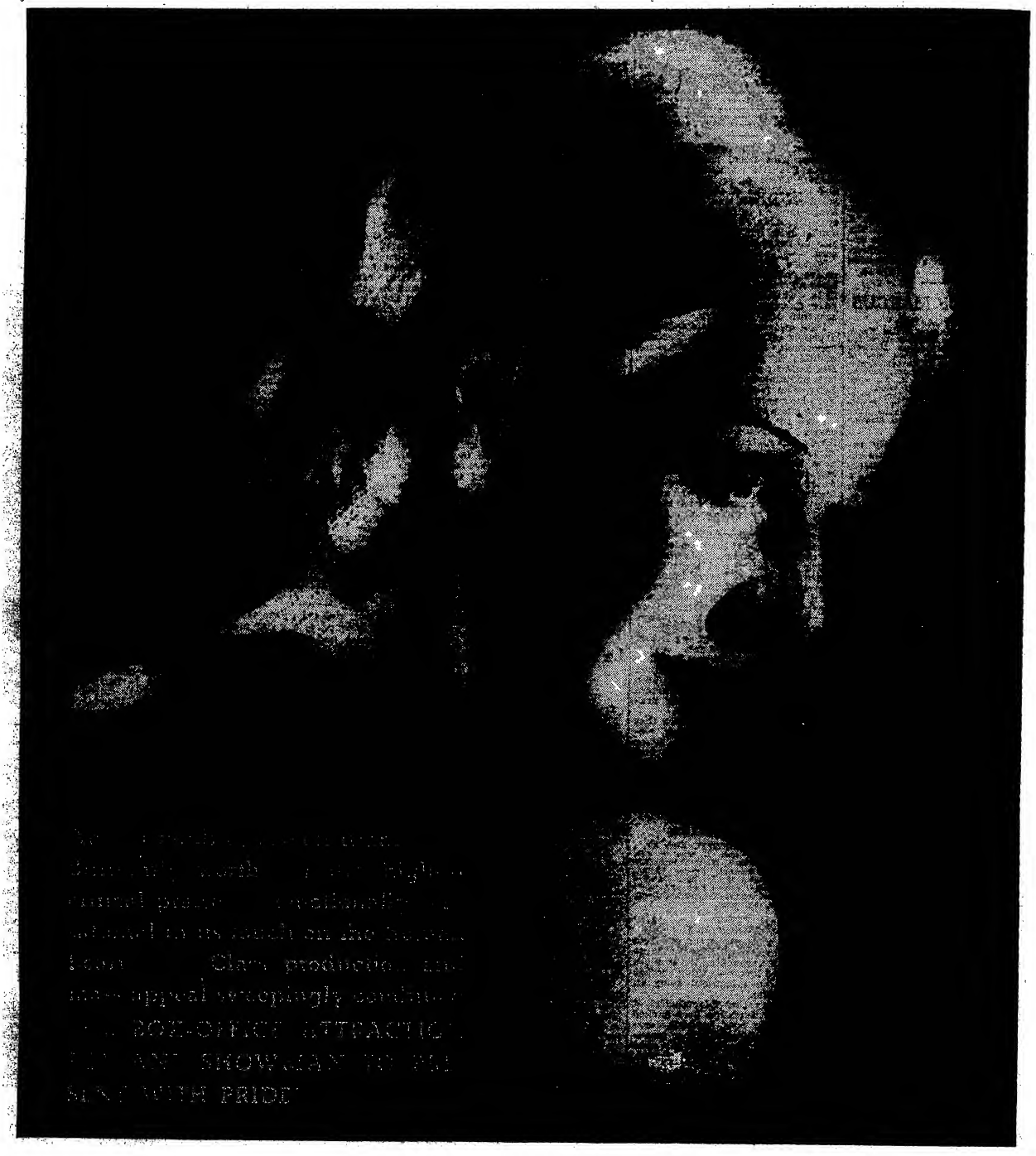
Tinted process aids this in surpassing what would be an ordinary travelog with injected story.

BUSTER KEATON
With Lona Andre, Harold Goodwi Grant Withers
'Three on a Limb'
Comedy
12 Mins.
Roxy, N. Y.
Educational

Although much slapstick of a familiar character finds its way into this two-reeler, it is one of the better of the Buster Keaton shorts of recent date. Among other things, it is fast all the way, winding up with more than the usual speed as three different men try to push themselves into position to marry the girl who's standing ready with a minister and the folks.

Keaton is the dumb-cluck member of the trio, the others trying to get hitched to the girl being a rough sailor and a tough motorcycle cop. Laughs are not big but come close together toward the end where the marriage sequence figures.

Short opens at a roadside eating establishment up to which Keaton draws in his broken-down Ford in quest of a sandwich. He falls for one of the waitresses and accompanies her home to get the parental okay. He isn't favored, being a dolt type and this time dressed as a boy scout, but he wins in the end by means which are fair if seemingly foul. Lona Andre, Harold Goodwin and Grant Withers are among those in a rather good supporting cast. *Char.*



ANN HARDING *and* HERBERT MARSHALL

in

"THE LADY CONSENTS"

with

MARGARET LINDSAY.. WALTER ABEL
EDWARD ELLIS..HOBART CAVANAUGH..ILKA CHASE
DIRECTED BY STEPHEN ROBERTS

RKO-RADIO PICTURE ★

PARAMOUNT, N. Y.

Glen Grey and his Casa Loma orchestra on a holdover are augmented by Mike Reilly-Eddy Farley and the Onyx Club Boys (6), now nationally famed for their 'Music Goes Round and Round' which Reilly-Farley composed and popularized at the West 52d street (N. Y.) nitery, the Onyx Club. That the b.o. draught from the Onyxites is potent was amply manifested at the show caught.

With 'Rose of the Rancho' (Par) on screen, in which the Met and radio canary, Gladys Swarthout, is co-featured in her filmusical debut, the contrast of the high C's and Farley-Reilly's 'Round' is one of those okay b.o. circumstances that should please both factions. Incidentally, if Reilly and Farley are to establish themselves in the show biz firmament as seems to be their destiny on the strength of their song, it wouldn't be a bad idea for them or their managers to decide officially whether Mike Reilly is to be Riley or Reilly, and stick to the one spelling.

The in-person hors d'ouvres to the celluloid course starts with Don Baker's organolog glorifying the Wurlitzer, illustrating how the instrument can give out sacred music, hot, symph, sweet, etc. Too long and a lull. This reaction is furthered by the placid shorts preceding. Besides the Par newsreel there's a 'Liebestraum' short, as flaccid as the classical musical composition suggests, and a Fleischer Technicolor, 'Somewhere in Dreamland'.

The Casa Loma Holds A Meeting' tees off smartly with Pee Wee Hunt vocally detailing that this is a syncopation corporation, Glen Grey prez, whence follows some intricate instrumentation by the brass, reeds and rhythm batteries. Combo of 16 is a corking terp team and also knows its stage values.

Carolyn Marsh, added, retards some of the good effect with three vocal solos, two right down her alley. They are 'Cheek to Cheek' opening and 'Top of Your Head' closing, both rhythm numbers. But the midriff portion, 'Parli Mi d'Amour, Mariu' (in its original Italian) and again reprised with Al Silverman's American translation of the C. A. Bixio waltz ballad, as 'Tell Me That You Love Me Tonight', isn't for her.

Running time sequence, as result, necessitates a medley of 'Miami' and 'Thanks Million' by the band which lets it down. Hunt then picks it up with the saucy 'Beesie Couldn't Help It,' but it remains for Kenny Sargent to wham 'em with his 'So This Is Heaven,' 'I Cried For You' (oldie revival) and an encore, 'Blanket of Blue' (also an oldie), all registering for smacko returns. Sargent is a personable youngster who knows how to sell his pops and, from the mezz loge of the Par, suggests a personality that might rate a screen-test.

Reilly-Farley and the Onyx Club Boys sock out their own 16 minutes of effective hokum. Reilly, with a fetching Duranteish personality and and easy stage presence that more than casually suggests the Schnoz, is the fulcrum throughout of the sextet. Eddy Farley, if he's to be accorded co-billing, must either be built up for presentation purposes or played down altogether. Reilly almost takes everything away from his collaborators, whether it's in selling the opener, 'Clap Your Hands,' 'Snap Your Fingers', the ensuing 'Double Trouble' or the finaleing 'Music Goes Round,' as he illustrates how to push the little valve down.

'Clap Your Hands' is another of the madcap sextet's Onyx Club nonsensalties and suggests wide (if not as wide as 'Music') popularity possibilities. But in 'Goes Round' the kiddies are really on native heath. Working as a swing sextet, up in front of the Casa Lomaites, the big band accompans the Onyxers and withal it's a grand pluefest for the 1936 version of 'Yes, We Have No Bananas'. Where the stereopticon eye effect vamped off with 'Smoke Rings' (the Casa Loma thematic) at this portion a panorama of notes, going round-and-round, visually illustrates the Reilly-Farley ditty. *Abel.*

IMPERIAL, TORONTO

Toronto, Jan. 11.

New hi-hat policy at the Jack Arthur showshop, which currently introduces a 61-piece symphony orchestra as the marquee draw plus Lily Pons in 'I Dream Too Much' (RKO-Radio). Looks like a 'show-them-no-mercy' trend as far as the Imperial audience is concerned.

Retention of Reginald Stewart and 'his' symphony (two-thirds of the membership drawn from the Toronto Symphony Orchestra) was plugged as meeting 'the public's demand for the finest in music.' Judging from the opening day's business, the public is not particularly interested. There were shirt-fronts and wraps in the loges, but nothing too startling upstairs or down despite the presence of the local music critics.

Management was apparently governed by the success of the 'Promenade Concerts' at the University of Toronto stadium last summer, which drew crowds of 7,500 weekly; should have remembered, however, that the 3,640-seater Imperial would take care of these music-lovers the first day alone, plus the records which show that the majority of the 'Prom' attendants paid only two-bits a seat to satisfy that hypothetical 'music-hunger.'

Parted traveller reveals the 61 musicians on three parallels before a silver cyclorama. With Stewart conducting, they do Tchaikovsky's 'Fourth Symphony.' Billed as 'an hour of symphony,' this runs 48 mins. Encore on opening night, which will probably not be called for again now that the hi-hats are weeded, was 'Dance of the Clowns' from Rimsky Korsakov's 'Snow Maiden.' Because of acoustics and the flight of sound into the proscenium-loft, would be better to rip out a few of the front rows and put the orchestra into the pit. Much of the effect is lost with the symphony-players on stage.

Stewart and his men are in for a second week but understood that the subsequent musical fare will be much lighter. That may help, but doubtful. *McStay.*

CHICAGO

Chicago, Jan. 8.

Business is great at the Chicago, with the headliners Veloz and Yolanda and Red Hodgson, already ticketed for a holdover week. The walloping exploitation which Veloz and Yolanda have gotten in this town during the past two years and the sensational sock of Hodgson's 'Music Goes 'Round and Around' song is bringing the business.

Veloz and Yolanda's long stay at the Palmer House at $2.50 per plate made them a class attraction, and this past season their nightly plugging over WGN, the Chicago Tribune station, with their orchestra, directed by Shep Fields, has made them known to the thousands who never were inside the Palmer House.

They have acquired a fine flair for showmanship, in so far as musical accompaniment, the use of lighting effects and the correct head-cum-shoulder attitudes are concerned. They deliver three dance numbers, the romantically heightened 'Moonlight Madonna,' a neat tango, and a new dance which is by far their best, a clever interpretation of 'Music Goes 'Round and Around.'

Equalling them in audience waltop is Hodgson (New Acts), cowriter of 'Music Goes Round and Around.' Reception shook the rafters and completely stopped the proceedings on his single rendition of the hit song. Good performer, he has made the best of the possibilities of this tune as the basis of a personal appearance. Had to make a speech.

Show opens with the Shep Fields orchestra running through four popular tunes. Good enough for a band which has been restricted to dance music. Moved down into the pit later for the Veloz and Yolanda accompaniment.

Two singles in the line-up are over in fine fashion, John Tio, the wonder parrot, which has been around in vaude for the past two years, and Boy Foy, import from England, with a new wrinkle in juggling, adding to it by performing the tricks while on a unicycle.

Fred Evans delivers his usual eye-filling chorus routine to dress the show and give it bulk. Picture, 'Bride Comes Home' (Par). *Gold.*

JEFFERSON, N. Y.

How little vaude is left is evidenced in that first two acts on here are still fresh in the memory of this reviewer, having caught at the Grand Opera House recently, and one was a new act then. Vaude routes must be run on a trolley line now.

Show here is nothing to write home about, but serves its purpose being the sole remainder of the species on Manhattan's lower east side.

Initial act, 'Dance Portraits,' is the newcomer. For some reason they worked better and met with more success when they broke in at the G.O.H. Ageing and practice should improve this type stuff, but something happened en route across town.

Even Bob Howard, colored, who wowed them at the G.O.H., had a tough time here. Seemed entire audience was from Missouri. Howard finally warmed them up with his player piano impressions on regular pianoforte. Those he got he held by throwing in 'Music Goes 'Round and 'Round' for his exit.

Radio Ramblers, originating from WINS, please the house with their hoked impersonations. Copies of popular male songbirds are overshadowed by take-off of air announcing personalities by act's comedian.

Joe Morris is billing Dorothy Ryan along with his other femme aid, Flo Campbell, but the kid stooge is left off the card. Act liked as usual.

Arabian tumbling by the Bee Hee and Rubyette troupe closes the show speedily.

'Broadway Hostess' (WB), film.

Piccadilly, London

London, Dec. 31.

It will take the management a good many weeks to live down the bad effect of last week's show. One of the worst ever staged here.

Bad attendance this week, despite being put down to pre-New Year's slump, is proving the vaudeville clientele is losing faith.

With a sparge attendance there is always a danger of the wise-cracking guy in the audience. And there is invariably one to be found here. The management should instruct ushers to be on the alert. At present they are passing it up, with the danger the house is likely to become like the old Academy.

This week's bill has many disappointments, about four advertised acts not materializing. Biggest disappointment is the Three Bonos, an act that played America last year and has built up quite a reputation locally. Will not play England for some time now, as they cannot get a permit.

Last minute changes were necessary, with several replacements.

Only newcomer on the bill is George Beatty, in for two weeks. Beatty has a nice clean-cut personality, can deliver lines, and has a lot of new material. He should have no trouble in making the grade here.

Three acts are back in very quick time. Bubbles Stewart and Sisters is an offering that has made good in a short space of time. Bubbles, who is the mainstay of the act, is an excellent mimic; the two sisters are a good foil for her.

The Three Music Hall Boys, in place of the Bonos, can sing besides their tin-type comedy. They are worthy of the return date.

Of the locals the outstander is Stetson, known in America. His juggling with hats and cigar boxes is done in easy and nonchalant style. Always good.

Larry Camble, who has a Royal Command Performance to his credit, is a uni-cyclist with plenty of comedy. Works with the help of the house leader.

Rest of the bill is fair, but the management will have to do a lot better, if they still hope to get away with it.

House folded after 12 weeks on Jan. 11.

MUSIC HALL, N. Y.

Leonidoff's stage department trots out three items this week. Each is enjoyable. 'A' is 'Wax Figures' (Betty Bafnister and Marie Grimaldi joint soloists) in which the corps de ballet flutters hither and yon in the Music Hall's best—which is very good —fluttering style.

'B' is Vin Lindhe's gang of robustious male singers dressed up to carry out the billing, 'The Muscle and Brawn Club'. Cross-checked sweaters, swagger stocking caps and moustachios a la Yale, 1885, form an amusing setting for the medley of nostalgic songs. Gleeers carry banners with comic legends. They pause in their vocalizing for the Carr Brothers, also dressed in keeping with the motif, to haul themselves through an acrobatic routine that starts on a spoofing level and then goes serious and, either way, is tiptop sight entertainment.

Hilda Eckler, Jerome Andrews and Murray Golden are the pig-gummees in an interlude that introduces Item 'C', 'The Cake Walk'. The turntable does a spin and the Rockettes appear. Half are garbed in black tights with red clawhammers and top hat hats and carrying canes. Other half are in skirts not dissimilar to the outfits employed for the can-can. 'Cake Walk' is high in color and animation. As done by the Rockettes it brings the stage show to a sock curtain.

Another standout on the program is Walt Disney's Silly Symphony, 'Cock O' The Walk' wherein the hens, roosters and geese do the carioca. Music Hall patronage chortled with pleasure at the absurdities.

Viola Philo and Jan Peerce, those Music Hall standards, stand up in the orchestra pit to nail down arias from Puccini's 'La Boheme'. Nice stuff. Overture, however, might have been clipped a few minutes.

'Sylvia Scarlett' (Radio) on the screen. Business very light opening night (9). *Land.*

LOEW'S STATE, N. Y.

After successive weeks of name stage shows, Loew's State holds a weakie currently. Layout of five acts holds little in the way of marquee strength and hardly more in entertainment values. It's in support of the screened 'Splendor' (UA) and biz Friday night was only fair.

Show's standouts are its men, Emile Boreo (next-to-closing) and Eddie Rio and Bros. (deuce). Both turns are of the hoke comedy variety, though Boreo's carries more individuality. His freak singing was just about getting over at the closing show when he uncorked his flag-waving, shell-shocked soldier bit. It brought him three encores and he almost milked himself a fourth. One of them is a French version of 'Music Goes Round and Around' and it's okay.

Billed brother of the Rio act sets himself quickly with an impression of a woman taking a bath. It's good pantomime and the ladies in the house yelled. Then his three brothers come up out of the audience and from there on it's knockabout stuff, some of it on the borderline but most of it good for laughs. They hoofed off to a neat reception.

Top billing in the show goes to Blanche Calloway's (Cab's sister) band, which closed the bill, and the Three X Sisters, in the middle frame, and both are somewhat disappointing. Three X Sisters came in with the harmony fad started by the Boswells and then turned to novelty and imitations for the major portion of their act. They carry little sock, though they preface the mimicry cutely by pretending it's an amateur program.

The Calloway ork is all Blanche, and she's a thigh-grinding, shouting type that shortly begins to wear. Her 13-piece band is hardly top-notch musically, the arrangements being mediocre. Doubles up on Boreo by also playing 'Music Goes Round.' This rendition, however, is not so hot. Legs and Miss Calloway's attempted clowning detracts further instead of helping. Three male specialists are with the turn, harmonica, playing kid, hoofer and a lanky tenor. First two are good, third doesn't get much of a chance.

The Yacopis (8), one of whom is a woman understander, open. Fast teterboard stunts, some of them involving two and three high double-cocking, gives the stage end an applause start. *Scho.*

STANLEY, PITTS.

Pittsburgh, Jan. 10.

It'll probably be a long time before the Stanley goes in again for Hippdoromitis. Current show has for its headline act Lottie Mayer, and her underwater ballet and tank turn gave the backstage crew enough mechanical grief to last it a lifetime. Customers at first afternoon performance who got into their seats around eleven bells didn't see daylight again until more than four hours later, with management tossing in one short after another until the presentation was set.

Even then, things were pretty ragged, with tank sticking out so far that it interfered with in-one acts and everybody apparently in a dangerous state of indecision.

Mayer girls are also a pretty good ensemble on land, contributing three or four dance routines in addition to their water stuff. Open with a roller-skating turn, but Stanley stage isn't deep enough for this act that can't be set and when Three Whirlwinds, also on skates, follow them on, two men and a girl were constantly flirting with broken necks and didn't hide their fears very well. A couple of times, during a spin, one of them would get his head caught in the curtain hiding the tank and act was constantly in peril, virtually destroying their effectiveness.

Eddie White, here only couple of months ago, back again as m.c. and solidifies original good impression although he, too, seemed a little ill at ease because of the difficulties behind him. Couple of times he had to stall for time, which forced him into repetition. His own spot next-to-closing, in which he mixes songs with a flock of gags, way overboard on time.

Other acts are Lela Moore and Three Sailors. Miss Moore's the former Pittsburgh girl who went east last fall with her man-girl 'Dance of the Lovers' and got lot of attention when she claimed a performer at French Casino infringed on her idea. However, idea, although perhaps not in its present form, dates back considerably beyond even year of Miss Moore's birth, but she has the thin down to such a fine point that it creates an uncanny illusion. A better finish is all that's needed.

Sailors still wowing 'em with their lunacies. Boys haven't been around here in some time and have added a lot of new material, novelty-talling shrewdly with the old sure-fire stuff and giving the customers their first opportunity of the day to become palm-conscious.

Mayer turn naturally closes. It's a good act, a return to what was once standard in show business, but doesn't belong here. As a moderately permanent spectacle in a big auditorium, okay, but where the billing changes weekly and the stages aren't too commodious, too many troubles present themselves. Girls are all expert divers and turn has been showmanly projected, but reception is only lukewarm. That was possibly because mob had waited so long.

Even curtain didn't bring a let-up, and pit band was forced to ad lib for 10 minutes until stage was mopped up and horns could be lowered for film. Dave Broudy's band presents an effective overture, but musical lads deserve additional bouquets for wet beating they take during the tank act. Wear and tear on stiff-front orchestral shirts newly-pressed tuxes will be nothing short of appalling before the week is up.

Picture, 'Splendor' (U), and business at getaway n.s.h.

ROXY, N. Y.

For sometime this large de luxer hasn't had any Broadway stage opposition except from the State but now it also has the Paramount to consider. Because of the wide difference in policies and prices as well as type of trade drawn, the Music Hall nearby isn't such direct opposition as the Par and State. Getting something living into the Par—for the present, pit shows—may deflect some of Roxy's steady patronage. In the morning the prices are the same while at night up here it's 55c. against 75c. at the Par and stronger pictures as a rule to be expected at latter.

Through its consistency of policy and a fair break on pictures the Roxy, however, has built up a steady clientele. Frequently a mediocre picture gets by up here on the combination of stage show and bargain prices for fair profit. House sells a big show—usually three hours in length or more at 25, 35 and 55c., never any more than latter including Saturdays, Sundays and holidays. Success Roxy has had with its policy although the admission prices couldn't be matched, no doubt prompted the Par with a poor run of picture luck lately, to reinstate live entertainment.

Stage shows at the Roxy follow a certain formula and folks who patronize the house know about what to expect week in and week out. Pattern varies little and the type of acts booked also follow a standard booking demand. Staging is about the same most of the time. Fixture of the theatre is the Gae Foster Girls, a line which has developed well after a long stretch here. Freddy Mack, in the pit over the musical men and acting as a sort of m.c., has been here sometime now and he's standard, too.

Marty May heads this week's Fanchon and Marco production. He and another act, the Three Lees, give the current unit more than an adequate amount of laughs. May is pretty well known, having been around for many years. He has an air audience, too, through broadcasting on both big networks and comes to the Roxy this week as one of the most seasoned performers house has played under present policy. His material is away above the average and his showmanship something that vitally helps the material across. May has a clever foil in Carmen Lawton, a young lad for an encore, Larry Raymond, who whistles 'Poet and Peasant' in the way that can't miss from the big stage here.

Three Lees go in for roughhouse, dancing and novelty, filling the requirements of an early position very well. Peter Mesrobian, winner of the last Fred Allen amateur contest is on shortly after the opening. He plays a violin for nice results. The Three Walkmirs, novelty act, opens.

Girl billing herself merely as Chiquita is from Mexico and has distinct possibilities. She has a lot of personality and a winning way of rendering songs. Does Mexican as well as American pops, working behind a mike.

Feature 'Invisible Ray' (U). Rest of show includes newsreel, 'Three on a Limb' (Educ), two-reel short with Buster Keaton and 'Billboard Frolics' (WB), a cartoon. *Char.*

ALHAMBRA, PARIS

Paris, Jan. 2.

Georges Milton, musicomedy and screen star, headlines the holiday show here, in a tab revue filling the last half of program and featuring, one after another, characters from seven of his film successes. Actor's big local name puts it over.

Second billing goes to Ai Trahan and Lady Yukona Cameron. Trahan works in French, and gets plenty of belly laughs to justify his local billing as the leading comic of America.

French pantomimist named Sherkot, who rarely plays in his home country, gets even a better hand for his mimicry, and a good-looking girl trapezist, Elly Ardeity, likewise clicks with equilibrism.

Paul Duke, cigarette magician, is more or less submerged.

Group of seven Viennese girls billed as the Singing Babies, who warble in four languages to piano accompaniment, makes good both with looks and harmony.

French acts include Franconay, singer and imitator, in a return engagement; a good trio of singers called Jean, Jac and Jo, and Six Headings, a comedy bicycle number. *Stern.*

EMBASSY, N. Y.

(NEWSREELS)

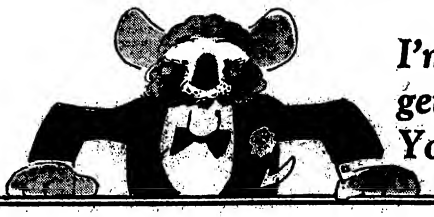
Comprehensive manner in which it handled latest political developments in Washington as Congress swings into action gave Pathe News No. 1 spot on Embassy's new show, and edge on vital news in covering the national political scene, however, Universal was just a step away. Other items fairly well split up among the five reels. Pathe reproduced typical front pages of N. Y. dailies to show importance attached to A.A.A. decision by U.S. Supreme Court, following up with comments by Congressmen Hugh Johnson and eastern and western farmers. Universal also shot sev-

(Continued on page 23)

WATCH FOR IT! WAIT FOR IT! MARK MY WORDS!

"EXCLUSIVE STORY" IS A

Franchot Tone gives the best performance of his career!



I'm going to get behind it. You do too!

Martin Mooney who goes to jail for his paper. He refuses to expose the sources which gave him this

EXCLUSIVE STORY

HIGH COURT UPHOLDS JAILING REPORTER

Appeals Judges Rule That His Confidential Information Is Not 'Privileged.'

MOONEY SENTENCE STANDS

Writer of 'Racket' Stories Here Declined to Reveal Their Source to Grand Jury.

Special to The New York Times.

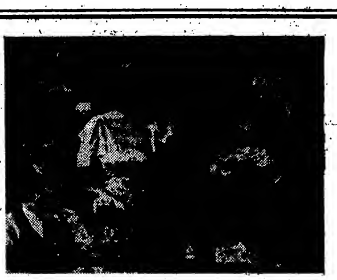
ALBANY, Jan. 7.—The State's highest court ruled today that confidential information obtained by a newspaper reporter was not privileged and could not be withheld when demanded by a court.

"EXCLUSIVE STORY" with Franchot Tone and Madge Evans. From the story by Martin Mooney. A Metro-Goldwyn-Mayer Picture. Produced by Lucien Hubbard.

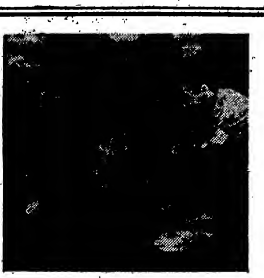
I can't afford to give you a bum steer *(as the farmer said to the stock yards)*. This picture is the nuts. No "Mutiny on the Bounty", mind you, but a bang-up Exciting drama of the times — with melodrama and merry moments that will make every pay-tron glad he paid. There's BIG BUSINESS in it for the good showmen and every circuit booker says ditto!

Use Newspapers, Trailers, Billboards, Programs. Start NOW!

Franchot Tone, fresh from his triumph in "Mutiny on the Bounty", encouraged by his new screen sweetheart, Madge Evans, to smash the underworld "policy" racket.



Stuart Erwin is a carefree newspaper reporter, and he brings the laughs that top every thrill in this sensational story of headlines pitted against gangland's bullets.



The "muscle men" crash in. Rival gangsters trap Joseph Calleia, underworld czar, who gives another great performance rivalling his "Public Hero No. 1".

The end of the racket that poured millions into the coffers of the underworld. Front-page drama that will shock the nation, because everything in it is TRUE.

EMBASSY, N. Y.

(Continued from page 21)

eral administration and opposition leaders discussing probable effect of A.A.A. decision on farm populace. Highlight of this reel was Father Coughlin's comment that the 'brainless trustees' had overlooked something in framing their legislation for the farmers.

Following through with the Washington locale, Pathe tried to summarize veterans' bonus situation. Same company handled senate munition's probe by going into committee room, with silent close-up of J. P. Morgan. Also touched on probable fate of T.V.A. in hands of supreme court. Main points of President Roosevelt's speech at the Jackson Day dinner in the national capital city caught in vivid manner by Pathe.

Col. Franfi Knox' sweeping attack on 'Roosevelt's 'state of nation speech climaxed by recital of a plan in answer to president's attack on anti-new dealers. Given real kick when Colonel Knox concluded with statement that whole plan outlined was program on which Roosevelt was elected, but since forgotten. This climax drew biggest hand at show caught. Covered by Universal.

Embassay spots arrival of Lindberghs in England as next most vital news of week. Paramount obtained some excellent closeups of the noted aviator, carrying his baby son, followed by his wife, as they carefully came down the gangplank. Views show big crowds that greeted their landing in British Isles.

News from Italo-Ethioplan front holds plenty of footage, but bulk of newsreel shots were usual humdrum affairs. Paramount shows Red Cross workers caring for wounded and pressing newsreel AP sound truck into service. Bombing scenes lacked authenticity. Fox Movietone offered one of high marks of this war footage, depicting Italian officers giving away bright new silver to Ethioplans agreeing to sign up to aid Il Duce.

Troop movements on Ethiop side and arrival of new contingents from Italy well handled by Universal.

First move of Japan into northern China given neat treatment by Paramount, though nothing startling. Same company added an amusing touch with ship reporter's interview of Doug Fairbanks turning into quiz of the writers.

Best spot news contributions otherwise furnished by Universal, with its vivid handling of ice jam at Trenton, N. J., and Paramount's photographic job of ruins of fire-gutted inn at Westfield, Mass.

Superb coverage of skiing at St. Moritz by Fox led procession of sporting news. Otherwise it was slim, with departure of Olympic bobsled and hockey teams predominating (Fox), with Ed Thorgensen doing spiel. Same reel showed departure of prize race horse, Omaha, for Europe. Legion auto race at L. A. came from Universal.

Good covering done by Par on new aqueduct which will carry water supply from Colorado river to Los Angeles and some 12 other municipalities. Parade of Aimee Semple McPherson followers in Los Angeles was Universal clip.

Ship building activity, with S. S. Queen Mary nearing completion, in England described for Fox Movietone by Sir Malcolm Campbell. Same newsreel added appealing note with its handling of a Shirley Temple contest in Paris. Paramount pictured French helicopter cracking up on test flight. Metro showed first snowfall in Yosemite mountains and skiing.

Fashion developments handled by Universal, showing sun bathers at Miami and airplane and bathing suit styles on flight from L. A. to Palm Springs by Fox.

'Beautiful Banff and Lake Louise,' Fitzpatrick Travel-talk in color (Metro), was short feature on bill. *Wear.*

KEITH'S, BOSTON

Boston, Jan. 9.

This week's Keith show is a blend of the Jackie Coogan-Betty Grable unit, with some extra talent for support, and it all comes out bonded stock.

Coogan and Miss Grable get top billing and ace spots in the routining, but they have plenty opposition for honors in Joe Morrison, Armida and the Three Nonchalants.

Coogan m.c.'s most of the show, grins a lot, plays around in a scene with the California Collegians, and surprises with some hoofing in duo with Miss Grable. She, in turn, proves she can sing and dance adequately and outshine most blondes in vaude on looks.

Although Coogan skillfully avoided the sterotyped Hollywood speech, Joe Morrison, after socking with a rep of pop tunes, slipped a cog when he curtained an invitation for 'all you people to please look me up if you ever come to the Coast.' This stirred up an 'Oh, yeah!' in the house. On his singing Morrison stands out like a million.

Three Nonchalants, rough-house, yet clean-cut, tumbling, risley-perch team, are new to this section. Smart-looking in light gray street clothes, these lads lay off the vulgarity and concentrate on comedy and smart acrobatic work. Routine includes about everything possible without equipment, but the gasper is the final triple stand perch, ending in a fall forward with the top man shooting the width of the stage. A big asset to this show.

Armida is introduced by a Spanish line number by the 24 'Hollywood Dancing Debutantes' (held over from last week), sings a couple of numbers and impersonates Lupe Velez and Dolores Del Rio. Difficult to distinguish between the two impressions which might have been too subtle for other than Hollywood consumption. Mexican miss can still scorch a song, and in this department she wows.

California Collegians, in town a few months ago, and even with a condensed routine they're whammo as a novelty orchestra. Collegians also supply some musical backup for hoofing and a scene to demonstrate a play-back.

Much praise is due the scene representing the filming of a picture. Lights, camera and sound boom all look authentic, lending the right atmosphere to an almost true-to-life scene taking. Warren Wilson, director, tales Josephine Dix, Jackie and Betty, and Walter McGrail through paces on a sound stage, after Wilson explains the terms he is about to use in the sequence. Scene is built around McGrail, who clutters and bungles the shooting with his lethargy.

Line girls have three rather conventional but well-rehearsed numbers, all enhanced by colorful, fresh costuming.

Show, running a bit long (85 mins.), when caught, can easily be trimmed without pulling its punch.

Screen, 'Red Salute' (Col). *Fox.*

SHEA'S, TORONTO

Toronto, Jan. 11.

With Jerry Shea reviving his policy of lengthy stage shows and insisting that vaudeville turns don't earn their pay envelopes in this house by walking on and off and don't even justify their talents, this bill runs 72 mins. and is still to be stepped up on time-expenditure. Harry Anger is back as production chief and the line-girls under Marjorie Hartoin's direction, have done the prodigal act. Pat Rooney and Pat Rooney 3d are the headliners, with Reynolds and White crowding them on audience reception. Most of the bill is vaudeville in the traditional style and a fine blend of entertainment that had no trouble getting over when caught.

Traveller parts on a cocktail lounge in full-stage with the Smart Set Foursome, two men and two girls in tails and black evening gowns, finishing a harmony warble as the line girls in white silver spangled gowns allow with a hot routine and Maureen Rec, unbilled statuesque blonde in white, out for hi-kicks in waltz tempo and scoring on grace and striking appearance. S. S. Foursome close the scene with a harmony medley, this including 'Music Goes Round' and a scat finish.

Red Donahue and his trick mule trail in 'one.' It's standard and still sure of good returns. Line is back before full-stage yellow drapes in black costumes and fantastic head dresses for modernistic rhythmics and shadow effects, strong on precision and dramatic groupings that is a nice hand at the finish. Then Barbara Belmore on with two gigantic fans and in long white costume for manipulations and into an acrobatic finish. Roy, Lee and Dunn next for a soft shoe tap, a face slapping break-up, two of the lads doing a drunk dance in concert, and clinching with the trio doing a dummy-dance as finish.

Girls back in long yellow gowns for a soft shoe, Maureen Rio trailing for a tap and backflips. Then Reynolds and White in comedy uniforms for varied instrument playing and sure-fire in an act they've been doing for years. Trick finish in which costume-transformation reveals half of the act as a woman still gets over with the uninitiates and gets a socko reception. All a nice build-up to the Rooney entrance, with pop still showing the youngsters what soft dancing really should be, this accentuated by Rooney 3d duplicating his father's steps but coming down much more heavily on the boards. The 'Rosie O'Grady' routine stopped the show when caught; ditto the back-to-back effect. Father and son went over big and had to beg off.

Full stage finish has the girls on in Rockettey togs for a diluted Rooney routine and everyone on for curtain. Nice biz at opening. Feature, 'Charlie Chan's Secret' (20th-Fox). *McStay.*

OLYMPIA, PARIS

Paris, Jan. 2.

Francis o A. Mangan's holiday stage show here—his last for this Paris venture—runs nearly half an hour and drags.

It's in two parts, first a ballet led by Hara Dian, plus the line, and second a Christmas toy shop tableau.

Fred Woodward, with his daughter, Didi Dax, and Bobby Benda, does his nule act, plus acro dancing by Bobby and French patter by Didi. Act is billed as 'L'Eclope' (Pegleg') and mule has a wooden leg.

Doris Niles contributes with a Spanish doll dance.

Okay for holiday trade. *Stern.*

National, Louisville

Louisville, Jan. 10.

In answer to the query, 'When will vaude come back,' the National has assembled a layout of acts that sell on their merit, and the only reply to that question, speaking for Louisville audiences, is 'It is back.'

Of course, the pit orchestra is spotted upstage in a nice set (they sound better up there than in the pit), and the acts are introed by an m.c. Then there's a line of six girls who are on for about four routines, as well as two girls who step out from the line to do a dance.

Bill, nicely put together, opens with a nifty tap routine by the Beatrice Gardner Girls, six of them, and while it's pretty hard to dress the stage with that small number, they are okay and doing their best.

Don Galvan, Spanish guitarist, introes himself as m.c. and said he's glad to be back in Louisville. This brought titters, as local rags carried plenty about year ago or so, when Galvan appeared at another theatre. It seems that Galvan serenaded a woman patron with a love song. The lady took offense and filed suit against Galvan and the theatre, alleging she had suffered 'extreme embarrassment' and 'humiliation, and sued for quite a sum. Galvan made no mention of the incident here.

Meyers and St. John, man and woman, are on for some acro-dancing, with some comedy worked in. Femme clicks with her dancing, and her partner indulges in some loose jointed leg swinging, very well done.

Next is Monroe Brothers, trampoline performers, highly praised by the emcee, who told the audience that the boys open in England in three weeks. Lads then on in tramp outfits and deliver several good comedy bits new to the patrons here. They have audience turning loose plenty of laughs, and go lightly on the mat bouncing, although demonstrating that they know their stuff. Got a big hand.

Another act bullish on the laugh side is Eddie Hanley and Company. Hanley turns in a rib tickling click, with his mugging, sharpshooting bit with his stooge partner, and a comedy adagio dance with femme partner. It's all extremely well handled, and Hanley knows how to sell it, although music and light cues were clumsily worked at show caught.

Finale has the girls on for a novelty dance, wearing large, grotesque mardi gras heads. Had difficulty keeping in line, for the reason that the girls couldn't see very well through the masks, and were continually bumping into each other. But this handicap really helped rather than detracted, for the bumps only made the figures more funny.

Present bill in for four days only, balance of week to be double feature film policy. Biz good at first show Friday. Picture, 'Cappy Ricks Returns' (Rep). *Wiede.*

ALVIN, PITTS.

Pittsburgh, Jan. 10.

This Harris-owned de luxer is still casting about for a permanent policy and a paying one. So far this season house has dabbled among single features, double features and combo stage-screen attractions, some on full week, others on four days. The current bill goes them one better, or perhaps worse—it's in for three days.

Strategy of management in this respect continues to be quite puzzling. For one thing, it's the best stage layout Alvin has dug up in a blue moon. But there's not a name among the five acts that can be counted as ready cash at the local box office. It's a cinch the mob will go out and rave about the bill, but by the time the raves get around and the crowds start coming, they'll be too late.

On Broadway a line-up including Eddie Garr, Everett Marshall, Five Cabin Kids, Thelma Leeds and Six Danwills would mean something. But in the sticks they're all doubtful b.o. at the getaway. Opening show seemed to bear this out. Downstairs was just a little better than half full with the balcony practically barren.

Nothing wrong on the entertainment end, with everything running off smoothly despite short rehearsal time and each act a click. Garr serves as m.c., being introduced via mike by Bernie Armstrong following latter's organiog, and does a neat job of it, likewise registering a solid click with his impersonations. Imitators these days are a nickel a dozen, due to Major Bowes and the other network Columbuses, but Garr's enough of an expert to eliminate the curse of comparison.

Opening has Harris, Claire and Shannon, two girls and a man, in a ballroom routine that has class and charm. They're followed by the Cabin Kids, five colored youngsters, the littlest a natural deadpan clown, who sock cleanly with their low-down harmonizing. House may have thought it was giving tots a break by injecting in bill one of their Educational shorts, but just the opposite seems true. Two-reeler went on before show and took the edge off them, although fortunately not enough to make too much of a difference.

Thelma Leeds, last-minute substitution for Ella Logan, is another cinch. Starts off slowly but works herself into a bonafide hit. Has a corking pair of pipes, a swell delivery and a comeliness that rate her a distinctive addition to the younger torch artists. To break up the vocal stuff a bit, Harris, Claire and Shannon come back on for their second number, another classy piece of ballroomology, and that brings on Marshall next-to-closing. Singer, recently back from Hollywood, is still 100% on voice, and if he ever gets away from chewing up the scenery, should be a cinch in any medium.

Six Danwills bring down a corking curtain with their acrobatic stuff. One of the most talented and exciting acts of its kind around. Jerry Mayhall's band on stage, but the eight-piece outfit looks lost stretched out across the platform and might do better in pit.

Picture, 'Great Impersonation' (U). *Cohen.*

PARAMOUNT, L. A.

Los Angeles, Jan. 10.

Bill Robinson took all his tappsicory gleaned from the Harlem rhythm bayous away from the picture studios for a week to aid Al Lyons and his Cocoanut Grove orchestra to put on a real hot show.

Capable presentation, hour in length, but it's mostly band, with Robinson filling in nice spot with patter, dance and song. Audience goes for Robinson in big way, and house was three-fourths capacity at second show. It's Lyon's second week at the spot.

Featured artists in the band include Judy Starr, Nick Cochrane, Bob Rogers and Neil Castagnoli. Former is attractive blonde, toy-sized singer, who puts over 'Music Goes 'Round and 'Round' with a bang. She and Cochrane do a tuneful duet of 'Moon Over Miami.' Cochrane reaps much applause with his comical 'Pretty Woman.' Pantechonettes, precision chorus, do three numbers.

After Robinson does his 'African Hula' conception of 'Continental,' girls return with a repeat version of 'Truckin'' which they did a coupla weeks ago. But this time Robinson is in front and it goes over with a wham.

'If You Could Only Cool' (Col). screen. *Hane.*

Balaban Appeals from Chi Dearborn Decision

Chicago, Jan. 14.

Local courts last week decided that the Marshall Field estate has full claim to the Dearborn theatre and could oust Harry Balaban from the property despite the Balaban claim that he has nine more years to go on his lease on the northside house. Court, however, permitted Balaban to enter an appeal, on posting of $20,000 bond, which was complied with.

Field estate desires the property to be turned over to the Jones, Linick & Schaefer firm for operation.

Mpls. Admish Wrangle

Minneapolis, Jan. 14.

There's consternation among indie neighborhood exhibitors here as result of Publix reducing the night admission price at the Loring, one of its bigger and more elaborate uptown houses, and several other neighborhood theatres from 25 to 15c. Northwest Allied States sent Stan Kane, its executive secretary, to confer with John J. Friedl, Publix circuit general manager, regarding the situation. The latter stated that conditions in the particular spots involved necessitated the drop. The frequent stage shows downtown is hurting the neighborhood houses nearest the loop.

There is no intention at this time to alter the downtown price schedules which were upped at the start of the current season, in part due to the insistence of independent neighborhood exhibitors. Independents feel that the trend of scales should be toward higher levels and they fought successfully for an increased admission for stage shows in conjunction with pictures at the Publix and Singer houses. Publix and the Singer Orpheum also set the time for changing from matinee to night prices at 5 p.m., instead of 6:30 p.m., as formerly, and Friedl set a 55c. top, instead of the usual 40c. for straight pictures at his 4,200-seat Minnesota theatre and he has scaled several outstanding pictures at other houses at 55c. The Orpheum is doing the same thing this week with 'Magnificent Obsession.'

SPARKS COMBATS DIXIE FAIRS AS B.O. OPPOSISH

A veteran agitator against opposition amusement or sports ventures, which set up against theatres in an allegedly unfair manner, E. J. Sparks is now campaigning against efforts of carnival interests to promote local organizations for formation of fairs with the view to escaping the payment of license taxes. An effort in this direction by carnival men at Bradenton, Fla., has been licked, with Sparks interests invoking the aid of local newspapers in fighting the tax-escaping maneuvers.

Believing that the carnival plan to set up local fairs in avoiding income taxes is something that may not only affect the rest of Florida, in which Sparks is the largest theatre operator, but other states as well, he has sent out a mimeographed brochure warning of the situation to all of his own managers and other southern circuit operators. Sparks contends that 'we never know when it will be necessary in any of the towns to combat a similar situation.'

F. P.-Can. Realignments

Winnipeg, Jan. 14.

Famous Players Canadian shuffling managerial staff, principally western division. John Hazza, in charge of all territory between the Great Lakes and the Pacific coast, moved to general manager for Calgary division. Succeeds H. M. Thomas. Ray Tubman, up to now in charge of the Capitol, Ottawa, and several other F-P houses in that territory, takes over Winnipeg district, vacated by Hazza. Harold Bishop has been moved to Capitol, Montreal. H. Dahn, present manager of the Montreal Cap, made general supervisor of Ottawa territory.

Vaudeville, after several weeks' try at the Capitol, on the main stem of town, will be moved back again to the Winnipeg, Orpheum, not paying as well at the larger house. Larry Graburn, former manager of the Capitol and present major domo of the Orpheum, will remain at that post to handle the new vaud and double-bill policy of that house. Jack Purves, imported from Sudbury, Ontario, to handle the Orpheum and later moved to the Capitol with the change of vaudeville, will remain at the larger house to guide the double-bill features.

Slated for Jan. 13 is conference of western F-P managers, idea being to meet the newly appointed chief and also to mull over present policies. Scheduled to be in town at that time is N. L. Nathenson, Famous' Canadian chief from the east.

Reade's 2,350-Seater in New Brunswick; $400,000

Walter Reade is building a new large-capacity house in New Brunswick, N. J., which will be added to the Reade Trenton-New Brunswick group, operated by RKO. This string now numbers six in Trenton and two in New Brunswick.

Around $400,000 will be spent in the construction of Reade's third house for New Brunswick which will be modern in construction with a full glass front, a la the restaurant idea, and to seat 2,350. Site is on Albany street, downtown. Plans to open Aug. 15. This theatre will supplant the State as first run. Reade's other house in N. B. operated by RKO is the Rivoli.

Hopton Directs Oat Opus with Maynard

Hollywood, Jan. 14.

As result of his direction on 'Black Gold,' Russell Hopton has received a term contract from Maurice Conn.

Hopton will do the next Ken Maynard production, 'Valley of Terror,' slated for cameras at Tallisman studio Jan. 19. George Sayre is scripting James Oliver Curwood story.

F-WC Heads in Frisco

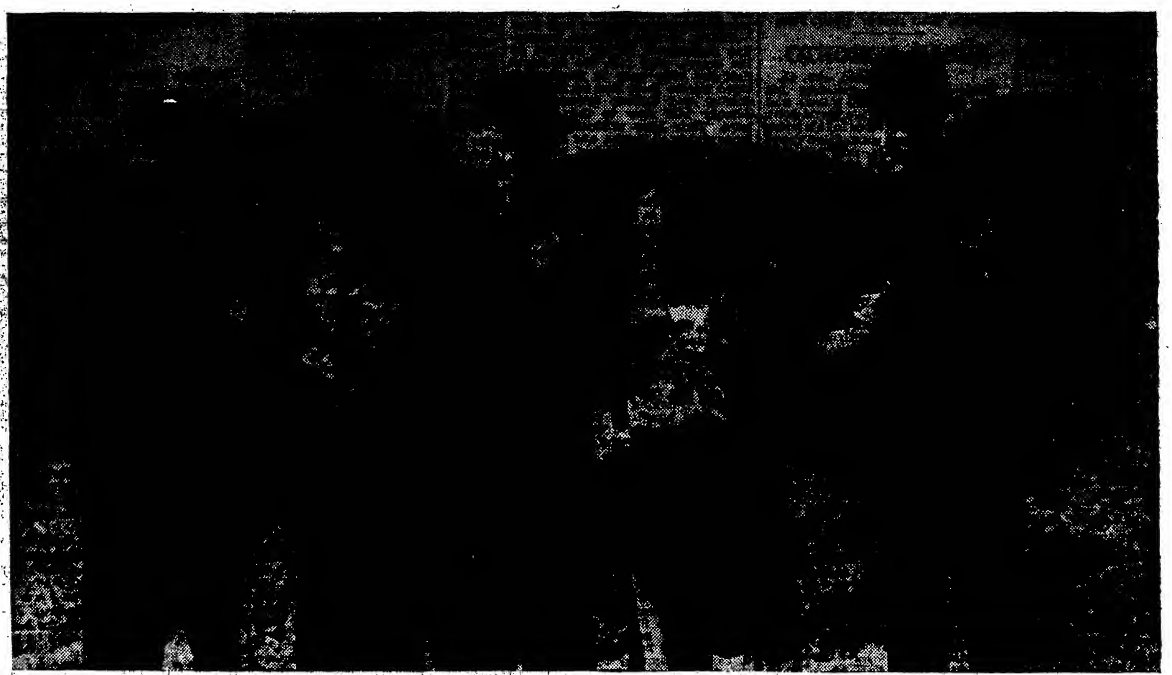
Hollywood, Jan. 14.

Charles P. Skouras, Bud Lollier, George Topper and John Bertero of Fox-West Coast spent the week in San Francisco discussing exhib problems.

Also inspected remodeling of theatre at Salinas.

"HITCH HIKE LADY"

HITS A NEW BOX-OFFICE HIGH IN DOWN TO EARTH ENTERTAINMENT



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REPUBLIC PICTURES

JANUARY IS REPUBLIC MONTH

RCA HIGH FIDELITY RECORDING

London's Big Holiday Biz; 'Ghost,' 'Mutiny,' 'Top Hat' Head B.O. Parade

London, Jan. 5.

Holiday business in London was hot, perhaps hotter than in years.

This was partly accountable to the number of new and important pictures coming in, and partly general optimism.

Biggest hit was Rene Clair's 'Ghost Goes West,' (London-UA), which claimed 98% capacity over the holiday, at the Leicester Square.

Empire's 'Mutiny on the Bounty' (MG), opened slightly higher than the Metro theatre's 'Broadway Melody' (MG), which lasted three weeks at an average of $50,000 a week. Whether 'Bounty' will last the pace to the same tune is another matter, as the London press was mostly lukewarm.

Carlton, with 'Top Hat' (RKO) in its third month, did well for a small capacity fixed-time house. Picture comes out Jan. 8 after beating the 'Bengal Lancer' (Par) figures.

While no theatre did bad business, one or two could have done higher.

Capitol was not a rave with the home-made comedy, 'Foreign Affaires,' nor was the Tivoli outstanding with 'Thanks a Million' (20th), which came off immediately after the holiday week to be replaced by 'King of the Damned' (G-B).

Plaza found 'Mary Burns, Fugitive' (Par) almost too much for a fortnightly stay, and replaced with Colbert's 'Boss' (Col).

London Pavilion found Miriam Hopkins in 'Splendor' (UA) a subholiday attraction, particularly with a press panning.

Rome Permits First Cinema for Foreign Films in Original

Rome, Jan. 2.

New Cinema, first in Italy to wangle permission to show foreign films in the original language, has opened here.

Until now, no theatre in Italy has been allowed to show film in any language other than Italian; even film with Italian written subtitles, but with foreign spoken dialog, were forbidden. New Cinema will be allowed to display films in the original languages to experts, artists, students and foreign diplomats.

Opening feature is 'Becky Sharp' (RKO).

Under direction of architect Marcello Piacentini, cinema is spotted in the old Quirinetta theatre, completely redecorated and enlarged. It can seat 350. Performances two-a-day.

LONDON THEATRE BATTLE GROWS HOT

London, Jan. 14.

The new year started here with an even more bitter fight for cinema ownership supremacy than was waged through most of the past year. Oscar Deutsch is acquiring and building new houses. Fred Bernhard, now controlling nearly 150, is getting ready to build some more. Donada likewise is extending.

Gaumont-British, despite rumors of its controlling the Hyams chain, is buying or building six supers around London. All the big circuits are fighting for control of the Moorehouse cinemas, numbering around 60, in Lancashire.

John Maxwell, head of Associated British Cinemas (BIP) recently acquired 12 new ones and is negotiating for 14 more, besides having an even half dozen in course of construction. The Maxwell circuit is shortly issuing a big hunk of unused debenture shares and it is figured to control 300 cinemas before Easter.

SIGN 3 FOR MEX PIC

Hollywood, Jan. 14.

Antonio Moreno, Lupita Tovar and Barry Norton are going to Mexico City to appear in pix for Jose Bohr.

Mexican producer also is seeking Buster Keaton for comedies.

Landi Vice Chaplin

London, Jan. 14.

'Koenigsmark' (Capitol), film starring Elissa Landi and produced in Paris, in English and French versions, has been taken by Arthur W. Jarrett, head Gaumont-British booker, and marked in at the Tivoli to open Thursday (16). That was the date originally skedded for the Chaplin film.

'Koenigsmark' is distributed by C. M. Woolf.

PAR, M-G BURN AND COOL AT HAGUE

The Hague, Jan. 4.

Both Metro and Paramount did an about face in their respective decisions to resign as members of Bioscoopbond (Netherlands Cinema Association) last week, when the board considered informing its exhib members to discontinue showings of the product of these two American companies.

Association had issued an order prohibiting the erection of new theatres for one year. This edict, extended for an additional three months, nettled Metro, which had planned construction of a new house here. When special dispensation was not forthcoming, Metro decided to withdraw from Bioscoopbond and Paramount said it would follow suit.

Before counter move of the association was launched, the rebels changed their minds. Par's Central European manager hotfooted it to Amsterdam for a confab with the board, resulting in a compromise.

NEW HUNGARIAN GOV'T BILL SHUTS CINEMAS

Budapest, Jan. 3.

Six picture theatres in large provincial towns went dark just before Christmas on account of a Home Office decree that persons possessing exhibitors' licenses may no longer enter into or renew partnership contracts.

Home Office distributed these licenses as a reward for political services or on personal grounds to people who had no inkling of picture biz. They kept going by taking unto themselves partners with the necessary cash and experience in business.

Now Home Office says that since the license only gives the government control over the licensee, but leaves the partner a free hand, consent to such partnership contracts will in future be refused. Just in what way government wishes to exercise control is a mystery.

Result is closing down of theatres where former partnership contracts have expired.

Court Nicks Par for Canning Dave Souhami

Paris, Jan. 14.

Paris court has awarded David Souhami $60,000 damages, plus costs, for 'motiveless discharge' by Paramount. Souhami was head of Par's local offices for a number of years and had signed an undated resignation when accepting the job, filling in the date when the time came. It was this action that the court particularly objected to.

Paramount has 20 days in which to appeal the decision, which, it is understood, it will do.

Hummel to S. A.

J. S. Hummel, foreign sales chief for Warner, left New York Dec. 9 for a business trip to Rio de Janiero. Trained to Florida, where he embarked on a plane for the remainder of the journey.

Plans to use air as much as possible during the trip.

'Ingratitude'

Mexico City, Jan. 14.

Suit for $2,500 has been filed against a cinema operator in Leon, Guanajuato state, a large footwear manufacturing center. Plaintiff alleges the exhibitor promised several years ago to admit him and his numerous family gratis to his cinema at all shows as a token of gratitude for an unnamed service. After extending the courtesy for six years, exhibitor decided to call a halt. So plaintiff asks the $2,500 as balm for 'ingratitude and injured dignity.

PIONEER BRITISH PIC COMPANY LIQUIDATED

London, Jan. 5.

Passing of a pioneering picture concern went practically unnoticed here when Sir Gordon Craig, presiding at a stockholders' meeting of New Era National Pictures, Ltd., voted for liquidation of the concern.

New Era's history goes back 15 or more years. At one time it was the chief production outfit in the country, making a fortune out of a series of war films, 'Mons,' 'Zeebrugge,' 'The Somme,' and the like, most of them straight reproduction of scenes from the battle, illustrated by moving maps.

Craig in his final curtain speech pointed out the hopeless position of the indie in the British production field. Craig is no relation to Gordon Craig, theatrical impresario and producer, who lives in semi-retirement in Europe.

FRIEDLAND QUITS U; PARIS CONVENTION

Paris, Jan. 5.

Under the presidency of N. L. Manheim, Universal foreign sales chief, U's European agents met in a convention in Paris last week. Particular subject of discussion was putting across 'Magnificent Obsession.'

Resignation of Max Friedland, Laemmle relative, as Universal's continental chief, was announced, and Sigmart Kusiel presented as Friedland's successor. Kusiel's last post was as head of Hispano-American Films at Barcelona. Headquarters of Friedlan has been in London.

Those who attended the meeting were A. Peres (Paris), P. Schlier, (Prague), H. Gussen (Stockholm), M. Gojchrach (Warsaw), Charles Weill (Brussels) and B. P. Sislian.

B. I. Sells Out

London, Jan. 14.

Although no date was set for the proposed $5,000,000 debenture share issue by British International, the entire issue has been underwritten at a premium and the banking house which underwrote it has no shares left for the general public.

Present shareholders bought up the whole new batch of paper.

More Arguments on Pathe-Natan As Court Names 'Investigator'; Bankruptcy Feared Next Step

Paris, Jan. 5.

Step which it is feared may lead to the bankruptcy of Pathe-Natan was taken by the Commerce Tribunal in appointing M. Coutant 'investigating receiver' into the affairs of the company.

Concern is already run by a judicial administration, appointed by the court. Coutant will look into solvency of affair, and if he finds conditions unsatisfactory will order suspension of payments.

This apparently is the direct result of bankruptcy of the P-N theatre-holding subsidiary, Societe de Gerance des Cinemas Pathe, and of the plea by J. Mauger, latter's receiver, that P-N's general guaranty of the subsidiary's obligations be put into effect.

Opposing this, Pathe-Natan stockholders will contend that the general guaranty does not exist, because although voted by the board of directors it was never ratified by the stockholders, and (they contend) the board has no legal right, under the company's charter, to undertake such an obligation. This contention is expected by the stockholder's advisers to be sufficient to stave off bankruptcy of the parent company, whose financial situation has been considerably improved under recent operation. Figures of past months prove that business is sound, they say, provided it is not saddled with obligations that don't belong to it.

Court Maintains

Despite the legal objections of Robert Dirler, stockholder, and M. Ploton, judicial administrator of Pathe Cinema, a local court maintained bankruptcy of the P-N theatre-holding subsidiary, and F. Mauger, receiver of the subsid, brought an action against the parent company invoking the latter's guaranty.

Meanwhile, Dirler, president of the P-N stockholders' protective, is renewing his pleas for a stockholders' meeting at which he can be chosen to head the business, insisting that if this happens he will be able to satisfy creditors and pull the company out of its jam.

Despite the bankruptcy of the Societe de Gerance, the Pathe chain of theatres will be kept open, by order of the court for at least two months, and operated by the receiver. This does away with fears that the chief assets of P-N would disappear as a result of the subsidiary's bankruptcy, and at the same time disappoints those who were expecting to be able to buy up some theatres cheap.

Bit of a storm in local film circles was created when Henri Klarsfeld, head of Paramount's sales here, was named to check up on the Gerance receiver in the interests of the creditors. French law calls for the appointment of watchers over the watcher. Trouble arose when it was learned that the rep of an American company had this job, still more because Klarsfeld is vice-president of the distrib's organization headed by Georges Lourau, Tobis chief, on which the former Chambre Syndicale outfit is particularly down. Klarsfeld finally dropped the job, to be replaced by H. Roussillon, French distributor.

Ambitious Mex

Mexico City, Jan. 14.

Mexico pic producers propose to undertake their most ambitious program in 1936, the sixth year of the life of the local film industry.

Producers plan a total of 75 features and 40 shorts this year. Output in 1935 was 40 features and 22 shorts. A Mexican newsreel is to be revived on a more expansive basis, too.

G-B TO DISTRIB WOOLF PIX IN U.S.

London, Jan. 14.

Gaumont-British is practically set to distribute Charles M. Woolf's local productions in America. Woolf used to be the G-B g. m. before he struck out on his own a few months ago.

Deal is understood to involve about 20 pictures annually, of which G-B will have its choice, with turndown clauses due to limitation of markets which affect its own local productions as well.

Woolf is also understood dickering to acquire solid English distribution rights for Universal pictures. If going through, it means that Universal will probably close its local offices and move a skeletonized staff into the new Woolf building being erected on Wardour street.

DUCE OKAYS PROJECT OF NEW ROME STUDIO

Rome, Jan. 2.

Rome is to have a new motion picture studio, work on which will start in the next few days. Outfit will comprise 30 buildings, extending over 60 hectares of ground, and will contain modern technical equipment. When finished, it will the biggest moving picture studio establishment on the continent, it is claimed.

Prexy of Cinematographic Establishments, Inc. (CINES), Signor Roncoroni, and architect Peressutti have presented the construction plans to Mussolini, Duce gave his o.k. to the plans.

Some parts of the new establishment will be ready for work in the course of 1936. Final inauguration, however, will not be until 1937.

Britons in Hollywood

Hollywood, Jan. 14

British colony is making big plans for Mayfair Club's supper dance to be held Jan. 25. Swank white cards, the length of a table top, invite members to attend. White is the order of the evening for women, and the money the gals are planning to spend is no small potatoes. Hairdressers have been engaged weeks ahead and studio designers, as well as other favored stylists of the colony, have been working overtime trying to outdo each other.

Among Britishers who will glow in this setting are Merle Oberon, on the board of governors; Leslie Howard, on the board of director; Paul Cavanagh, who will escort his sister, Lady Paget (and leaves shortly after for his first visit to England in four years); C. Kyle Bellew, Charles Chaplin and Monckton Hosse.

Ronald, son of Leslie Howard, is working as an extra in 'Romeo and Juliet.' He dresses with the extras, eats with the mob, and speaks to his father only when they're driving to and from the studio.

Herbert Mundin regrets—he cannot grow a beard for 'Under Two Flags.' The only man in the production without, he tells a story of trying for five months to grow a mustache for 'Cavalcade.'

Colin Tapley, for the first time since he suffered a concussion trying to make a parachute jump, is taking up flying and expects to receive a license shortly.

The desert is calling. Mona Barrie has packed her sunsuits and gone to Palm Springs. And Herbert Marshall has deserted the film colony for a desert hideaway. Wendy Barrie, returning from a vacation in Del Monte, is visiting her mother and sister in Palm Springs.

Merle Oberon ill with the flu and Ida Lupino laid up with tonsilitis.

Binnie Barnes to be in Metro's 'Small Town Girl.'

And Mary Ellis will be starred in Walter Wanger's 'Brazen.'

One of Henry Wilcoxon's fans in England, having read about his beloved dog, wrote asking for a pup from the first litter. Replied Wilcoxon, 'The dog's name is Peter.'

Film colony is looking forward to the expected visit of Jessie Matthews. Plans for entertaining the British star are already under way.

GAUMONT-ELYSEES AS MG PARIS SHOWCASE

Paris, Jan. 5.

After a long search, Metro has at last found a showcase in Paris to replace the Madeleine, recently turned back to the Gaumont circuit. Hakim Brothers have handed over the lease to the Elysee Gaumont, upper Champs-Elysees house, and Metro will commence its operation with 'Broadway Melody of 1936.'

New showcase is far from the popular film district in which the Madeleine is situated, and is more suited to presentation of original versions than try-outs of dubbed pictures. Metro's policy at the Madeleine for a long while was to show French language pix only, although toward the end this was not constantly adhered to.

OKAY!
... I'll talk
NATIONAL SCREEN SERVICE
prize baby of the Industry!

EXPLOITATION

By Epes W. Sargent

Hustling in Balto

Baltimore.

Herb Morgan, in exploiting 'Riffraff' (MG), current at Loew's Century, stressed the fact that star Jean Harlow has dyed her locks from w.k. milk-whiteness to 'honey-brown.' As a start on subject, Morgan persuaded featured femme warbler with orch in burg's most popular nitery to 'be the first girl in Balto' to follow trail blazed by Miss Harlow in acquiring a 'honey-brown.' Got the News-Post to use copy and art on the story.

Also conducting a contest with newspaper, soliciting from public the ideal name for Miss Harlow's newly colored hair. Further, had two co-op newspaper ads from Gotham hose; 250 New Day cigar ad strips promoted and gummed up as displays in cigar stores; had slew of window display fashion blowups.

Biggest stunt was absolute promotion of booth space at Federal Housing Administration Home-Show held in Armory here. There were 157 other booths dressed up, but rest paid for space. Morgan did up his booth in flashy style and got in excellent licks, being only theatre represented in place. Show ran eight days, playing to over 80,000 visitors.

Had a dept. store give away at beauty salon stills of Harlow with each hair-dyeing job purchased by customers. Also a transcription period of 15 mins. as well as quantity of spots on WCAO.

Nearly two years ago when 'House of Rothschild' (20th) was released, press department tied in Ridgeway Tea Co. on a national hookup campaign. Ads fostered by tea company carried cut from pic and copy.

Ads are still used here in Balto, chiefly in street cars and busses. Longest length tie-in campaign any film has ever had around here. Pic hasn't been shown on a Balto screen for about a year.

Stirred 'Em Up

Frank La Falce stirred things up in Washington when he campaigned 'Crime and Punishment' at the Metropolitan.

He started off with letters to the editors of the photoplay sections of all the local papers. These were several to the effect that although only one academy award was given for the best performance of the year and urging greater generosity. Nothing said about the title until the last note, which invited the editors to a special screening in the private projection room.

This was backed up by a similar appeal to the public, urging all and sundry to sign their names to a petition to the academy to give joint award to Arnold and Lorree. To back this a petition sheet was placed in the lobby.

Petition was sent to Columbia with the suggestion it be sent along to the academy. Probably no dice, but the stunt sold the picture very largely at the capital.

For Leap Year

Union City.

Capitol is staging a Leap Year birthday spread in the house on Feb. 29, and management is out to gather as many persons celebrating on that date as possible. Hudson Dispatch, local sheet, has taken to the idea, and is co-operating fully. House has had several front-page stories, and there's regular copy to be inserted all along up to the party date itself.

Persons are requested to register either at the theatre or newspaper. Management also dickering to get some film stars over to assist in the celebration. E. D. Yarbrough is house manager, directing the stunt. Founded on Al Woods gag for 'Night of Jan. 16.'

Music Stands Help

Lincoln.

Extreme unlikeliness of the Stuart's finding use for the ornate music stands used by the house's one time 25-piece band, saw them put to some use in exploitation in the foyer of the house.

Flicker lights have been put in the music box and thin white paper with coming attraction signs painted on, stretched drum like over the opening. It makes an attractive, eye-catching sign. But the union tears its hair.

Einfeld's Idea

S. Charles Einfeld, Warner director of advertising and publicity, hit a new tack when he prepared ad copy for a list of 12 national magazines lately.

Instead of waiting for the New York critics to come in with their reviews of 'The Story of Lewis Pasteur,' he used the comments of the Hollywood contingents of the trade press, first explaining what the preview criticisms are. It gave a fresh and convincing angle for the exploitation of the First National pic. Still some new ideas.

Local Appeal

St. John's, N. B.

A special Christmas-New Year's period presentation of 20 local girls and boys in a musical melange, titled 'Kiddies in Wonderland,' was offered at the Empire, in St. John's, starting Christmas Day and continuing until and including New Year's Day. The St. John Amusement Company, operating the Empire, newest of the local picture houses, engaged George Martin, a local dance instructor and dancer, to direct the production, for a month in advance of the opening.

One afternoon and two night performances were offered daily during the engagement with five individuals and a trio of sisters allotted the featured positions. The presentation was equally billed with the film, 'Folies Bergere.'

Normally, this house offers a dual bill in talking picture features, one being eliminated by the juvenile presentation. There was no interference with school activities owing to the engagement being during the regular two weeks of holidays granted the pupils in the local schools. The normal top of 15 cents was boosted to 25 cents for the presentation. Local interest in the boy and girl performers was cashed in on by this theatre, adults and children participating. The juve show took so well an extension was made for New Year's week.

One Break

Martin Goldenberg, manager of Keith's, Philadelphia, gets the re-play on hits from other RKO houses and has to do what he can to whip up a fresh batch of stunts; not always easy. That's why he appreciated a break when Frank Conroy came to town with a legit show. Conroy played the G-Man in 'Show Them No Mercy,' and Goldenberg had the picture, second run. He got not only Conroy, but Whitney Bourne, who also has played in pics. Conroy told about his experiences in the film, and then Miss Bourne told how much it appealed to women, ballooning it up for the femme trade. Cast was toured all day at the half hour breaks, and they were waiting for it when it came along.

He also got out a special herald for the pic telling 'What headlines dare not tell,' which was effective coming on the heels of the Lindbergh exodus.

For 'If You Could Only Cook' he mangled the mailing list of a club run in one of the dailies and sent an appropriately worded form letter. That helped, too.

No Foolin'

Offering money back to all patrons who could truthfully say that 'Captain Blood' was not a money's worth picture, Michael H. Chakeres, of the Regent, Springfield, O., borrowed a lie detector from the local police and set it up in the lobby. All who asked for coin were put to the test with some planted to make sure there would be enough to get interest.

A 9 x 5-foot flag was hung in the street in front of the theatre and 500 bookmarks were placed through the city library. Other gags included paper napkins, imprinted grocery bags, a coloring contest and 50 special three-sheet boards on roads leading into town.

McCoy Stunt

The Strand theatre, N. Y., promoted the Pilot Radio Corporation for a short wave hookup for the lobby of the Strand for a tieup in advance of 'Ceiling Zero.' The receiving set is prominently displayed in the lobby of the Strand, picking up messages between the airplanes and the airports.

Explanatory display card tied up the coming 'Ceiling Zero' and the short wave set as used in the picture.

Trips for Essayists

Los Angeles.

Metro and Fox-West Coast public relations departments are collabing on exploitation of 'A Tale of Two Cities' with a prize essay school contest in which first three winners get first class trips to London and Paris.

Toppers will be selected from regional essay and note book contests in schools, colleges, clubs and theatre groups. Contest will close May 15 and winners will be notified before July 1. Miss Rylls Hemington is handling for F-WC.

Heraldry

M. & P. theatres' Boston office computes that 2,000,000 heralds were distributed by the various circuits in 1935 and brags that a large proportion were either unique in format or given unusual distribution.

These are all handled through the Boston office, which takes a natural pride in the accomplishment, but promises even larger performance for the coming year.

For College Kids

Lincoln.

Pushing 'Collegiate' into the limelight, Johnny Echols bought the most dilapidated old Ford to be had among the local junkyards. He had pictures shot of it and plastered in the college paper announcing that on a certain night it would be hid somewhere in the college neighborhood and whoever finds it can keep it.

The car besides carrying the label 'Collegiate' had such letterings as 'Finders Keepers' and 'Here I am, Come and Get me.' Follow through on the stunt is to photo the finder and have him carrying a big placard with the show stuck on it. The college paper has promised to bite both times.

It's an Idea

Albany.

'Sensational Prologue.' That's the billing for an added starter with the Bert Smith Varieties, tab playing upstate film houses.

The a. s. consists of permitting audiences to see how the cast makes up and dons costumes for the show. It's done for 15 minutes on the stage before the revue starts.

BEHIND *the* KEYS

Des Moines.

Mrs. Delia Johnson has sold the Princess, Stuart, Iowa, to Lee C. Henry.

Marked Tree, Ark.

Star has been taken over by G. W. Haynes of Ridgely, Tenn., operator of houses in Arkansas and Tennessee.

Seattle.

Hamrick-Evergreen theatres, with its new passes this year, has annexed a five cent 'service charge,' this to go into a fund for the welfare of employees.

The fee is exacted from all season and other passes, even on those issued to the company's own executives.

Portland, Ore.

Realignment of the advertising dept. of combined Hamrick-Evergreen first run theatres here has resulted in combining the two staffs. Vic Gauntlett, dean of show p.a.'s in the N.W., is head of the combo, with Eddie Rivers, former Hamrick ad mgr., chief assistant. Rivers will also handle publicity for the three Hamrick houses in Tacoma, out of the Seattle offices.

San Diego.

Lou Metzger takes over Broadway theatre from Joe Keyo.

Los Angeles.

Milt Arthur becomes manager of new nabe at San Bernardino, sixth in town. Opening skeded around March 1.

Harry Hartman from Los Angeles will manage new house being built at Oceanside.

Ben Bernstein, Lola Gantry and B. H. Lustig plan to spend $100,000 to reconstruct Sunbeam theatre in Compton, recently destroyed by fire.

Owners taking probable loss of $45,000 from blaze.

Sunbeam theatre, just outside city limits, destroyed by fire with loss estimated at $50,000. Orderly exit averted possible casualties.

Oceanside's second theatre being constructed. New spot, going into converted store building, will seat 700. Fred Siegal's Palomar is other house.

Tower Theatre, Compton, Cal., new 1,000 seat house, constructed at cost of $100,000, opens Jan. 15. House replaces Symphony here and Lynwood in Lynwood, both of which were destroyed in the 1933 earthquake. Al Hansen will operate in association with Fox-West Coast, getting major first runs for the district.

California theatre, Huntington Park, one of last of Fox-West Coast holdout houses against giveaways, has gone banknite.

C&S Corporation has acquired Oriental theatre from Roland Levinson. Outfit also operates Alvarado and Empire.

Kansas City.

R. Victor Leighton, of the Orpheum, has appointed Jimmie Nixon, treasurer, and Mangum Parnell, assistant treasurer. Both are from the box office of the closed Shubert.

George Baker, former manager of the Newman, but now managing director of the Electric, on the Kansas side, is the proud father of a baby girl, who arrived as a Christmas present.

Irwin Dubinsky, of Dubinsky Brothers Theatres, is also just as happy as a baby girl, who has been named Joyce Alane, is a newcomer at his home.

Albany.

Mr. M. A. Silver, Division Head of Warner Bros. New York state theatres, has made several shifts in manpower, in order to strengthen the various situations. Sander Lazar, formerly of the Albany Office, has been transferred to the Jamestown District, in charge of publicity and exploitation. He is being replaced by Jules Curley, formerly of Warner Bros. Philadelphia and Newark Theatres, who will handle publicity and exploitation for the zone. Murray Lafayette, formerly with R.K.O. in New York, is now managing the Lincoln, Troy, replacing William Mattingly, resigned.

I. S. Kay, formerly of the American, Troy, has been transferred to the Ritz Theatre, Albany, replacing Robert Rosenthal, resigned. Jack Swartout, formerly of the Griswold, Troy, an independent operation, is now managing the American, Troy. Walter League, formerly of Paramount Publix, replaces Walter McDowell, resigned, at the Palace, Jamestown. Deli Evans, formerly of the New York Office, is now assistant contact man in Albany, replacing Joe Leese, who was transferred to the New York office. Henry Earle, formerly of R.K.O. Strand, Syracuse, is now Assistant Manager to William Haynes, at the Stanley Theatre, Utica.

St. Louis.

Circuit Judge O'Malley has issued a temporary injunction to prevent forfeiture of a lease on the Granada theatre granted to St. Louis Amus. Co. in November, 1933, by Royal Neighbors of America, fraternal organization. Petition of amusement company asks court to define rights of lessee with respect to a modification of lease under which monthly rental payment was reduced from $1,875 to $1,642 from April, 1934, to April, 1936. Petition set forth that defendant, Royal Neighbors, refused a payment of $1,642 last month and threatened cancellation of lease if higher amount was not paid. St. Louis Amus. Co. has paid into court $3,284 representing rent for December last and this month and this money will be held in court until issue is decided.

Denver.

Clayton G. Wright made manager of the Granada, Monte Vista, one of a chain being formed by C. U. Yaeger, bank night originator. Wright, formerly publicity director of the Orpheum, Denver, has been succeeded at that post by Robert Sweeten.

A. F. Archer and Joe Dekker have reopened Englewood, at Englewood, suburb of Denver, giving them five houses in Denver metropolitan area. House in good shape, needed very little work in the auditorium, although closed for four years, ever since J. T. Sheffield gave it over to Thos. Sullivan who sold it to Archer and Dekker some time ago. The Gothic, also in Englewood, was purchased at the same time as the Englewood. Archer and Dekker also own the Oriental, Egyptian and Granada.

Memphis.

M. S. McCord now boss of Princess theatre for Malco Theatres.

Woodstock, Vt.

Opera House, operated by A. C. Barwood, rechristened Woodstock.

Canton, O.

Floyd E. Hiegel, who operates the Mystic theaatre at Lelpsic, has

(Continued on page 43)

Unusual

Joe Well, of Universal, who leans toward a press book, the cover of which can be used for an insert card, has gone to the other extreme on 'Magnificent Obsession.' He is sending out a 'hand book' in fabrikoid cover with 10 pages, each a trifle shorter than the one below and each on a different-colored paper, with the result that the exposed margin, which is indexed, gives the suggestion of a rainbow.

In the comparatively limited sum space he gives all the necessary information. Which is something to think about.

Contest for Col.

Boston, Mass.

Carl D. Goodwin, contest director of the Massachusetts Safety Council, is working on a contest to be released shortly through the Boston Evening American columns devoted to the Columbia's Junior Adventurers Club, in conjunction with Columbia Pictures exchange.

Tentative plans call for the telling of how to avoid accidents and will also show motion pictures to the various club units in reater Boston.

Kugel's Campaign

Lee Kugel, one of the real old-timers, is working for Columbia on 'If You Could Only Cook.' He sends in his campaign for the Olympic, Syracuse.

One stunt was the free service of waffles and coffee to the women attending the matinees, hooking electrical waffle irons to the title. This involved a deal with a local electrical store for the loan of four waffle irons, three coffee percolators, refrigerator and a setup of mixers, etc. The company also supplied a chef and waitresses. To put this over Kugel had to promote 40 pounds of coffee, 50 pounds of butter, 50 quarts of milk, 25 quarts of cream, 125 pounds of a brand flour, 20 pounds of cube sugar, 5 gallons syrup, 24 doz. eggs, 3,000 each paper cups plates and spoons and 3,000 napkins. He not only got special stories on the waffles, but got the theatre to spend an additional $50 in advertising the stunt.

The Liberty carriers tucked 3,000 copies of the G. E. cook book in copies delivered, and there were two large window displays of electric appliances, with the company bannering both sides of all delivery trucks during the run. Three co-op ads made the papers generous with special stories, and there was daily mention of the picture, and the Postal delivered 2,500 heralds, stuffed into telegram envelopes.

High schools were contacted on the waffle stunt and there were a number of privilege stunts worked.

Kugel broke into theatricals at a time when anything above the usual newspaper ads and posted paper made town talk, and he's been growing up with the business ever since.

Touted Author

Indianapolis.

Bud Summers, Don Wright, and Frank Moneyhun went the lofty brow way to appeal to cap and gowners, sawbones and parsons in behalf of the 'Magnificent Obsession' pic showing at the Indiana. 9,000 letters were mailed preachers and doctors, calling attention to the fact that a gentleman of the cloth authored the story, and that it dealt chiefly with the medical profession.

In addition, the lads used the general commercial tie-ups, managing to check off such items as a book tie-up with the Indiana News Company, with 20 posters on stands; 24 tie-ups on number 14 cards; a travel agency window, 10,000 heralds distributed by Postal Telegraph; a book window at Ayres and Stewarts rental libraries, and a small co-op ad with Strauss' on men's clothes.

Summers and Tom Devine, manager of the Indiana Roof, ballroom on the fifth floor of the theatre building, got together on a plan to exploit 'Captain Blood' which might furnish inspiration for theatre managers in other cities.

A Pirate dance is scheduled for Jan. 22, ten days prior to the opening of the pic, with prizes donated by a jewelry store to be awarded for the best pirate costumes. Jewelry shop ties in with display ads, and a 'treasure chest' window. Girls from the 'Vanities,' playing the Indiana stage, will pick out the winners in the contest. This triple combination focuses public attention on the current attraction, the next up, and the ballroom, with everyone benefiting from the union.

Commercial Hooks

Some managers make a point of tieing in to local stores on special stunts and have worked so many ideas to such advantage to the merchants that sometimes the dealers come in with ideas of their own, knowing that a hook to a theatre will make any stunt more attractive.

Idea started away back when a stationer grumbled that he was stuck with a lot of modeling clay composition. He had been high pressured into buying far beyond his needs.

Manager contacted the art teacher in the public high school and got her to make three figurines of current picture players. These were put into the store window with the stills from which they had been modeled and with a display of the modeling material. A $5 prize was hung up for the best entry, the store putting up the cash. At the end of the third day the dealer had to wire for more composition, and he sold out the new batch, too.

Then a grocery wanted to come in with a soap modeling contest, and that was a success. For several years the theatre has been lined up at least one contest, ranging from the best pie made from a proprietary filler, to the best dress designed for cotton goods which a store is pushing. Contests are so varied that they do not stale, and an effort is made to give each one an idea punch.

THE BOOKING RUSH IS ON!

BY PHONE BY RADIOGRAM BY TELEGRAM BY SPECIAL DELIVERY AND IN PERSON THEY ARE CLAMORING FOR UNIVERSAL'S BOX-OFFICE SUCCESSOR TO "MAGNIFICENT OBSESSION"!.....

MARGARET SULLAVAN

IN URSULA PARROTT'S BEST-SELLING STORY AND NOVEL

"NEXT TIME WE LOVE"

NEW YORK CITY, MUSIC HALL, Jan. 30 • CHICAGO, PALACE, Jan. 30 • WASHINGTON, KEITH'S, Jan. 30 • BUFFALO, LAFAYETTE, Feb. 6
BALTIMORE, KEITH'S, Feb. 6 • RICHMOND, CAPITOL, Feb. 6 • PROVIDENCE, ALBEE, Feb. 6 • BOSTON, MEMORIAL, Feb. 7
ST. LOUIS, FOX, Feb. 7 • KANSAS CITY, TOWER, Feb. 7 • SAN FRANCISCO, ORPHEUM, Feb. 7 • SALT LAKE, ORPHEUM, Feb. 7
ATLANTA, PARAMOUNT, Feb. 7 • WICHITA, MILLER, March 1 • LOS ANGELES, PANTAGES AND HILL STREET, Feb. 5-12

HAILE 'DARED' INTO FRONT SHOTS BY U

A dare flung at Haile Selassie's government got the first newsreel cameraman to the Ethiopian front. Howard Winner, Universal cameraman, is now in Dolo, near Italian Somaliland, recently reported bombed by Italian aviators. The cryptic question, 'How do we know the Italians are bombing these hospitals?' transmitted to Haile Selassie by Charles Ford, U's newsreel editor, prompted the Ethiopian government to allow the newsreel grinder to visit the front.

He was flown from Addis Ababa, far to the north of Dolo, in the government's lone plane. Not known just what pictures Winner has obtained thus far, but significance of his visit is indicated by London Daily Mail offer, already made to Universal, for 20c per word for first-hand story by newsreel cameraman. No deal made thus far by U, but company plans to sell story (probably to the N. Y. Times).

Winner, worn out with routine picture-taking in and about Addis Ababa, was getting ready to leave for Aden, in Arabia, to shoot the concentration of 35,000 British troops there when Emperor Selassie granted permission for him to visit the southern front. It's first time any newsreel cameraman got up to the Ethiopian front. No other cameraman or newspaper correspondent went with Winner.

Bill Danzinger's Rest Cure, Herb Morgan In

Baltimore, Jan. 14.

Herb Morgan, for past three years publicist for Loew theatres in Balto, leaves tonight (Tuesday) for New York to take over publicity, advertising and contacts for Metro's shorts department. Succeeds Bill Danzinger, who takes a prolonged rest at suggestion of medicos because of troublesome heart.

Morgan will work under Howard Dietz and Fred Quinby, head of shorts' distribution department at Metro.

Lou Brown is being sent in to replace Morgan here. Brown, who held spot some years back, comes over from Washington Loew office, at which spot he is being succeeded by Ray Bell.

Considerable Anti-Bank Legislation on the Tapis

Solution of 'bank' and kindred special nights that smack of gambling looms for the industry while legislatures in some 20 states are in session this winter. The legislators are meeting in regular session in about half of these states and in special session in 10 others. In at least half of the 20, moves already have been instigated to introduce bills which would curb lottery nights. In most states church leaders are waging the biggest battle to have these stunts abolished.

Strange phase of the whole set-up is that in a majority of states, exhibitors are making no move towards combating this legislation, which would outlaw bank nights and other lottery stunts that have flooded the industry in recent months.

Carewe Starts String With 'Birth of America'

Hollywood, Jan. 14.

First non-theatrical picture, 'The Birth of America,' to be made by the Edwin Carewe Productions will be directed by Carewe, going before the cameras at General Service studios Feb. 1.

'Joseph and His Brethren,' first of series of seven one-spoolers, also will go that day. Other shorts include 'Timely Topics' and 'See America First,' latter duo being handled by Bruce Merman.

ier Ends 'Changs Tour

Hollywood, Jan. 14.

Jack Fier, new western manager for Republic, is due this week from New York.

He is stopping off at all exchanges for confabs.

Mpls. Vandalism

Minneapolis, Jan. 14.

Theatre managers here complain that patrons are stealing electric bulbs, wall paintings, lobby photos and even chandeliers. The customers also slash seats with knives.

Plenty of vandals in the berg, according to the exhibitors.

St. L. Exhibs Trying To Straighten Out Matter of Scale, Etc.

St. Louis, Jan. 14.

Plan to eliminate differences over matinee extension, bank nite, bargain nites, giveaways, etc., which caused three Fanchon & Marco houses here to extend matinee prices until 7:30 p.m., are under way as result of conference held Friday (10) by Harry Arthur and Marco Wolff, of F & M, Fred Wehrenberg, pres. MPTOA of St. Louis, Eastern Missouri and Southern Illinois and L. K. and J. C. Ansell, owners of three second run houses. Arthur said he would abide by any rules the nabes laid down but he would not do anything that was not according to letter of the law. Arthur stated he would go to 6 p.m. with his matinee price, if the nabes did likewise or he was prepared to do anything they did.

He reminded them that he did not make a move in the extension of matinee prices until after the nabes, requested last September to discontinue bargain hours, nights, etc., let time for cleaning up situation elapse. Arthur said he would meet any competition and was prepared to put second-run pictures in New Grand Central theatre, now shuttered.

NW ALLIED'S SQUAWK

Against Distribs' Failure to Deliver Certain Pix

Minneapolis, Jan. 14,

Northwest Allied States is preparing to make the matter of major distributors' failure to deliver pictures in their last and lowest-priced group a major order of business at regional meetings to be held in March and at the annual convention here in April.

An announcement from the independent exhibitors' organization declares that if the distributors continue to ignore the complaint against the practice which, it is claimed, has the effect of raising the average price of exhibitors' pictures far beyond the figures contemplated originally, 'strenuous means will be employed and nothing will be left undone to correct the evil.'

Only one major distributor, Metro, is given a clean bill by Northwest Allied States. That company sells pictures by name and number, Northwest Allied states.

Rialto, Wash., Auctioned For $300,000, Lone Bid

Washington, Jan. 14.

Rialto, 2,100-seater and once capital's ace film house, was auctioned for $300,000 last Wednesday (8) to Charlotte A. Engle, representing the note-holders, the only bidder. No plans for use of property, which includes two small stores and two-story office building, have been set.

House was owned by Tom Moore, who built it in 1917 at cost of $250,000, when 9th street was town's gay white way. Moore leased it to Universal for 10 years in 1925. As theatre district moved west, house began slipping and Universal got out from under last year. Moore reopened house for two weeks last fall but flopped from lack of flicker product.

Theatre was town's only dark house.

RKO'S PALESTINE PIC

RKO is testing the Palestine-made picture, 'Land of Promise' this week on two dates in Greater New York. Starting today (Wed.) circuit spots it into the 81st St., Manhattan, and the Tilyou, Coney Island, for three days, with probable presentation in other RKO houses later.

Picture played five weeks at the Astor under the auspices of its owners, the Karen Hayesod, Jewish organization, which sponsored its production.

INCREASING EXHIB-DISTRIB SUITS, LEGISLATION AUGURS FBT'S RETURN

Legislation

Dr. Watson's Needles

Boston, Jan. 14.

Dr. Robert A. Watson, former head of the Lord's Day Alliance, has filed a bill in the Massachusetts legislature to prohibit Sunday theatrical entertainments or exhibitions consisting in whole or in part of vaudeville.' If this doesn't work, Dr. Watson has an alternate bill which would prohibit 'Sunday vaudeville entertainment before 7 p.m. A third bill filed by the doctor would prohibit 'licensing of any theatrical exhibition in which is used any obscene or sacrilegious language or cussing or swearing.'

Daniel Hayden of Lynn has petitioned a bill 'to prohibit theatres from increasing admission prices on Sundays or holidays.'

Hardwicke's Ont. Out

Toronto, Jan. 14.

First move in a political shake-up of the Ontario board of film censors sees J. B. Hardwicke, chairman, dismissed. Hardwicke, who is over 80, had been on the board seven years. His duties are to be carried out by O. J. Silverthorne until a new chairman is appointed. Hardwicke appointment followed the dismissal last August of J. C. Boylen, now with the Canadian Pacific Railway publicity bureau. Censor board is under the direction of Premier Hepburn.

Ala.'s 3% Talk

Birmingham, Jan. 14.

Special session of Legislature almost certain to be called next month at Montgomery, and a luxury tax will be purpose of the call. A 3% tax on luxuries, which would include amusements, is being talked.

New Orleans, Jan. 14.

Amusement tax receipts collected by the city for the relief of unemployables is averaging about $11,000 a month. Total for three months was $34,873, divided as follows: September, $11,537; October, $11,751; November, $11,791.

Mier's 2d Finished

Mexico City, Jan. 14.

Felipe Mier, for several years manager of the local WB bureau, who quit in 1935 to form a production and distribution firm with his brother, has finished his second feature pic in Spanish, 'Celos' ('Jealous').

Mier authored and Arcady Boytler, Russian pic actor-director-exhibitor megged. Leads are handled by Fernando Soler, Mexican actor, and Vilma Vival, Spanish actress.

Film Boards of Trade Heretofore Quickly Settled Intra-Industry Problems—Obviates Costly Litigation—Skeleton Setups Can Readily Expand

PITTSBURGH

(Continued from page 11)

and started getting customers conscious of it weeks ahead of time. Sold on the idea of being another 'Back Street' and 'Imitation of Life,' both of which did swell here in past.

Estimates for This Week

Alvin (Harris) (2,000; 25-35-40)—'Magnificent Obsession' (U). Got away on Sunday, first time house has had Sunday opening, and started out like a smash. Continued vigorous trade indicates at least $10,000, great and better than some weeks in which house has had stage show as well. That also means probably b.o. Last week 'King of Burlesque' (20th), in six days just fair at under $6,000, and on three days with 'Great Impersonation' (U) and show headed by Everett Marshall, Cabin Kids and Eddie Garr about the same thing.

Davis (WB) (1,700; 25-30-40)—'Sanders of River' (UA) and '$1,000 a Minute' (Rep). House closed down last Thursday (9), holding New Year's week bill over for two extra days. In prolonged session, couldn't better $3,000, below house average and tip-off on hopeless struggle of site to keep going. Competish too keen, but WB claims it's satisfied since it was intention to keep it going only long enough to clear shelves of accumulated product.

Fulton (Shea-Hyde) (1,750; 15-25-40)—'Chan's Secret' (20th) and 'Hitch-Hike Lady' (Rep). House was closing one day and not closing the next all of last week. Finally at last minute decided to stay lit, and current bill went in on day's notice. Slow start as result, but a good week-end may enable it to keep head above water at $3,000, or perhaps slightly below that. Last week, with nine days, 'Littlest Rebel' (20th) around $4,100 after swell $7,500 on regular seven-day opening session.

Penn (Loew's-UA) (3,300; 25-35-40)—'Collegiate' (Par). Nothing doing on this one; poor $8,500. Last week 'Capt. Blood' (WB) came through with sizzling $17,000.

Stanley (WB) (3,600; 25-40-55)—'Splendor' (UA) and Lottie Mayer's Hippodrome water ballet. Management made a smart move in bringing in day after opening local boys' band, which week before had been sensation of Major Bowes unit. Business took jump immediately, getting more than $6,000 on Saturday (11) and should wind up week with $21,000, fine. Last week Bowes unit with 'Dangerous' (WB) sensational at slightly better than $30,000.

Warner (WB) (2,000; 25-40)—'Baldpate' (RKO) and 'Millions in Air' (Par). Off over last week, but not many complaints at $4,600, which at least permits house to stay in black. Last week 'Ibbetson' (Par) and 'Pacific Fleet' (WB) good marquee draw and got fine $6,400 in eight days.

Rise in the number of damage suits against distributors, as well as the fact that many state legislatures and Congress are now in session, is heightening the demand by distributing companies for a full-time revival of Film Boards of Trade. Feeling among industry and trade association leaders is that producing-distributing companies cannot afford to wait much longer in placing these boards in full operation.

Current threat of adverse legislation and growing annoyance of major distribs at manner in which civil actions, instigated by exhibitors, are piling up, are making distribution companies fully cognizant that something must be done. And soon. Because the Film Boards of Trade always have maintained a skeleton staff, this would be the logical organization to act as spokesman in various communities for the industry.

Since the NRA was declared legally dead, as far as code matters and enforcement were concerned, the industry has gone along without any specific unit or organization designated to deal first-hand with exhibitor problems and conflicts. Result has been that when an exhib fails to obtain what he considered a fair deal from a distributor, he rushes into court. Millions in law suits have been filed against distributor companies in all sections of the country.

In an effort to avert further piling up of these damage actions, and to have full-time association representing major and independent companies in all legislative matters, there is now a concerted move looking toward reviving Film Boards of Trade. While this will mean an added expense to distributors, feeling is growing that the business will save in the long run, besides maintaining a better good-will attitude all around.

Giveaways and Flat Rental Films Hurting % Pictures in Midwest

Chicago, Jan. 14.

Distributors in this territory are beginning to worry in earnest over bank night and the inroads the money giveaways have made into the earnings of the exchanges. The exchange managers have been trying to laugh the matter off as strictly a one-shot proposition which would die out within a few weeks. But the exchanges are really going into headache sessions to find out what can be done about the bank night giveaways which have mushroomed throughout the midwest.

Exchanges themselves estimate that in the Chicago territory alone the bank night has injured the total receipts of the distributors here by between $10,000-$12,000 each week, the revenue from percentage pictures being particularly seriously affected.

Distribs have stopped sitting back and taking this $12,000 clip in revenue in silence and are now seeking several possible solutions to their problems as yelps zoom in from the home offices about the shortened income from Chicago exchanges. The biggest percentage pictures of the season have turned in only mediocre returns in this territory despite the fact that these same pictures have cleaned up in the rest of the country.

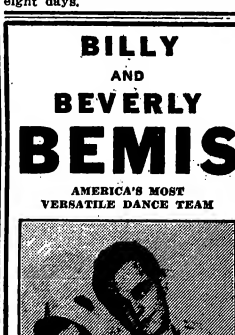
Exhibitors with the money giveaways have arranged their special nights so that they fall on days when they are playing a straight rental picture so that no matter how well the house does on the gift night, the exchanges get their flat rental. Exhibs then spot their percentage pictures on the day just preceding or following the bank night or screeno night, when business falls off to the worst levels of the week. Public has decided that if they are going to the theatres they might as well go when they have a chance of winning some money besides seeing a picture, so that their amusement appropriation is spent on the giveaway nights while the other nights of the week naturally suffer.

Chicken Feed

Result is that the theatres are making about 75% of the weekly gross on the bank and screeno nights which are run twice or three times during the week, while the 25% of the gross is turned over to be fought for by the percentage pictures and the other also-rans. This is just the reverse of the previous arrangement in which the percentage pictures accounted for the major portion of the gross.

BILLY AND BEVERLY BEMIS

AMERICA'S MOST VERSATILE DANCE TEAM



Held Over at the MARK HOPKINS HOTEL San Francisco

Now Playing the Exclusive CLUB SEVILLE Hollywood

Held Over for Additional Weeks

F & M Paramount Theatre Los Angeles, Jan. 23, 1936

Management MILES INGALLS

CURTIS & ALLEN OFFICE RKO Building, Radio City New York City, N. Y.

STRIKE ME PINK... BUT IS MY FACE RED...WITH PRIDE!

"Cantor's 'Strike Me Pink' is a cinch for a box-office cleanup! Riot of fun plus lavish production. Eddie Cantor returns again under Goldwyn aegis, riding a whopping tempest of mirth. Kept preview audience just rolling and there are all the ingredients for vigorous money-maker that will click at every box office!" —Hollywood Reporter

"Cantor's top picture! Sure to roll up great grosses! Sock with laughs! With flock of belly laughs and sock finish picture should have no trouble hitting high grosses everywhere. Samuel Goldwyn has given picture a class mounting and has spared nothing to make it entertainment." —Daily Variety

"Cantor film uproarious! Culminates with finish that will convulse audiences. Every situation richly embellished with fun. Altogether, picture should be a hit." —Edwin Schallert, Los Angeles Times

"Samuel Goldwyn has given Eddie Cantor the best comedy vehicle of his career. Hilariously funny, full of great production values, beautiful girls, fine songs and everything else that goes to make up an outstanding offering for audiences everywhere. One of the best laugh films to come out of Hollywood in a long time." —Relman Morin, Associated Press

"'Strike Me Pink' is a ten strike for Samuel Goldwyn and Eddie Cantor. A carnival of hilarious gags, clever comedy and eye filling pulchritude. Samuel Goldwyn has delivered a nifty production that should register a high mark on the box-office barometer." —Warren Stokes, Box Office

"Best Cantor picture since 'Whoopee,' in most magnificent Goldwyn tradition. You won't be able to hear the kids scream with laughter, you'll be screaming too loud with laughter yourself." —Jerry Hoffman, Universal Service and Los Angeles Examiner

"Laugh? You'll roll in your seats! Eddie Cantor was never funnier and there's an eyeful of gorgeous girls for every reel. It exceeds even the highest Samuel Goldwyn standards!" —Ted Magee, Hollywood Magazine

"Eddie Cantor's latest film 'Strike Me Pink' is one of the funniest that comedian has made in some time. It's packed with laughs, gorgeous Goldwyn Girls and situations so human and dramatic that it can't fail to entertain everyone who sees it!" —Mollie Merrick, National Syndicate

"Samuel Goldwyn continues to command my admiration as a producer of musical pictures. In Eddie Cantor's new film 'Strike Me Pink' the song and dance craftsmen are at their best." —Jim Crow, Hollywood Citizen-News

"As good as anything Cantor has contributed to motion pictures. Aided by radio partner, Parkyakarkus, Cantor pulls many riotous laughs out of the bag. Some of the funniest sequences I have ever seen. The audience rolled and howled. Take my tip—put Eddie Cantor in 'Strike Me Pink' on your 'must see' list." —Jimmy Fidler, NBC Radio Commentator and McNaught Syndicate

"Eddie Cantor's 'Strike Me Pink' is far and away the funniest picture the comedian has ever made." —Harrison Carroll, King Features Syndicate

"This is one of the best of the Eddie Cantor-Samuel Goldwyn pictures in many a moon. It has grand comedy, action, dances and Cantor's songs are excellent." —Ralph Wilk, Film Daily

"Cantor's comedy is more hilarious than in any of his offerings since 'Kid from Spain'." —Eric Ergenbright, Western Editor, Screenplay

"Smash entertainment! The production is on a lavish scale and should click in all situations." —Motion Picture Daily

Samuel Goldwyn presents

EDDIE CANTOR

in "Strike Me Pink"

with

Ethel MERMAN · Sally EILERS

PARKYAKARKUS · WILLIAM FRAWLEY

and the

GORGEOUS GOLDWYN GIRLS

Music and lyrics by HAROLD ARLEN and LEW BROWN

Dance Ensembles by ROBERT ALTON

Directed by NORMAN TAUROG

WORLD PREMIERE

Radio City Music Hall

Tomorrow—Thursday, Jan. 16th

Released thru

UNITED ARTISTS

Stock Market

(Continued from page 6)

bullish in last week's trading in stocks, with amusements giving an excellent account of themselves. Nine amusements hit new highs for present year and 1935, as three bonds registered best prices in more than two years.

Amusement Group hit 43¾, as measured by the averages for 12 representative issues, the highest point reached in more than three years. This new top was made on heaviest volume since the middle of last November. Group finished at slightly below 43¼ for a gain of 1.718 points. Low mark for week was 41.

Stocks to reach new 1935-6 peaks, their new highs and net gain for week were American Seating, at 26¼, up 2; Columbia Pictures pfd., at 50, up 2; Radio common, at 13½, gain of 25c.; RKO, at 7¼, up 1¼; 20th Century-Fox common, at 27, advance of 2½; 20th-Fox pfd., at 36⅝, up 3¼; Warner Bros. common, at 10⅝, up 12½c.; Westinghouse common, at 102⅝, an advance of 5¼, and Westinghouse pfd., at 127¼, up 1.

General Theatre Equipment liens and certificates of same went to new highs at 26¼. The bonds showed an advance of 3⅞ at the close, 25. Keith 6s also made new 1935-6 peak at 96½, up 3 points on the week.

Amusements followed general uptrend most of time, many issues hanging up new highs in Friday's (10) trading. RKO made its new top that day, after it had gone forward on comparatively huge volume the preceding day. Twentieth Century-Fox issues also made their new highs on Friday, after reaching new peaks on two previous days.

The Century Club

After getting into the select Century Club on Tuesday, Westinghouse common later pushed forward to 102⅝. Although not making a new high, Eastman Kodak common again came back into favor as it was thrust upwards 4½ points to 163¼.

Universal preferred again was taken in hand as the week closed and pushed up to 59⅞. Stock spurted an advance of 6⅛ points at the blow-off. Radio B also resumed its advance by going forward to 90⅜, a short distance from previous peak. This issue was up 4¼ points on the week.

Paramount 1st pfd., which has been featured by wide swings in recent trading, advanced to 83. At this level, it was up 2½ points. Stock wound up trading at 81⅛, gain of 1⅛.

After two weeks of marking time, the two 20th-Fox stocks again were whirled upwards to new tops.

Chartwise, 20th-Fox common followed indicated upturn by shooting to new high at 27. Such move was anticipated by chart readers, since the stock had fluctuated between 22 and 24 for two weeks and at considerably lower levels than in the two preceding weeks. Stock drifted to these lower levels on diminished volume and, in addition, there was some evidence it had been fairly well cleaned out for advance.

Continued strength in Radio B apparently is based on expectation that recapitalization plan, on which Joe Kennedy is working, will include payment of considerable portion of $21 due on this issue in back dividends. After making new top at 92, it has not been able to penetrate the 90 mark. Chart experts believe that Radio B is in a considerably improved position as a result of healthy shake-out in previous week which dropped the issue to 82¼. Since then it has held above 85.

Plenty of resistance has been encountered by Warner Bros. common between 10¼ and 10⅝, but the stock has been able to hold consistently above 9⅝. Encouraging factor to chartists is that it has shown the greatest volume on the upside. Main question now is whether the stock can decisively penetrate the resistance level around 10¼.

Loew's common has managed to stay above 50 now for eight weeks, but has been unable to get through the 55 level after a spurt late in December carried it to this new high price. Latter part of December witnessed a reaction which carried it down to 50¼ on sizable volume. Further test of this lower level was made last week when the issue dropped to 51⅞.

Above 40

Amusement Group has been able to hold above the 40 mark, as measured by the averages, for the last three or four weeks. Resistance level around 43 was definitely pierced last week on heavy volume. This would indicate that the group may go higher before reaction sets in.

With leading trade indices continuing to climb and make a rosy picture, as compared with reports from industry at this time last year, Wall Street continues to be conservatively bullish. A fairly accurate indication of this frame of mind is found last week in the boost in stock exchange seat prices. The top sale, which was at $155,000, marked an advance of $20,000 over the last sale in 1935 and was the highest price paid since February, 1934, when one changed hands at $190,000.

Best performance by an amusement issue on the curb was Technicolor. Evidences that this stock was being groomed for an early move have been visible for the last few weeks. The stock justified this belief last week by spurting to 21⅝. Even in the face of profit-taking, Technicolor showed a gain of 3 points net. Trans-Lux, which is swayed to some extent by the amount of volume on the stock exchange, snapped back to 3⅞, near its best 1935-6 price, a fractional advance on the week.

In addition to General Theatres and Keith obligations, amusement liens generally were strong. RKO debentures pushed forward to 82⅝, but dipped to 80 at the gong. This gave these bonds a 2-point gain. Warner Bros. 6s held around the year's high much of the week, finishing near the best prices for an advance of 1⅝.

Loew 6s became actively higher, nearing the 105 level near the blow-off for a 75c gain. Paramount Pictures 6s were the most active of the higher-priced liens. These obligations went to 95½, but were pushed back to 94 at the close, for an advance of 75c.

Summary for week ending Monday, Jan. 13:

STOCK EXCHANGE

1935-'36 High.	Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net chg.
26¼	4½	14,900	American Seat.	*26¼	22½	25	+2
49⅞	40	7,200	Col. P. vtc. (1)	43¾	41	43	
7⅛	3½	16,200	Consol. Film	6½	5⅛	6⅛	+ ⅛
22½	14¼	2,900	Consol. Film pfd. (1¾)	19⅝	18	19	+1
51	48	2,800	Col. Pict. pfd.	*51	48⅛	50	+1
172¼	110⅛	2,900	Eastman Kodak (5)	163⅛	158	163⅛	+4⅛
164	141	10	Do. pfd.	163	163	163	+3
40⅝	20⅛	68,000	Gen. Elec. (90c.)	39¼	37⅛	38⅞	+1¼
90⅛	34	150	Keith pfd. (7)	83	80	83	+3
55⅛	34¼	32,700	Loew (2)	54⅛	51⅞	54	+2
108	102	300	Do. pfd. (6½)	107	108	107	+1
11¼	5½	200	Madison Sq. Garden (80c.)	10¼	10	10¼	− ¼
12	8	50,200	Paramount	10⅞	10	10¼	+ ⅜
101⅜	67	8,800	Do. 1st pfd.	83	80	81⅜	+1⅛
14¼	6¼	25,300	Do. 2d pfd.	12⅜	11⅜	12¼	
8¼	4⅞	13,200	Pathe	8	7⅛	7⅛	− ⅛
13½	4	341,000	Radio Corp.	*13⅛	12⅜	13	+ ⅜
62½	50	2,300	Radio pfd. A (3½)	55⅛	54⅞	55	
92	34½	134,100	Radio pfd. B.	90⅜	85	89⅝	+4¼
7¼	1¼	198,700	RKO	*7⅛	5½	6¾	+1¼
27	18	19,900	20th Cent.-Fox.	*27	23½	25½	+2½
36⅝	24	80,400	Do. pfd.	*36⅜	31⅝	34⅝	+3¼
73	20	300	Universal pfd.	59⅞	50	59	+6½
10⅝	2¼	99,700	Warner Bros.	*10⅝	10	10¼	+ ⅜
52½	14⅛	900	Do. pfd.	52	50⅝	51	
102⅝	32⅝	35,000	Westinghouse (1)	*102⅞	95	101	+5¼
127¼	90	180	Do. pfd. (3½)	*127¼	123½	127	+1

* New 1935-6 high.
† Plus stock extras.
‡ Paid this year.
§ Plus cash extras.

	30	Columbia Picts.				40¼	−1⅝
	31,700	Technicolor				21	+3
	7,200	Translux (2)				3¾	+ ⅛
	800	Universal Pict.				5	

BONDS

26½	6¼	$781,000	Gen. Thea. Eq. '40	*26¼	21	25	+3⅞
96⅛	67⅛	104,000	Keith 6s, '46	*96⅛	92½	96¼	+3
106	103⅛	96,000	Loew 6s, '41	104⅞	103⅞	104⅝	+ ⅜
63	55⅛	87,000	Par-Broadway 5½s, '51	60	58	58	−1⅝
97⅝	84⅜	425,000	Paramount 6s, '55	95⅛	93	94	+ ¾
88⅜	26⅛	62,000	RKO deb 6s	82⅜	75⅜	80	+2
89¼	45½	193,000	Warner Bros. 6s, '39	88½	87⅛	88⅛	+1⅝

OVER THE COUNTER, NEW YORK

Bid.	Asked.
45⅜	47⅛
98	100

* New 1935-6 high.
† Plus stock extras.
‡ Paid this year.
§ New 1935-6 low.

Estimate 20th-Fox Net, For '35, at $4,400,000

Current estimates in Wall Street are that 20th Century-Fox for the year 1935 will show net earnings of around $4,400,000. This would include nearly $1,000,000 in dividends receivable from 20th Century-Fox Film's 42% stock interest in National Theatre (Fox-West Coast).

If this estimate is correct it means net earnings for '35 are more than three times over the former Fox Film company for 1934. The merger of Fox with 20th Century was effected last August.

20th Probably to Retire $1,696,000 In 6% Debentures

20th Century-Fox's convertible 6% debentures, due next April 1, probably will be retired out of treasury funds. Company does not feel that any new financing will be necessary. These Fox Film Corp. debentures total $1,696,000.

Twentieth-Fox also is contemplating changing the first sinking fund issues of Fox Realty Corp. of California and Fox Film Realty Corp. for bonds bearing a lower interest rate, thereby effecting a material saving each year for the company.

As of last March, these realty issues totalled $1,556,300 and $748,900 respectively. In case this new financing is done, the parent company probably will have to register under the Securities Exchange Act.

Reports current in Wall Street were that the recent efforts by several investment firms to buy the holdings of Chase National Bank in 20th-Fox thus far have proved unsuccessful. The Chase bank, on Aug. 26, 1935, held 57.01%, or 774,753½ shares of preferred, and 31.58%, or 387,376¾ shares of common.

Tentative moves of 20th Century-Fox to obtain control and operation of Fox-West Coast and affiliated circuits were looked on favorably in the street last week. Financial observers feel that such a move, if carried to a successful conclusion, would obtain added outlets for company product and eventually working for further increases in income, directly and indirectly.

Incorporations

NEW YORK

Albany.

Timson Theatre Corp., Manhattan; operate theatres, etc.; capital stock, 100 shares, no par value. Max Greenfield, Minnie Mazure and Rachel Meezan, all of 523 Fifth avenue, New York.

R. J. Service Corp., Manhattan; motion picture business; capital stock, 200 shares, no par value. Ann Victor, 588 Southern boulevard, New York; Fred Abramson, 50 East 18th street, Brooklyn, and Rhelta K. House, 16 Olinda avenue, Hastings-on-Hudson.

Samfred Theatres, Inc., Kings; theatrical business; capital stock, $10,000. Samuel A. Feinman, 731 Vermont street; Milton Drexler and Mildred Snow, 26 Court street, all of Brooklyn.

Calday Productions, Inc., Manhattan; theatrical business; capital stock, 102 shares, no par value. Gerson H. Werner, Dorothy Weinberger and Fred J. Leonard, all of 256 West 44th street, New York.

Associated Actors, Inc., Manhattan; employment agency for actors, etc.; capital stock, 200 shares, no par value. Max Sarton, Waldemar Kappel and Ranney Wilson, all of 1775 Broadway, New York.

Palladium Realty Corp., New York; realty; capital stock, $20,000. Dina Schwartz, 374 Eastern parkway, Brooklyn; Hyman M. Geller, 521 Fifth avenue, New York, and Augusta Bornn, 1660 Nelson avenue, Bronx.

Palladium Productions, Inc., New York; theatrical business. Same directors as previous one.

Ranch Amusements, Inc., Castle Creek; public amusement enterprises; capital stock, $30,000. Helen R. Woodruff, Windsor; E. J. Spivey and M. C. Gayle, both of Castle Creek.

Nu-Star Productions, Inc., New York; promote a taste for music, literature, etc.; capital stock, $10,000. Bertha Wolfman, Philip F. Halle and Seymour Goldberg, all of 152 West 42nd street, New York.

Again Gears, Inc., Manhattan; operate theatres, etc.; capital stock, 200 shares, no par value. Arthur J. Bockar, Lillian Schorr and Mildred Cunningham, all of 1270 Sixth avenue, New York.

MERGER

Hearst Magazines, Inc., to merge International Magazine Co., Inc., and International Publications, Inc.

International Publications, Inc., to merge Field Publications, Inc., The Stuyvesant company.

International Magazine Co., to merge Harper's Bazaar, Inc.

Haley in Roach Funny

Hollywood, Jan. 14.

Jack Haley will be featured by Hal Roach in a comedy, 'Once Over.'

Twentieth-Fox agreed to loanout

Roxy

(Continued from page 4)

tion of his first big 'dream.' He visioned himself manager of his own theatre and conceived the idea of building a bigger house than the Capitol, with stock subscriptions from his many radio followers to supply the funds.

Roxy started to build the huge Roxy at 50th street and Seventh avenue with the stock subscriptions, but was unable to complete the project without assistance, and Fox Films stepped in. This was later to deprive Roxy of control of the theatre, but in the meanwhile the Roxy opened, and it was the last word in amusement palaces up to then. He called it the 'Cathedral of the Motion Picture.' It was here that Roxy showed what he was capable of with money to spend and room to operate in. His presentations were the most lavish ever attempted and his grosses were the biggest on record. With Fox's 'Cock-Eyed World,' the house hit the all time high week's gross of $167,000 and nearly a half a million dollars in four weeks. As part of the stage show with that picture, Roxy put soldiers on a treadmill behind the screen and dissolved this scene into the main title Roxy claimed for years after that the stage presentation, not the picture, was responsible for the business.

Music Hall Idea Born

Roxy conceived the idea of a huge music hall, bigger than the Roxy theatre, back in 1928. He said he thought about it while standing on the deck of a boat going to Europe. He interested William Fox in the idea and Fox bought up a large parcel of land in back of the Roxy. But Fox turned his buy into a parking lot instead and Roxy then went after the Rockefellers.

Through M. H. Aylesworth, then president of NBC, Roxy presented his dream to David Sarnoff and Owen D. Young of the Radio Corp. of America, and with these men he sold the idea and himself to the Rockefellers.

The Rockefellers had been interested in erecting a new opera auditorium to replace the old Metropolitan Opera House, along with a large civic center, and had bought up 12 acres of property from 48th to 50th streets between Fifth and Sixth avenues. A deal was arranged among NBC, RKO, RCA and the Rockefeller interests, with Roxy engaged to supervise the construction and handle the operation of the two Radio City theatres, one of which was to be named in his honor and the other the Radio City Music Hall.

Music Hall opened Dec. 27, 1932, and the Roxy theatre (now the Center) two nights later. One has 6,250 seats; the Roxy (Center) 3,700. Together they cost $12,000,000 and together or alone they were psysically superior to any theatres in the world. The pre-opening costs were $900,000, exclusive of construction, and the Music Hall alone was geared at a weekly overhead of $120,000, much of which went into the stage show. In a short while the nut was cut in half with the Hall changing to a grind and adding pictures after the opening variety policy had failed. But the shows at the Music Hall continued to be more lavish than those of all other presentation theatres, under the Roxy influence, and that influence and the stage show style he set still prevail at the Music Hall.

1,000 Manpower

The Music Hall opened with a back and front personnel of 1,000. In a week the number was cut to 700. There were 80 stage hands behind the scenes and 74 musicians in the pit. There were two lines of 48 girls each and, in all, 400 people on the stage. The public was dazzled by numbers, space and color, but they didn't see everything. Over the theatre were the living quarters of the managing director—Roxy—furnished and equipped, exclusive of construction costs, for $250,000. There was a dining room staff of a headwaiter, two waiters, one cook and one pastry chef, prepared to spread a meal for 30 people if necessary.

Among the furnishings were three solid silver table services, all marked with an R, each service being for a different meal—breakfast, etc.—and the kitchen pots and pans bill was $2,200. Besides the dining room, which was 19 feet high, there were two bedrooms. Roxy designed it all himself.

After leaving Radio City as its theatre director, Roxy continued his weekly broadcasts with his 'Gang' from the theatre, and then with his troupe he went on a tour of the Paramount picture theatres at $10,000 a week for the show. Following that trip, his first experience as a stage player outside of appearances in the orchestra pit of his own theatre or at benefits, Roxy returned to theatre operation under a deal with Warner Bros. and re-opened the large Mastbaum in Philadelphia. That never got going in the old Roxy style. Roxy's last major effort was a commercial program with his 'Gang' in behalf of Fletcher's Castoria on the CBS network for 26 weeks last year. Shortly prior to his death he had drawn plans for a new program to be called 'Roxy's Professional Hour' and deals for its sponsorship were under way. His personal attorney, Samuel Spring, stated Monday that a deal had been on also for Roxy to return to the original Roxy theatre as managing director.

In all his years as a theatre operator and showman Roxy was always a creator and seldom if ever a imitator. His policy was copied all over, but never with the success that Roxy himself met, because Roxy's policies required heavy expenditures, and few others had the money.

Roxy pioneered with class entertainment in the pop priced picture theatre field. He gave them more people for 75c. than they'd ever seen before. He gave them more color than they'd ever seen at any price. He was the first to put 100 musicians in a picture house orchestra pit, and the first to put white gloves on his ushers. He was a practical idealist in front of the house as well as backstage, and the military 'Roxy service' became famous all over the world. He trained his staffs to be polite and alert and say 'Thank you.' He became an expert in stage lighting, in scenery construction, in staging, in program building and even in music. He created the de luxe theatre and the air of elegant luxury. He was the No. 1 exhibitor of the world and without a close competitor.

Few Personalities

Although he produced stage shows for years, Roxy developed few stage personalities, perhaps because he specialized in mass effects rather than individual talent. Most of his 'discoveries' were in the classical field of music, singing, dancing, or staging. They included Erno Rapee, Patricia Bowman, Jan Peerce, Viola Philo, Leon Leonidoff and Clark Robinson.

While he handled and spent millions, it is doubtful whether Roxy ever personally reached the status of millionaire at any time. He was a high salaried man (he drew $2,500 a week at Radio City) but he never gained complete financial control over the theatres he operated for others.

Roxy's first serious illness occurred just prior to the opening of Radio City under the strain of getting the project under way. He attended the opening with a nurse at his side, and shortly after the opening had to go away for his health. A year ago, following a heart attack, his physician warned him against continuing his work, but Roxy replied: 'I would rather die with my boots on.' He was an ardent golfer and the weekend before his death he played a strenuous 18 holes.

Surviving S. L. Rothafel are his widow, a son, Arthur, and a daughter, Mrs. George Bijur. The son was formerly connected with a studio on the Coast and is now in the advertising business.

Funeral services will be held today (Wednesday) at 11 a. m. at the Central Synagogue, Lexington avenue and 55th street, with burial in Linden Hills cemetery, Brooklyn.

Loew's $1,811,396 Net

For the quarter ended Nov. 21 last, Loew's, Inc., shows a net profit of $1,811,396, which is equal to $13.25 a share on the preferred and $1.08 a share on the common stock of the company.

This earning compares with $2,001,308 for the corresponding 12 weeks in 1934, or $14.64 on the preferred and $1.23 on the common.

REPUBLIC'S QUINTET

Hollywood, Jan. 14.

Five features will be put into production at Republic by Jan. 23.

They are 'G-Men of the 90's,' 'House of a Thousand Candles,' 'Red Bl[illegible] Valley,' 'Laughing Irish Eyes' and 'Tiger Valley.'

The High Hats Go for Her!

New York's high society, Mrs. Vincent Astor and the pick of Park Avenue, flock to the New York Paramount...at $10 a whack—to see the opening of "Rose of the Rancho" and give their support to that worthy charity, the Musicians' Emergency Unemployment Relief Fund . . . and do they cheer Swarthout? They go wild about her!

The Picture Fans Go for Her!

Thousands and thousands of picture fans mob the first regular showing of the picture . . . and do they like Swarthout? The answer is simply this: the first day's business is the highest since the opening of that record-breaking box office smash . . . "The Lives of a Bengal Lancer."

The Critics Go for Her!

Ed Sullivan, Daily News Columnist, writes: Dear G. S.: Caught your picture, "Rose of the Rancho", last night at the Paramount. You're gorgeous, Honey. E. S.

William Boehnel, World-Telegram: Miss Swarthout is lovely to look at and thrilling to hear.

Kate Cameron, Daily News: Miss Swarthout has the attributes that presage a great film career—she has beauty, grace, ardour, a melodious speaking and a beautifully trained singing voice.

Gladys Swarthout
"ROSE OF THE RANCHO"
with
JOHN BOLES and GLADYS SWARTHOUT
Charles Bickford • Willie Howard • Herb Williams • Grace Bradley • H. B. Warner
A Paramount Picture • Directed by Marion Gering

STATIONS, BURNING UP, REPORTED SET FOR LEGAL TILT WITH ASCAP

Broadcasters and Transcription Firms Rap Network Influence—N.A.B. Pleas Turned Down Flatly by Society

(Warner Bros. had by press time yesterday (Tuesday) obtained licensing contract signatures from 202 stations. Newcomers to the list included WDAF, mouthpiece for the Kansas City Star, KRLD, operated by the Dallas Times-Herald; WOAI, the San Antonio Light's outlet; KOMO, Seattle; KALE, Portland, Ore., KVOO, Oklahoma City, and WJAR, Providence.)

Leaders of the indie faction in the National Association of Broadcasters had by press time yesterday (Tuesday) reconciled themselves to the fact that there was nothing they could do to prevent the American Society of Composers, Authors and Publishers from bringing the stations in general into line by today (Wednesday). In a wire sent out to 380 stations last Friday (9) ASCAP gave the broadcasters until Jan. 15 to accept the new five-year license agreement or consider themselves intriguers.

Impression in both radio and music circles is that several major stations, including WLW, Cincinnati, will resist the ASCAP ultimatum with counter litigation, should the Society file infringement suits against them. The resisters, it is anticipated, will charge that they have been subjected to a squeeze all the way around with the national networks co-operating with ASCAP in putting over the latter's new contract. Indications were also given yesterday (Tuesday) that, even though the vast majority of stations will have yielded to the ASCAP ultimatum, an emergency meeting of the NAB membership will be held in Washington within the next four weeks to discuss what legal action can be taken to vacate the ASCAP contracts. It has also been intimated that this meeting will discuss the proposition of asking NBC and Columbia to withdraw the membership of their owned and operated stations from the trade association.

Efforts of James W. Baldwin, executive secretary of the NAB, to induce ASCAP to agree to a temporary stay on its ultimatum proved fruitless Monday (13). Baldwin in a wire to Gene Buck, ASCAP prez, on that day had asked that he be permitted to appear before the ASCAP directorate so that he could present his plea for a postponement, but he was advised that the board was determined to let the ultimatum remain as is. In a subsequent phone conversation with E. C. Mills, ASCAP gen. mgr., Baldwin again sought a stay of action, suggesting that the ASCAP board first permit him to present a tentative program on copyright fee adjudication that he had mapped out. Mills' answer was that contracts from stations were rapidly pouring in and that the Society would at a future date be willing to reform these contracts if a satisfactory plan in that direction was contained in Baldwin's program. Mills remarked that if there was to be any rewriting of contracts this would have to include those now held by the networks. Following this conversation Baldwin airmailed to ASCAP a copy of his program.

Networks Position

Top executives of both NBC and Columbia have since the issuance of the ASCAP ultimatum been mulling over what action to take toward their associated outlets which by midnight today (Wednesday) had failed to accept the Society's five year contract. View taken by these network officials is that they propose to stand by their present agreement with ASCAP and there would be no alternative for their associated outlets but to yield to the contract as offered by the Society. Indicated last minute action on the part of the networks was that they would, as the deadline approached, check with ASCAP on the stations heard from and dispatch a telegram to recalcitrant affiliates warning them of the contractual complications that would follow if they did not obtain the necessary license coverage for music. These wires will, it is understood, call the affiliated stations' attention to the clause in their contracts with the networks which stipulates that they must have licenses from ASCAP or such other copyright owners which control music broadcast by the webs on commercial programs.

It was reported in broadcast circles yesterday that the more important of indie transcription manufacturers would ally themselves with resistant broadcasters in bringing legal action against the Society. From this same source it was learned that the proceedings would revolve around the charge that the Society in refusing to deal directly on performing rights licenses with transcription makers for commercial programs turned out prior to Jan. 1, 1936, was acting in restraint of trade. It was also indicated that the national networks would be drawn into the litigation, with the allegation being that they had been working hand in hand with ASCAP in imposing the five-year contract on the independent stations and as such constituted part of the alleged conspiracy.

Chevrolet Case

Most important of the request for direct licensing of transcription was made to the ASCAP board by the World Broadcasting System in behalf of Chevrolet. World, in its petition stated that the mechanical licenses the programs involved had been obtained long before Jan. 1, 1936, and that unless clearances were obtained from the Society Chevrolet would be prevented from placing the disc campaign on 380 stations, with heavy damages resulting both to the transcription producer and the auto manufacturer. Warner Bros. issued a performing release this program series to Chevrolet two weeks ago, with the understanding that the former would have until Oct. 1 to work out a fee for the music involved. Under the Warner permit the Chevrolet discs may be played on any station, regardless of whether it holds a Warner license.

Temporary quarters which the NAB maintained at the St. Regis hotel in New York have been abandoned. It is Baldwin's belief now that there is nothing to be gained for the indie broadcasters by his keeping in close contact with ASCAP and that hereafter the copyright matter could be carried on most effectively from Washington.

HOTEL SUIT AMENDED; JOLSON IS DROPPED

Pittsburgh, Jan. 14.

Al Jolson, named with NBC in $100,000 damage suit brought here last summer by Summit Hotel, Uniontown, Pa., was eliminated as a defendant in the action last week in amended statement of claim filed in common pleas court.

Hotel claimed Jolson made derogatory remarks about spot while interviewing Sam Parks, Jr., open golf champion and once the pro there, on radio last June. Three judges later expressed an informal opinion that Jolson and broadcasting company shouldn't be joined in one suit. As result, counsel for Summit filed amended action, dropping Jolson and naming only NBC.

JACKSON CHIEFS CHI E. KATZ REP OFFICE

Chicago, Jan. 14.

After having been on the E. Katz newspaper-radio station representative company's payroll here for two weeks, Lowell Jackson was formally announced as special radio contact and salesman for the local E. Katz firm. Eugene Katz made the appointment for the outfit.

Jackson moves in on the Katz payroll after having had his own station rep outfit of Jackson-Moore. With the acquisition of Jackson the rep company also added WOWO, Ft. Wayne and WMC, Memphis, to its list of stations.

WARING DECISION DELAYED

Additional Briefs Postpone Philadelphia Verdict

Philadelphia, Jan. 14.

Decision by Judge Harry S. McDevitt is expected next week in case of Fred Waring against WDAS. Lawyers for opposing sides entered additional briefs last Friday (10). Expected losing side will appeal, with likelihood of case being carried to highest courts and ultimate decision a matter of months or years off.

Matter, involving broadcasting rights of phonograph records made by performers, reached court when bandleader brought injunction suit against station.

'WE LOVE A PARADE WITHOUT WB MUSIC'

Philadelphia, Jan. 14.

Warner-ASCAP split has had one more reaction on broadcast situation. It busted up elaborate plans for other description of annual Mummer's Parade here. Because paraders have bands that play pop tunes during the march, WIP and WFIL cancelled original intentions of covering entire affair and broadcast mere half-hour programs in which music was glaringly missing.

Entire parade lasts upwards of four hours. WIP at first had exclusive, but WFIL brought its short-wave equipment into play and also described part of show. Both feared bands would play W-B tunes.

Col. Stoopnagle's Wife Will Contest Divorce

Rochester, Jan. 14.

Mrs. Frederick Chase Taylor, wife of Col Lemuel Q. Stoopnagle of Stoopnagle and Budd, radio comedy team, will fight any divorce her husband may obtain in Nevada, she announced at her home here. She was surprised by a divorce suit secretly filed in Carson City, Nev., charging mental cruelty and incompatibility.

They were married in Brighton, suburb of Rochester, in 1919 and have a son, Frederick, Jr. Taylor's home is in Buffalo.

Wynn May Be Back

J. Stirling Getchell agency has taken on option on Ed Wynn's services for Plymouth Motors pending the closing of a time contract for the show on CBS. Cash involved in the option is $2,000.

Wynn would like to have Cliff Hall do the straight in his new air act. Inquiries in this direction by Wynn last week revealed that Jack Pearl's ex-feed was on the Westcoast and had no intention of returning to New York for some time. Allmony trouble is one of the reasons.

Fred Astaire Indef

Lucky Strike has not decided whether to bring Fred Astaire back for a series of appearances on its Saturday night program over NBC. Original plan of the cig account had been to return him for either four or six weeks soon after he had completed work on the RKO production, 'Follow the Fleet.'

Commercial's position makes it uncertain whether Astaire will introduce the music from 'Follow the Fleet' on the air as he did for 'Top Hat.' Astaire is getting ready for his next picture on the Coast.

Beemer Sues Wife

Detroit, Jan. 14.

Charging his wife with neglect of their home and four children for past two years, Brace Beemer, assistant general manager of WXYZ, filed suit for divorce last week. He declared he was forced to hire three servants to take her place.

Beemer petitioned for an injunction restraining his wife, Evelyn, from removing their four children, Robert, 10; Joseph, 8; Barbara, 6, and Richard, 2, from jurisdiction of Circuit Court.

Baldwin Raps ASCAP

Washington, Jan. 14.

Denouncing precipitate moves to force the industry to initial five-year contracts with American Society of Composers, Authors and Publishers, James W. Baldwin, managing director of the National Association of Broadcasters and the association's advisory committee on copyright Monday (13) fired a broadside at copyright-owners, demanding an end to 'discrimination' and general overhauling of the licensing system now in use.

N. A. B. blast was in the form of a lengthy statement outlining both the immediate and long-term program in behalf of association members upon which Baldwin and the six-man committee have embarked. Besides serving notice on the music publishing industry, the statement served to answer recent protests by Leo V. Fitzpatrick, vice-president of WJR, Detroit, and president of the N. A. B., and to rebuke the networks 'for failure to play ball with independents.'

Reflecting approval of the attitude taken by the Warner Bros. houses and accusing ASCAP of trying to induce broadcasters into tying themselves up for five years, the declaration reiterated demands for a pet-piece basis of licensing stations, equal treatment of all broadcasters and of different members of the same classes, indemnities against infringement actions, uniform contracts, and various other new practices and principles.

Warning members to scrutinize contracts thoroughly, the N. A. B. committee threw out a veiled hint to the industry to think carefully before yielding to ASCAP demands that five-year contracts be signed by Wednesday (15) but the statement did not go so far as to give specific advice to broadcasters. Baldwin voiced the opinion that stations needing ASCAP music appear to have 'no alternative but to accept the five-year contract' but at the same time lamented that the Society's deadline has put 'increased obstacles in the way of future negotiations.' If the obstacles are insuperable, N. A. B. officer suggested, 'that is all the more reason for bending every effort to carry out the rest of the program.'

Negotiations which have been going on for several weeks, the bulletin informed N. A. B. members, are aimed at elimination of all discriminations, an equitable basis for fixing costs, clearance of copyright at the program source, compulsory and up-to-date catalogs, reasonable clerical arrangements, and, above all, a measured-service licensing system.

The Baldwin statement left no doubt about the depth of feeling among independents over the failure of the two principal networks to help the industry present a united front in the campaign declaring that the 'principal obstacle to satisfactory negotiations with ASCAP proceeds from its outstanding contracts with the two network companies and certain individual broadcasters. In this manner, Baldwin replied to the protests from Fitzpatrick that the present 'network-dominated' N. A. B. regime is selling radio down the river.

It cannot be denied that the fact that such contracts are outstanding presents a serious problem in any future negotiations, particularly since some of the contracts (e.g. those of the two networks) contain material advantages which will not lightly be surrendered,' Baldwin asserted.

The temporary 90-day contracts offered by the Warner Bros. firms, the bulletin stated, provide the first 'substantial hope of the accomplishment of certain of the broadcasters' prime objectives' but at the same time contain defects which should be removed in permanent agreements and future negotiations. Primary objections listed were the limitation on indemnity provisions and the burdensome report requirements.

Praise WB Practice

Demanding compulsory furnishing of catalogs, Baldwin warned members not to sign any contracts which do not require the licensing organization to provide complete lists and up-to-date additions at fixed periods. In this connection, the Warner Bros. contracts were praised.

Contracts requiring an undue amount of clerical work must be avoided, the bulletin said, noting that only limited report can be expected from affiliated stations concerning network broadcasts, and that stations are not in position to make complete accounts about records and transcriptions.

Three principal systems were described as possible in analyzing the chances of working out a satisfactory per-piece license scheme. Remarking that the practical difficulties of fixing a price scale on the basis of station size, power, business volume, service area, or frequency, N. A. B. listed these possibilities as (1) a fixed price for each number per performance, (2) fixed prices per performance for different classes of compositions, and (3) uniform charges based on a percentage of the rate card.

The second basis, involving a sliding scale based on card rates, is sought by the N. A. B. negotiators. Baldwin remarked that while as many as 40 classifications might be required, the committee feels this system is practical if a simple classification method can be doped out.

Enactment of the Duffy copyright bill, wiping out the $250 minimum penalty, and vigorous enforcement of the government's anti-trust suit against ASCAP are developments which offer hope to the industry in working out a long-range copyright program, the bulletin said.

Miss Laudin on WMCA

WMCA, New York, and the Inter-City hookup are bringing Luella S. Laudin, one of the guiding lights of the Women's National Radio Committee and editor of the sometimes virulent 'Radio Review,' to the mike tonight (Wednesday) at 9.15 to talk about radio programs. Dick Fishell slated to conduct the stanza in the form of an interview.

In preparing her spiel, Miss Laudin stated that WMCA had given her carte blanche leeway to say anything she wished about the current state of radio programs, and is also okaying mentioning of names in connection with programs which draw bad notices.

Mary Pickford's Program

Mary Pickford's program for National Association of Ice Industries starts Feb. 11, over Columbia Broadcasting from Hollywood. Broadcast will be known as 'Parties at Pickfair,' last name being the title of the Fairbanks-Pickford home in Beverly Hills.

Handled by Donahue & Coe.

'NIGHTER' MAY SWITCH TO L.A. FOR AMECHE

Chicago, Jan. 14.

Possibility that the 'First Nighter' program will be moved to the Coast following the signaturing of leading man Don Ameche by the 20th Century-Fox. Campana heads and Aubrey-Moore & Wallace chiefs are flipping to the Coast to look over the situation before deciding.

Ameche himself is tied in with 20th Century on a deal which is understood to call for the privilege of doing three radio shots weekly.

Another angle which is yet to be worked out is the question of the Ameche name. Picture studio is pondering whether or not to change the Ameche moniker to something that may look better in lights, but with the Campana mob understood plenty upset over the plan to alter leading man's name.

Tom Coakley orchestra returns to the St. Francis Hotel, Frisco, and the Columbia-Don Lee network after seven month tour of eastern and southern key cities.

NBC MAY BUY STATIONS

Say Commercial Television Dependent Upon Biz Conditions in '36 and '37

Commercial television is a definite possibility in 1937 and more than a probability in 1938, in the opinion of some experts. But the matter is believed dependent on conditions during 1936 and next year as regards the public.

Because commercial television will undoubtedly follow the general lines of radio, with programs sponsored and receiving sets in the home, it's not expected in theatres. No tie-up with theatres in any way is proposed, according to a survey of the field. Excessive cost will likely keep theatres out of this field until later phases.

But real developments are expected in television this year. Two major forces are Radio Corporation of America and Television Laboratories, Ltd. (Farnsworth). RCA expects to be on the air this spring and to supply telephone and television programs to ultra-wave sets of 5 to 7-meter calibre in the New York metropolitan area. Construction of equipment for a television station atop the Empire State building is now nearing completion, with a transmitter on the 86th floor and antenae on foremost peak of the tower. These programs will cover distances of 20 to 30 miles. RCA will spot receivers of various types in and about N. Y., most of them to be placed in hands of those selected by the company's engineers. From these tests the company expects to obtain firsthand information on televistic broadcasts.

Programs of RCA will consist of talent in person and moving picture films.

Television Laboratories has announced stations for New York, Philadelphia and San Francisco. Plans were made known in a general announcement. There are also a few other television outfits. One is headed by William Hoyt Peck, formerly active in and around New York but more recently headquartered in Montreal. He is expected back in New York. Another is National Television Laboratories.

England is still fighting over the system it plans to use in tests. Program is under the control of British Broadcasting Corp., with Electrical and Musical Industries, Ltd., and Baird Television Corp., also bringing forth their systems.

PRESTON ON THE HOOF

Various Rearrangements of Exec Berths at IBS

Des Moines, Jan. 14.

After making a number of business-getting trips to New York, Chicago, etc., Walter Preston has been designated national sales manager for the Iowa Broadcasting trio, KRNT, KSO, Des Moines and WMT, Waterloo. Preston will travel extensively.

Luther S. Hill steps into Preston's former berth as general manager.

Craig Lawrence continues as commercial manager and assistant general manager for KRNT and KSO and Reginald Martin becomes program director for both stations, assisted on KRNT by Ranny Daly and on KSO by Lansing Lindquist.

George Engelter, formerly on the KRNT announcing staff, becomes manager of the traffic department in the new set-up, while Aleyn Curtis continues as advertising promotion manager.

Rodney Lien also continues as treasurer of KRNT, KSO and WMT of Waterloo and Cedar Rapids and no changes are scheduled for WMT personnel.

W. A. Richards has resigned as program director of KRNT.

Jack Nelson to N. Y.

Hollywood, Jan. 14

Jack Nelson, radio producer for the Lennen & Mitchell agency, is heading east to handle the Paul Whiteman program.

He held the reins here on the Bing Crosby and Eddie Cantor Hall of Fame shows.

LOHR TELLS 'EM

Gathers Up Reigns of Authority at NBC

Lenox Riley Lohr, NBC's new president, took hold of the job last week as far as the home office is concerned. He also issued his first interoffice memo. It was addressed to department heads and advised them that those who were accustomed to reporting to M. H. Aylesworth and Richard C. Patterson, Jr., the executive v.p., were henceforth to do their reporting to him (Lohr) direct.

No arrangements have been made as yet for Lohr's greeting of the entire home office personnel.

JAN. 22 NEW 'GET OFF AIR' DATE

Washington, Jan. 14.

Refusing to back down on their previous decision to award a new station to the Brooklyn Daily Eagle Broadcasting Company, members of the Federal Communications Commission last week denied a rehearing on the case to WVFW, one of the three Brooklyn stations adversely affected by the decision.

One member of the commission, Irvin S. Stewart, protested the denial action and urged reopening of the case.

Strongly opposed to ownership of radio stations by newspapers, Commissioner Stewart issued a four-page dissenting opinion, in which he pointed out that the rag's victory in acquiring a station could hardly be in the 'public interest, convenience and necessity.'

Screams of WARD, WLTH and WVFW, who shared with WBBC on the 1400 kc frequency, were disregarded by six members of the Commish, when it was decided to kick the first three Brooklyn stations off the air; jump WBBC's time from one-quarter to one-half and ring in the new station, for the remaining half-time on the same assignment.

Commissioner Stewart, though holding no brief for the three disappointed stations, objected to WBBC's time-increase, as well as to granting of the Brooklyn Eagle's application. Admitting that WBBC might have been 'slightly better than the three stations deleted,' the commissioner declaring that 'judging from its past operations, it might have suffered the fate prescribed for them without any material loss to the public.'

Three stations whose license renewals were denied will go off the air Jan. 22, carrying out the commish ruling that they were operated in a 'negligent and slipshod' manner, but plans to carry the fight back to the FCC doorstep already are in progress.

S. J. Gellard, president of WLTH, remarked that 'we have progressive plans to put before the commission, and the WLTH management feels confident the commission will approve.' Station WVFW is angling for a stay order against the Communications Commission and Rabbi Kronenberg, who operates station WARD, has filed a hearing application with the commish, seeking to prove proper operation of his transmitter and that he 'has no apology to make' for its performance on the air.

Zac Friedman off WMCA

Zac Friedman has quit as manager of the WMCA, New York, Artists Bureau.

No decision has been made as to his successor.

SELF-PROTECTION PROMPTS MOVE

Network Has Made No Purchases in Four Years Fearing Monopoly Cry—Meanwhile Columbia Has Been Dangling Bait Before NBC Affiliates

WHO CASE

NBC has under consideration a proposal to purchase outright several affiliated stations which are located in strategic spots. Through such acquisitions the network would feel secure from any further raids by Columbia and also prevent any shiftovers of important outlets to the Mutual Broadcasting System.

It is over four years since NBC has done any buying or long-term leasing of stations. Network has been largely influenced against indulging in this procedure by two factors; one is the operating losses that such control have entailed in most instances, while the other has had to do with wariness of giving cause for cries of monopolistic practices or tendencies. It has preferred to keep its strategic releases in the fold by the good-will or prestige method, and, as later developed, through an upping of the associated stations' compensation.

In the past Columbia's bid for strengthening the links in its chain has had one element strongly in its favor. This was the injunction laid down by David Sarnoff that under no circumstances was NBC to attempt to wean away CBS affiliates by the purchase route.

NBC is aware of the fact that Columbia is keeping a sharp eye on the calendar as far as the expiration date of WHO's contract with the former network is concerned. NBC's deal with the Des Moines 50,000-watter has a couple years to go, and NBC is disposed to effect a solution of this situation for the future long before the present agreement expires.

WJR Difficulties

One switchover to CBS that has NBC still upset is that of WJR, Detroit. With the new president, Lenox Riley Lohr, in the position of actual operating head of the network, NBC figures that it will be able to treat more effectively when similar situations arise in the future. In regard to the WJR matter, NBC execs feel that they can derive some balm for themselves from the report that Columbia is experiencing from WJR some of the headaches that were once NBC's lot. One of these CBS concerns involves the contract that WJR has signatured with Wheaties (General Mills) for a reported $40,000 for the broadcasting of the Tigers' out-of-town games, 77 in number. Under such circumstances CBS commercials would be barred from the station's spring, summer and early fall afternoon schedules.

Salt Lake City, Jan. 14.

Latest step in NBC's expansion campaign for the blue (WJZ) network is the addition of KLO, Ogden, Utah, to the list of affiliates. NBC's ultimate aim is to have a second station in every important point outside the basic area so that there will be available separate supplementary outlets for the red (WEAF) and blue links. NBC capped a survey of several months along this line by reviving the old orange link some weeks ago and making it the Pacific supplementary of the blue trail.

KLO's joining of the blue becomes effective today (Wednesday). Station, which operates full time on 1,400 k.c. and at 2,500 watts, is owned by the Ogden Standard Examiner. KLO's transmitter is located 30 miles from Salt Lake City, and the network figures that with the necessary changes in the station's transmitter KLO may be able to shoot a signal which will include Salt Lake City.

Network night rate for KLO is $120 for an hour, $72 per half hour, and $48 per quarter hour.

Denver, Jan. 14.

Stations KFEL-KVOD are strongly reported here as joining NBC network. Have been unaffiliated previously.

Would presumably become part of new Western loop of the blue web.

Omens Favor Zippy '36 for Radio; NBC Strong Snap-Back on Accts.

DURANTE CHANGES MIND

Stays With 'Jumbo,' Otherwise But Little Changed

Texaco has dropped its intention of radically changing the 'Jumbo' program, and the original setup stays practically as is for the second 13-week stretch over NBC. Jimmy Durante has agreed to remain, along with the rest of the cast from the legit show, while Eddie Duchin takes over the baton.

Slight alteration in the script formula will allow for the booking of outside specialty acts on a weekly basis. This started last night (Tuesday) with the Cabin Kids. Otherwise no changes contemplated except a possible reduction in the size of the present large orchestra.

The Boys Relent; Let Cantor Pick Up the Check

Eddie Cantor and the New York radio editors are now palsy-walsy. Uproar that Cantor caused last season when unloading some unflattering comment concerning the columnists was forgotten in a dinner thrown last week by Cantor with the scriveners as his guests. Bob Taplinger handled the details for the comic.

Those showing up at feed included: Aaron Stein, Post; Alton Cook, World-Telegram; Charles Butterfield, A. P.; Charles Kenny, Mirror; Dan Walker, News; C. J. Ingram, Jersey Journal; F. Hyman, King Features; Al Sonne, Newark Call; Orrin Dunlop, Times; Everett Walker, Herald-Tribune; Leo Miller, Bridgeport Herald; Sam Kaufman, Sun; Louis Reid, American.

Eddie Cantor continues his Pebeco broadcasts until May in the east, and will include some six weeks of them from Florida. Will be Miami or Palm Beach, depending on which has the better pickup bands available.

Cantor's next Sam Goldwyn filmusical will also depend on a definite legal proviso, says the comedian, of 'what constitutes a reasonable period of production.' Last Spring he was rushed west and shooting didn't start until Oct. 1. Cantor claims that cut his opportunities for broadcasts and personal appearances sharply.

$5 Raises at CBS

Raises from a dollar to five bucks went into effect last week at CBS home office. Most all departments included in the payroll increase, from production to stenographers.

Scale was varied in some cases, but never over the five mark.

K. K. Hansen's Chore

Kenneth K. Hansen has replaced Douglas Storer as radio talent contact for the Rockwell-O'Keefe office.

Storer resigned some weeks ago to manage Robert L. Ripley.

Having hung up an all time record last year (approximately $86,000,000), broadcasters currently are in unanimous agreement that the stage is set for an even better haul in 1936. Primary basis for this expectation, of course, is the general business outlook which—presidential year notwithstanding—continues more than ever to assume the proportions of a lucrative boomlet.

From a more specific angle, the webs are cheered by the speed with which they pulled out of the chaos following the end of the Fall season. This is particularly true of NBC. Latter had the weeps for a while, following the loss of some cream biz, but subsequently its account roster has perked up to the extent that its sales department now unofficially expects a $34,000,000 year in 1936. Past year was worth $31,148,931.

Latest bookings at NBC include the following: a series for Bowey's Inc. (fruit and chocolate products) to begin March 1 over the Red and run for 52 weeks on Sunday afternoons 1:30 to 1:45, and Thursday afternoons, 5 to 5:15; talent and show not set. Second newcomer is Remington Rand which will sponsor Edwin C. Hill's 'Human Side of the News' over the Red Mondays, Wednesdays and Fridays 7:30 p. m. beginning Jan. 27. Also recently entered on the books is a stanza for the Pittsburgh Plate Glass Co. Will bankroll the Pittsburgh symph on Thursdays 8:30 to 9 p. m. beginning Feb. 6 over the Blue.

NBC renewals include: American Home Products' 'Easy Aces,' 52 weeks; Chevrolet (Rubinoff), 13 weeks; A & P Gypsies, 31 weeks; Jergens (Winchell), 52 weeks (but dropping the Pacific Red web); Humphrey's Homeopathic Medicine (Breen & De Rose), five weeks.

CBS's new account list the latest comer is Corn Products Refining, skedded to put on some shows beginning Jan. 20 for Kre-Mel, Karo and Mazola. Series, called 'Musical Reveries,' will hit 30 CBS stations Mondays, Wednesdays, Fridays and Saturdays, 12:15 to 12:30 p. m. CBS renewals are: Krueger Brewing Co.; Hinds Honey & Almond Cream (Leslie Howard); and the Ford sympha.

New Mutual account is Fels-Naptha which launches a 'Tom, Dick and Harry' program Mondays, Wednesdays, Fridays at 12:15 p. m. beginning Feb. 17.

NBC PACIFIES WEEI, BOSTON

Boston, Jan. 14.

WEEI has signatured NBC's new station compensation contract, with the network allotted a stipulated number of commercial hours per day. Agreement becomes effective March 1.

Negotiations between the web and its local red release reached an impasse early last year when the station objected to the moving of certain local programs to make room for NBC commercials and the coverage survey made of the outlet by NBC which resulted in a reduction of WEEI's network rate.

Compromise included the making of another survey and the upward readjustment of the rate.

C. L. McCarthy at KYA

San Francisco, Jan. 14.

C. L. McCarthy is the third new executive to join KYA during the past few weeks.

McCarthy comes to KYA from San Jose, where he has managed KQW since that station was taken over by Julius Brunton, owner of KJBS and affiliated stations. Succeeding him in San Jose will be H. Felberg.

ADELE ASTAIRE
Interview, Song
5 Mins.
RCA MAGIC KEY
Sunday, 2 p.m., E.S.T.
WJZ, New York
(Lord & Thomas)

This is as close to a public appearance as Adele Astaire (Lady Cavendish) has made in this country since her marriage. Occasion, presumably by request, came on the regular RCA Sunday hour (12).

As a matter of fact, Miss Astaire actually did less than five minutes and can carry more weight than the script allotted her here. For comediennes of the calibre of this young lady don't forget. Indicating that inasmuch as Miss Astaire is on her way to the Coast to visit her brother, Fred, she probably will also be met at the train by not more than 2,000 offers to take a whack at pictures.

In this instance she opened via a bantering interview with the announcer, a couple of paragraphs on England, plus a few asides for her brother and finished with a paraphrase on 'Here Come the British.' The song permitted the best opportunity although her method throughout was superior to the material.

But this broadcast by Miss Astaire should not be taken too seriously inasmuch as it's extremely doubtful if she has any air, film, or stage intentions. Yet this brief appearance was sufficient to indicate that any decision on professional resumption will be hers. *Sid.*

'MELODY MAN'
With Wayne Cody
Song Contest
15 Mins.
Sustaining
Daily, 5:15 p.m.
WFIL, Philadelphia

Hitting the ether since June, this stanza has grown to be time-tester for station because it's sure-fire mail-puller. Cody, who also is 'Jolly Man' of another series, has been averaging around 1,000 replies a show, hitting single high of more than 2,800.

Plunking ivories and humming or da-de-da-ing familiar tunes, he plays five numbers in show and invites dialers to guess titles. First 25 correct answers (by mail) get film ducats. Tie-in with Arcadia, Carman Tower-Nixon-Roosevelt houses gets station the Annie Oakleys and free ballyhoo for show in exchange for gratis air plug.

Cody has free-and-easy manner, kids announcer, listeners and songs. It's all informal and almost certain to please. And he gives enough plain hints to make correct answers easy. Strange angle of returns is that many dialers from distant towns send in answers hoping to get ducats to Philly shows. Price of carfare would often be much above cost of ticket. It's the old sumpin' for nothin' urge. 'Melody Man' has been all over WFIL board at various times, but he never misses with mail. *Hobe.*

HENRY HICKMAN
'You and Your Radio'
15 Mins.
RCA-VICTOR
WFBR, Baltimore
(Lord & Thomas)

Half-year back WFBR started this series of weekly programs on sustaining basis. At time object was to interest public in keeping radio sets well conditioned and keeping the folks well aware of what programs (all, of course, emanating from WFBR) were considered eminently worth cupping an ear to. Each week some local prominent, drawn from all paths of life, was guest for announcer Hickman, and gave the answers off prepared script when queried what each personally thought about radio as entertainment, educational factor, moral uplifter and all the other attributes radio credits itself with having. Programs were off the beaten track, and successful.

Recently WFBR bought heap of transmitter equipment from RCA, and last week that company popped up as bankroller for series of programs. Very brief plugs, advertising set tubes, and so unobtrusively sifted into program that it scarcely sounds like a commercial. In that, program retains its high order of merit.

WEAVERS OF MELODY
Quartet, Sports Review
15 Mins.
PENDLETON WOOLEN MILLS
KOIN, Portland, Ore.

This is a highlight local spot presenting a well-balanced quartet, with two instrumental side men, tied in with local sports news. KOIN in the past has been a leader in reenactments of sports events on the coast, and is here doing a nice job of showmanship in two or three-minute dramatization of sports highlights of the week preceding program.

Commercials are handled in semi-humorous vein, with entire program tempoed to swift pace. Quartet measures up well, and announcer, Billy Sandiford, does a slick job of m.c.'ing. Feature is good example of local production with merchandising angles. *Bcede.*

CORNELIUS VANDERBILT, Jr.
News Commentator
15 Mins.
MARTINSON'S COFFEE
Sunday, 1:30 p.m., EST.
WEAF, New York
(Albert, Frank, Guenther, Law, Inc.)

Personalities in the news of the week is the substance of a new local series with Cornelius Vanderbilt, Jr. airing on Sundays for Martinson's coffee. In the first program (12), speaker did some brief commercial boosting for the java product, ran out of breath and lost his place in the copy. Otherwise, it was a straight reporting job, with his ability to glean the news-squibs, apparent for the most part.

Most of the talk centered around Washington, with various political figures discussed from their health to their attire. Observations also hopped to the Cocoanut Grove, L.A. and then back to the Hauptmann case. During the week, Vanderbilt dined with various celebrities which helped to provide copy for the quarter-hour run. *Bral.*

ROUND THE WORLD IN N. Y.
Music, Singing, Talk
30 Mins.
N. Y. SUNDAY MIRROR
Saturday, 7 p.m.
WNEW, New York

This third in series of new broadcasts by the Sunday Mirror, conducted by Kenneth McCaleb, m.e. of Sunday Mirror magazine section, was visit to New York's Russian colony. As with preceding trips to typical foreign neighborhoods, leading musicians, singers and leaders representing N. Y.'s Russos comprise most of broadcast.

Probably most pleasing soloist was Miss Nadine Kortez, who appeared in one of original Chauve Souris shows and who now is currently singing at St. Regis hotel. Another innovation was the appearance of Inna Rubelova, who sang two of her own compositions. Additional Russ background was provided by an interview with Prince Alexis Obolensky who sang in 'Music in the Air' production which served to emphasize accomplishments and points of interest with Russians in America.

Adroit manner of introducing artists and conducting whole program as done by McCaleb is strong point of proceedings. Originally he made his debut on the airwaves as pinch-hitter for Jack Lait.

Bally for the Mirror is held down to absolute minimum, making it doubly effective. Program recently was extended to half an hour from original 15-minute length. It supplants Lait's Mirror Flashes, now moved to WINS. *Wear.*

SHEA'S SYMPHONIC ENSEMBLE
John Ingram, Gertrude Lutzi, Audre Ely
Music
30 Mins.
SHEA OPERATING CORP.
Saturdays, 7:30 p.m.
WBEN, Buffalo

'Symphonic' tag a little misleading on program caught which was made up entirely of pop hits—mostly film tunes past, present or future in Shea theatres. But very agreeable as a light musical half-hour with good change of pace and plenty of variety including vocal quartet, harmonica medley and two sopranos.

Broadcasts from the mezzanine of Shea's Buffalo are old stuff here, talent formerly being supplied from current stage show. Since stage shows have been eliminated burden of entertaining falls on regular orchestra staff. John Ingram, director of pit band, recently took over broadcast period, previously delegated to an assistant.

This same program served as radio training ground for Louis Breese, Ingram's predecessor and now being handled by NBC with broadcasts from the Weylin.

High spots of Saturday's (11) show were solos, 'Love Me Forever' by Audry Ely, mezzo-soprano, and 'When I Grow Too Old To Dream' by Gertrude Lutzi, lyric-soprano. Both good jobs and enough difference in character of voices to distinguish. Not such a happy result later when two operatic-type voices attempted light, bouncy interpretation of 'Little Gypsy Tea Room.'

Commercial at start stressed current bill at Buffalo; closing announcement outlined next week's bill and mentioned 'Midsummer Night's Dream' opening at Hippodrome, another Shea house. Charles Lewis announced. *Reed.*

LOUIS AZRAEL
Talk
15 Mins.
SCOTT MOTOR CO.
WBAL, Baltimore

Azrael, columnist on Hearst rag here is a scribe with a large following in Balto. At a glance a natural for the ether in a chatter role, his voice is against him badly. Very unfortunate. Has style, charm, wit and mountains of material—but a pair of pipes that grate, rasp and devalue his performance.

Guest-warbler five-year-old Ethel Ossman, sang song after Azrael oversold her with glowing intro. She proved fair. Might have been better inserted during the several tedious, repetitious, commercial raves by announcer.

CAFE OF THE RED DAGGER
With Tex O'Reilly, Craig McDonnell, Enoch Light, Martinez Oyanguren
Drama, Songs, Band
30 Mins.
SPUD CIGARETS
Tues., 11 p.m., EST
WOR, New York
(Kenyon & Eckhardt)

Spud has set out to cram a lot of color into this weekly stanza, but the thing falls far short of being either colorful or good entertainment for several reasons, of which not the least important is the total absence of the femme element in both the cast and the adventure narratives. It is obvious enough why the episodic bits can't mix up the central figure of this series, Tex O'Reilly, with women, as he has a wife waiting for him back in the States, but the Latin-American cafes in which adventurer is purported to plot many a coup might easily have some femme entertainers. At least, from the angle of smart, well-rounded routining, the program could include one signorita to air an occasional ditty.

Proceedings are awkwardly dovetailed and paced. Dramatic portions fail to develop a sense of mounting excitement at any time. The weakness in the latter case lies more with the writing than the casting and acting. Adding to the general dullness is the incidental conversations, those that serve to paint the program's background and introduce the musical numbers, and the others that attempt to lead up to O'Reilly's rep as a soldier of fortune and his divers adventures.

Musical phase of the show consists of Martinez Oyanguren's strummings on the guitar, Craig McDonnell's bass-baritoning of ballads of the mauve decade, and the tango instrumentations of Enoch Light's orchestra.

Plug revolves around the assurance of Spud's power to stimulate and refresh and the recital of testimonials along the same lines. *Odec.*

CARL VON HOFFMAN
Philips Lord Adventure Tales
30 Mins.
PHILIP MORRIS CIGS.
Tues., 8 p.m., E.S.T.
WEAF, New York
(Biow)

New twist given strange adventure tale formula on this well established program, with Philips Lord (Seth Parker) acting as emsee and introducing narrator of fresh thrill story for each program. Stories constructed along showmanship lines for ultimate in appeal to listeners. One caught here builded nicely for climax.

Carl von Hoffman, speaking with slight foreign accent, gave straightforward recounting of troop train revolt in the desert with 400 soldiers held accountable for setting fire to officers de luxe car. Conveyed idea of how common soldiers on this train were aroused by being treated like cattle while officers lived in luxury.

For destroying officer and private car, odd numbered men in long line of soldiers were executed. Youth, still in his teens, at end of line, drew odd number and was about to be mowed down when burley trooper shoved him aside, dying in his stead. Speaker verified story by stating simply that he was the 14-year-old lad saved from firing squad by fellow soldier's altruistic act. *Wear.*

THE MARRIAGE CLINIC
With Frances McDonald
30 Mins.
Sustaining
Sunday, 10 p.m.
WNAC, Boston

Locally produced sustainer looking for a sponsor and a commendable job. Credit is split two ways. Material, taken from actual cases unfolded to Frances McDonald, lay judge of the Good Will Court of New York City, is aces because it's real. Production, which makes the stuff listenable, is also tops, and a bow goes to Fred Bishop who produced under supervision of Linus Travers.

Three cases presented on show caught. A married woman, unmarried woman, and a twice married man supply diversified problems that lend more than enough variety to make the 'court session' engrossing. Clerk of court swears in problemites and they go ahead with their grief at the insistence of the judge. After story starts moving a cutback dramatic scene develops the meat of the tale. Clerk of court then reads the judge's decision.

Dialog is plausible and convincing, easy to understand. The decision carries some of the dignity attached to a court and advises directly what the perplexed person should do. None of the cases are blah, blah of the type found in 'advice to lovelorn'; but vital mixups that might befog any marriage.

Domestic riddles are derived from real life cases of befuddled people in this area and fictitious names are tagged on characters who enact them. Frances McDonald conducts a column along same lines, with same title in Boston Post, but paper does not get a plug, though the column does.

Airs Sunday nights at 10. First 50 to write in for invitations are allowed to attend the court at the studio. *Fox.*

JULIET LOWELL
Novelty
30 Mins.
Tues., 9:30 p.m.
FORD
WABC, New York
(N. W. Ayer)

Waring stanza (7) marked the first ether appearance of the collector of 'Dumb Belles Lettres,' prize examples of innocently cockeyed letter writing which Miss Lowell previously has made public in book and film short form. Dozen or so of the juicier samples were aired in condensed version, and in conclusion the files of Waring and the Ford Motor Co. were tapped for additional specimens.

Strictly novelty stuff, and presented as such. Waring assigned members of his ensemble to help the author with her reading, and this heightened the novelty effect still more. Made an okay interlude in the stanza and was fortunately kept to 10 mins. or less. The innocent human makes a poor gagster when letter writing, and once the refreshing naivete is worn off the comedy is gone.

AMERICAN RADIO WARBLERS
With Louis Sonnen, Bob LeFevre and birds
15 Mins.
AMERICAN BIRD PRODUCTS CO.
Sunday, 1:15 p.m.
WTCN, St. Paul-Minneapolis
(Weston-Barnett, Inc.)

With Louis Sonnen at the studio organ piping out song-inducing melodies, flock of trained canary birds bursts out in full-throated warbling. Bob LeFevre's smooth announcing does much to enhance the program. Here and there there's a singing letup, but with organ music flowing along easily, such interludes help, as the birds sing spontaneously and more than make up for the lapses.

On every Sunday (1:15-1:30 p.m.), it's a pleasant tit bit of entertainment. Commercial has to do with balanced diet necessary to keep a good singer in the pink, what slick gifts they make for wife, mother or sweetheart, and promise that all birds sold by the company are understudies to these radio birds and that any one purchased will be replaced if he doesn't prove an industrious melody-maker. *Raschick.*

KAZANOVA and her TSIGANES
Gypsy Music
10 Mins.
RCA MAGIC KEY
Sunday, 2 p.m., EST.
WJZ, New York
(Lord & Thomas)

To lend authentic continental flavor to its weekly Sunday spread, RCA presented Kazanova and her Tzigane orchestra for its varied listening public. New musical import just over a short time, having opened as a new attraction at the French Casino. Such stringed fare is having a vogue now in the niteries.

It's not the first of the gypsy contingents to debut this season, but perhaps carries the stamp of popular appeal to Americans more than similar groups. For instance her version of 'Blue Danube' stays clear of the sweetly arranged waltz as is generally played, but is virile with moods, and depicts the muddy stream in a new vein. Leader's batoning manages to lift any boredom which might creep in. The initial number paved the way for more it seemed, but just one encore was done.

Orchestra was presented as a closer on the first half, and could have stood repeating. *Bral.*

'CIVIC CALENDAR'
With Bill Herson, Phil Crist
Chatter, Songs, Pianology
15 Mins.
Sustaining
WFBR, Baltimore

WFBR solved question of caring for demands made for free spot announcements for charity affairs, large club gatherings and news, big-scale social activities, etc., by devoting early a. m. quarter-hour on weekdays to bulking the stuff, assembling a two-man team of informal entertainers to ladle it out with blithe, bright comments. The team, composed of station news-announcer Herson and local vet radio tenor Crist, ideally mated.

Undoubtedly, dishing out announcements of purely unmercenary nature, which WFBR feels is good-will gainer and sop to demands, is heavy stuff, and fact it comes to public in airy, burnished manner should evoke gratitude.

KATHRYN CRAVENS
'News Through a Woman's Eyes'
15 mins.
Tues., Thurs., Sat., 1:00 p.m.
Sustaining
KMOX, St. Louis

Kathryn Cravens, one of the few women news commentators in the country, doesn't have to take a back seat for any male doing the same work. Her viewpoint of news, from a woman's angle, together with her very good style of presenting her facts, make the program an engrossing one. Should grow in popularity.

Her New Year resume of the news highlights of 1935 showed Miss Cravens to have a keen appreciation of values. Her voice is appealing. *Hurst.*

PAUL SULLIVAN
Newscast
15 Mins.
WLW, Cincinnati

This 500,000 watter's news programs enjoy fancy showmanship trimmings. Handled in 'editions' from 7:45 a.m. to 11 p.m. Hits its best stride in the latter runs.

Paul Sullivan barks with a nicety of diction and tonal modulations to stress what's important in his stories. Staff of ex-newspapermen housed alongside INS, Dow-Jones, sports tickers, etc., do the rewrites.

Forte of the rewrite redhots is linking up outstanding stories on a common theme. Style of news handling not considered in newspapers, as it allows nothing for heads, but listens and would read like one long account of what's been going on over the planet. Means arduous revisions from teletyped matter and a degree of editorializing.

Program style has another advantage. Dash of editorializing and fancy writing enable scribes to put some parsley on the day's happenings. Higher level of entertainment value thereby accrues to session.

Sullivan's signoff on the five-star release, 'It's thirty in the newsroom,' is known to have aroused lotsa curiosity among listeners unfamiliar with the news end of dailies. So much so that the station prepared a form letter of explanation for queries. *Kolling.*

FRANK CARLE'S ORCHESTRA
Sustaining
15 Mins.
WGY, Schenectady

Unit broadcasts a quarter-hour program at supper time Wednesdays. Carle, tabbed 'the wizard of the piano,' is leader and star. His ivory stroking lends a touch of the different to straight jazzology. Fingering in the treble is showy, whether it be in solos, breaks or runs; it strikes the ear pleasantly via a loudspeaker. On first salvo heard, the individualistic pianoing seemed to dull the rhythm—for dance purposes—of at least one number, but this was not noticeable second shot. Carle did 'Humoresque' with jazz touches on the latter.

Orchestra, which apparently is only medium-sized, plays smoothly and rhythmically. Vocalizing, solo and ensemble, not used to any great extent.

Band's location was not stressed by announcer on first swing, but the spot, on the New York Road outside of Rensselaer, was tabbed at signoff last week. *Jaco.*

JUST ANOTHER AMATEUR
Phil Cook, Mrs. Phil Cook, Lei Stevens, Melodiers Quartet
30 Mins.
Sustaining
Thurs., 8:30 p.m., EST.
WABC, New York

Phil Cook could probably make this idea of his an attractive commercial proposition if he got himself a resourceful writer or two and was plotted in a more felicitous spot than the one he now holds. It's nice homey entertainment, with Cook's knack for keenly compounded imitations and characterizations effectively supported by a studio band under Leith Stevens' direction and the Melodiers quartet.

Running through the parade of takeoffs and character bits is a thin skein of story revolving around old Jim Brown and his daughter, Mary, and the latter's suitor, Bill Williams, who has crooner ambitions. Mrs. Cook plays Mary in the cross-fire, and is the only line reader in the act besides Cook. Imitations and the band and vocal interludes are rung into the routine by the device of having Cook indulge in patter about his home receiving set and occasionally remarking: 'Let's see what's on the air now.'

Program's initial two installments found Cook at his best in imitations of Stepin Fetchit and Wendell Hall and a burlesque of a murder trial broadcast.

'Just Another Amateur' also serves to introduce Cook under his new managerial banner, the CBS Artists Bureau. Cook's previous affiliation was with NBC. *Odec.*

LIONEL BAXTER
'The News Room'
10 Mins.
COMMERCIAL
Daily, 8 a.m.
WAPI, Birmingham

The best attempt locally to present a news period. Styled pretty much after WLW's Paul Sullivan this one is handled by Lionel Baxter, who is rounding out gradually a distinctive style. Program is sponsored by department store.

Was started several weeks ago with material furnished by 'News-Week' which made it plenty old. Now has INS. Only drawback to its newsiness angle is that INS is afternoon service and the program goes on at 8 a.m. A favorite time for merchants after housewife attention.

Another fact or result by some social listeners is that it comes on at same time 'Breakfast Club', thus killing 10 minutes of the chain program.

For a local program, pat.

BOSTON FIGHTS WTIC MOVE

More Rumblings of Favoritism

Washington, Jan. 14.

Following futile efforts to soft-pedal the matter, Federal Communications Commission has ordered a thorough sifting of rumors of political influence in the administration of radio affairs. Simultaneously, members of Congress began laying new foundations for a complete inquiry into all commish activities.

Following an acrimonious five-hour session which was featured by bitter dissension and inflammatory argument, commish decided that five of the seven members should conduct a sweeping 'factual' probe into the way applications of rival groups in Binghamton and Schenectady, N. Y., have been handled. The committee, which is headed by Commissioner Irving Stewart, will delve into a mass of insinuations, innuendoes, rumors, charges and gossip.

Binghamton-Schenectady contest, originally only a minor tiff of local importance, threatens to take the status of a cause celebre. Despite statements to the contrary the justice department still has not submitted, it is said, a formal report on its investigation of the favoritism charges. Understood here J. Edgar Hoover, chief of the Bureau of Investigation, has ordered a new probe, disclaiming any knowledge of the prior inquiry.

Although the entire commission was solemnly pledged to keep the entire matter secret, news of the new probe leaked within a few hours after the tempestuous Thursday (9) meeting wound up.

Resolution calling for general probe of Federal Communications Commission will be introduced in Congress today (15) Representative William Connery of Massachusetts announced Tuesday (14).

Republican support of the investigation demand is assured but whether Democrats will permit action on Connery resolution is problematical.

Bloc of at least 20 members is pledged to carry on the fight for airing of commish troubles. Chairman Anning Prall meanwhile has announced he has no objection to congressional quiz.

Broadcasters Reticent on Payrolls

Treasury Receives Comparatively Meagre Information—23 Web Officers Top $15,000

Washington, Jan. 14.

With William S. Paley, president of Columbia Broadcasting System, heading the list, 23 officers of the two principal networks were revealed last week to have collected more than $15,000 each during 1934. Dope was contained in bulky report to Congress by the Treasury Department.

Government's voluminous document, supplying information for use in connection with possible salary control laws, contained remarkably little data concerning salaries in the broadcasting industry. For failure to comply with Treasury demands for detailed lists, broadcasters are liable to receive stiff punishment at the hands of the courts.

No indication of the amounts paid radio talent was given by the report, with neither of the two chains recording any fees for performers and the long catalog omitting such names as Paul Whiteman, Ruth Etting, Rudy Vallee, and other nationally-prominent entertainers. Only way radio performers entered the list was when their pay for motion picture work was mentioned, and only a handful were in this category.

In addition to Paley, whose salary was $147,295, Columbia reported 10 executives draw more than the stipulated $15,000 minimum.

National Broadcasting Co. list was topped by Merlin H. Aylesworth's $45,000.

Reporting

Among the few independent corporations which did come through were WGN, Shepard Broadcasting Service, WJR, Don Lee System, WCAU, and WBBM.

WLW Disregards Mail; Charts New-Type Map

Cincinnati, Jan. 14.

Disregarding altogether the conventional mail response and listener density surveys, WLW is issuing what may be the first 'sales effective map' of the radio industry.

Basing its map on data from a special test offer by Horlick's Malted Milk, considered a semi-luxury item, over one-half the United States is charted in three colors on sales increase figures attested by the sponsor. Offer involved purchase of a 50-cent item to obtain a box top to which ten cents cash had to be added.

Josef Israels' 2d Nixed For Vallee Program

Not desirous of becoming involved any questions concerning the Italo-Ethoplan dispute, Standard Brands nixed the guest appearance of Josef Israels 2d on Rudy Vallee's program. Food distribs feared letters from crank listeners.

Israels recently returned from dark continent where he personally observed activities for the New York Times, Columbia Broadcasting and handled the newsreel crews for Pathe.

Philly Broadcasts Off For Atlantic Refining

Philadelphia, Jan. 14.

Atlantic Refining, formerly planning to air next two White Flash Saturday night shows from Philly, has gone back to regular schedule since Frank Parker's tentative p.a. tour has been delayed. It was first thought that with Bob Hope in town for 'Follies' engagement and Parker being at Earle theatre, it would be easier to originate CBS show from WCAU.

Plan now is to have it at regular place and pipe Hope from Philly. N. W. Ayer handling it.

New Kellogg Series

Philadelphia, Jan. 14.

New Kellogg series over NBC blue network beginning Jan. 24 will probably have Red Nichols, James Melton and gal singer understood to be Gogo DeLys. Program is dropping 'College' part of title, now to be known as 'Kellogg Prom.'

Melton contract gives him guest privilege but is otherwise exclusive. He'll do three numbers, Nichols will lead three band numbers and Melton and gal will team for one. Renewal is for 13 weeks. N. W. Ayer handling.

Sid Goodwin Upped

San Francisco, Jan. 14.

Sid Goodwin, NBC announcer, becomes night program supervisor in NBC's San Francisco studios Jan. 16.

Goodman hails from Portland, Ore. where he was KGW announcer. Harold Gibney, another Portland radioite moves into the NBC announcing staff next week.

RUMORS NAME CBS BACKER

Stations in Beantown Agree to Unite to Oppose Moving Hartford 50,000-Watter Into Community Already Well Serviced

WHDH SETTLES

Boston, Jan. 14.

All Boston stations propose to present a united front against Cherry & Webb, Providence merchants, before the Federal Communications Commission if the Rhode Island station and department store operators attempt to move WTIC from Hartford to Boston. Pact among the local broadcasters includes pooling financial and legal resources for the fight.

It is also expected that operators of stations in Worcester and other Massachusetts towns may join the wall of opposition. Boston broadcasters will contend that the Hub, if not the State, is away overboard with broadcast facilities and that the intrusion of a 50,000-watter would make it tough for the present setup to exist. Also that the public in this area is as thoroughly serviced with programs of varied and high calibre as any section in the country.

Hartford, Jan. 14.

As soon as Cherry & Webb have got together with the Travelers Insurance Co. on the terms of payoff for WTIC an application for permission to move the station will be filed with the Federal Communications Commission. Actual cosummation of the purchase is predicated on the FCC's approval of two transfers, the ownership of the station and the latter's facilities from Hartford.

Report persists in New England broadcasting circles that CBS is putting up a major share of the purchase coin and that most of the option money, reputed to be $25,000, came from this source.

William S. Paley has induced the owners of WHDH, Boston, to release CBS from the contract which was to make the network an operating partner of the Hub outlet starting Jan. 1, 1937. Settlement was effected amicably, although the web had for a while thought it would have to dig deep to get out of this particular dilemma.

Columbia had resorted to the WHDH affiliation as a means of combatting the problem in Boston which its differences with John Shepard, 3rd, threatened. Shepard's contract with the national web expired at the end of this year.

WJJD Transmitter Moves Closer to Chicago Loop

Chicago, Jan. 14.

Federal Communications Commission last week upheld its original okay on the moving of the WJJD transmitter from Mooseheart to Des Plaines, which switches the station to within 15 miles of the loop.

Ralph Atlass, owner of the station, expects to have the new transmitter in service by March 15.

Ayer Men to N. Y. C.

Philadelphia, Jan. 14.

James H. Connolly and Aylward H. Stockwell were transferred last week from N. W. Ayer's local office to radio department of New York headquarters. Former was in rate bureau here, latter was in business department.

Agency this week grabbed two new accounts, Window Shade Institue, of New York, and U. S. L. Battery Corp., of Niagara Falls. Campaigns start at once for former, soon for latter.

FCC's Washington Docket

Washington, Jan. 14.

Grants and Applications

Avalanche of examiners' reports and applications last week was acted upon by the broadcast division of the Federal Communications Commission. Following two weeks of holiday inactivity and one week during which the commish was too concerned with its own troubles to bother with regular weekly meetings, members of the broadcast division got down to business and cranked out 16 pages of decisions.

Seventeen examiners' reports were acted upon in the record wash-up of unfinished business, with commissioners dealing out seven denials; dismissing three applications with prejudice; granting four; remanding two to the docket for further hearing and reaffirming one grant. In numerous instances recommendations of the examiners were reversed by the commish.

Sustaining Examiner R. L. Walker, commish okayed change of hours for KGKB, Tyler, Tex., from specified to unlimited, days, and specified hours nights, from sundown to 8 p. m. Walker was reversed, however, when pleas for two other Texas smallies were turned down. Paris Broadcasting Company, Paris, Tex., and Dallas Broadcasting Company, Dallas, Tex., were the two disappointed stations, each having requested frequency of 1500 kc.

Three other Texas locals were nixed by the commish, Examiner Walker recommending the denials. Centennial Broadcasting Corp., Dallas, asked for smallie to be operated on 1200 kc; Brownsville Broadcasting Company wanted station to be operated on the 1370 kc frequency with 100 watts and Denton Broadcasting Company, Denton, Tex., requested another 100-watter to operate on 1420 kc.

William A. Schall, Omaha, Neb., must revise his plans for ownership of a radio station. Local, for which he asked 1500 kc, was one of two Omaha stations on which commish turned thumbs down, sustaining Examiner R. H. Hyde. Omaha Broadcasting Company, jockeying for the same assignment, was second to receive denial.

New station for Salt Lake City, Utah, was jilted by commish, the application being dismissed with prejudice, reversing Examiner P. W. Seward's recommendation. Transmitter, which would have operated as the Mountain States Broadcasting Corp., had requested 550 kc with 500 watts, unlimited.

Night juice-jump from 500 watts to 1 kw was okayed for WGST, Atlanta, Ga. Station, which operates on 890 kc, unlimited, has been using a day power of 1 kw which will remain unchanged.

Operating hours of WROK, Rockford, Ill., will be changed from sharing with WHBL, Sheboygan, Wis., to unlimited, commissioners upholding Examiner P. W. Seward. Station operates on 1410 kc with 500 watts.

Two Florida smallies were doomed, when their applications were dismissed with prejudice by the broadcast division. Tampa Broadcasting Company, Tampa, and D. B. Sutton, Miami, had asked 1370 kc and 1210 kc, respectively.

The applications of Regan & Bostwich, St. Albans, Vt., and F. N. Pierce and Tem-Bel Broadcasting Company, Temple, Tex., were remanded to the docket for further hearings. Permission for WJJD, Inc., Chicago, Ill., to move transmitter from Mooseheart to Des Moines, was reaffirmed.

Despite recommendations of Commissioner Thad H. Brown that Station KFBI, Abilene, Kans., should be taken off the air, commish reinstated the 5 kw transmitter which had been disciplined.

Examiners' Reports

New station hopes of Wisconsin Broadcasting Company, Oshkosh, were jarred last week, when Examiner John P. Bramhall turned in an adverse report on company's qualifications. Stating that outfit did not have the proper equipment and was not financially eligible, Examiner Bramhall recommended denial of the plea. Broadcasting company is requesting 1310 kc frequency and will operate with 100 watts nights, 250 watts days, when and if application is granted.

New station for Pottsville, Pa., also looked unlikely, with Examiner Melvin H. Dalberg putting the curse on E. L. Clifford's application when Clifford refused to give any details about nature of his proposed programs or to loosen up about what persons he would employ to operate the transmitter. Clifford requests 580 kc with 250 watts, days.

NET LOSS ON MEDAL

Waring Has To Move Show to Philly To Be Decorated

Philadelphia, Jan. 14.

Fred Waring's first Ford broadcast over NBC this Friday (17) will originate from WFIL. Presence of bandleader in Philly to receive gold medal from Poor Richard Club will necessitate bringing show here. Actual broadcasts will be made from Arcadia International Restaurant, with Ford dealers present. Both 9:30 and midnight shows will originate from nitery floor.

Figure it will cost Waring several hundred dollars in line charges, price of standby band, train fare, hotel bills, etc., to receive medal. Original plan was to have dummy presentation on Ford show as well as at Poor Richard banquet, but motor officials frowned on it as not McCoy. N. W. Ayer agency handling broadcast.

Rentling in the Clear

St. Paul, Jan. 14.

Gregory Rentling, manager of KROC, Rochester, Minnesota, is reported out of danger and on the mend at Colonial Hospital, Rochester, after four weeks.

Following an operation for appendix, station manager suffered pneumonia and after that another form of infection. He now seems to have beat the reaper.

623 STATIONS NOW IN U. S. A.

Washington, Jan. 14.

Substantial progress was made toward correcting underquota conditions during the year ended last June 30, Federal Communications Commission said last week in its annual report.

While silencing two existing stations, Commish authorized construction of 39 additional transmitters, bringing the total number of licensees at the end of the fiscal year up to 623. Number of existing stations currently is the highest since June, 1928, when 677 outlets were functioning and represents a net increase of 30 during the past year.

Taking advantage of feature of the 1934 Communications Act which permits construction of 100 watters without regard to quota limitations, Commish granted tickets for the erection of 31 locals. Balance comprised one 500-watter and seven 250-watt transmitters. None of the eight stations with more than 100 watts was given unlimited time, the object being to bring the day facilities closer to quota without increasing excess allocations on the night side.

COMMERCIALS

WEEK OF JAN. 15-21
(ALL TIME EST)

This Department lists sponsored programs on the NBC, CBS, and Mutual networks arranged alphabetically under the advertiser's name.

All time is p. m. unless otherwise noted. Where one advertiser has two or more programs they are listed consecutively.

An asterisk before name indicates advertising agency handling account.

Abbreviations: Su (Sunday); M (Monday); Tu (Tuesday); W (Wednesday); Th (Thursday); F (Friday); Sa (Saturday).

NBC

AMERICAN CAN
9-Tu-WJZ
Ben Bernie & Lads
*Fuller-Smith-Ross

AMERICAN HOME PRODUCTS
(Anacin)
WJZ-7 P.M. Tues.-Wed.-Thur.
'Easy Aces'
Goodman Ace
Jane Ace
Mary Hunter
Helen Spring
Mon-8-WEAF
(Kolynos)
Hammerstein Music Hall
Ted Hammerstein
Lucy Loughlin
Eddy Foy Jr
Ona Munson
Evelyn Hall
Lazy Dan

AMERICAN TOBACCO
8-Sat-WEAF
(Lucky Strike)
Carl Hoff Orc
*Lord & Thomas

AMERICAN RADIATOR
7:30-Sun-WEAF
'Fireside Recitals'
Sigurd Nilssen
Hardesty Johnson
Graham McNamee
*Blaker Advt.

Armco Iron
8:30-W-WJZ
Bennett Chapple
Armco Bd
Frank Simon
*Gardner-Grel

A. & P.
9-M-WEAF
Harry Horlick
Howard Price
*Paris & Peart
7:30-Tu-W-Th

BEST FOODS, INC.
11 a.m.-Tu-W-Th-WEAF
Ida Bailey Allen
*Benton & Bowles

BETTER SPEECH INSTITUTE
2-Sun-WJZ
'Your English'
*Auspitz & Lee

BORDEN
11:45-W-WEAF
'Magic Recipes'
Bill Bradley
Jane Ellison
*Young & Rubicam

BOURJOIS SALES, INC.
Mon-8:30-WJZ
('Evening in Paris')
Odette Myrtil
Pickins Sisters
Milton Watson
Mark Warnow Orc
*Lord & Thomas

BRISTOL-MYERS
9-W-WEAF
(Sal Hepatica)
(Ipana)
Fred Allen
Portland Hoffa
Art Players
Peter Van Steeden
*Young & Rubicam

CAMPANA
6:30-Su-WJZ
'Grand Hotel'
Ann Seymour
Don Ameche
10-F-WEAF
'First Nighter'
Francis X Bushman
Betty Lou Gerson
Carlton Brickert
Cliff Soubier
E Sagerquist Orc
*Aubrey Wallace

CARNATION MILK
10-M-WEAF
Lullaby Lady
Ireene Wicker
M L Eastman
Ruth Lyon
*Erwin, Wasey

CHEVROLET
9-Sat-WEAF
Rubinoff
Virginia Rea
Jan Peerce
Graham McNamee
*Campbell-E

CITIES SERVICE
8-F-WEAF
Jessica Dragonette
Rosario Bourdon Or
Quartet
*Lord & Thomas

CLICQUOT CLUB
3-Su-WEAF
Harry Reser & Clicquot Club O
Lynne Gordon
Ernie Weber
John Zellner
*N. W. Ayer

COX GELATINE
10:15 a.m.-Fri-WJZ
Jack Berch
*Katz
11:15 a.m.-Tu-W-Th-WEAF
'Studio No. 7
Jack Clemens
Loretta Clemens
*Ruthrauff & Ryan

EMERSON DRUG
(Bromo Seltzer)
Tues-9-WEAF
N T G & Girls
N T Granlund
Tom Howard
George Shelton
Harry Salter Orc
*J. Walt. Thompson

FORD
Fri-9:30-WJZ
Fred Warings Pennsylvanians
*N. W. Ayer

FIRESTONE
8:30-M-WEAF
Vocal Ensemble
Richard Crooks
Margaret Speaks
*Sweeny-James

FITCH
7:45-Su-WEAF
Morin Sisters
Ranch Boys
*L. W. Ramsey

GENERAL ELECTRIC
11 p.m.-Sun-WEAF
'Matt Clemens, Th Melody Master'
Carrie Jacobs Bond
Alan Jocelyn
Virginia Howard
Edwin Jerome
Frances Nordstrom
Robert Strauss
William Stickles
Charme Allin
*B. B. D. & O.

GENERAL FOODS
9-Th-WEAF
(Maxwell)
'Show Boat'
Lanny Ross
Conrad Thibault
Frank McIntyre
The Westerners
Virginia
'Molasses 'n' Jan'ry'
Gus Haenschen
Walter Tetley
Laurie Masser
*Benton & Bowles
7-Su-WJZ
(Jell-O)
Jack Benny
Mary Livingston
Johnny Green's Or
Kenny Baker
*Young & Rubicam
:30-Tu-WJZ
(Sanka)
'New Penny'
Helen Hayes
Ned Wever
*Young & Rubicam
10:45-W-F-WEAF
(Gold Medal)
Betty Crocker
Cooking Recipes
*McCord Co.
5-Daily-WJZ
(Bisquick)
Betty & Bob'
Edith Davis
Dorothy Shidler
Elizabeth Reller
Lester Tremayne
Loretta Poynton
Frank Dane
*Blackett

GEN. MOTORS
10 p.m.-Su-WEAF
Gladys Swarthout
Erno Rapee Orc
*Campbell-Ewald

HOUSEHOLD FINANCE
8:30-Tu-WJZ
Edgar A. Guest
Bernardine Flynn
Sidney Ellstrom
Gallicchio's Orc
*C. D Frey

HORLICK'S
M to F-7:30-WJZ
(Malted Milk)
Lum & Abner
Chester Lauck
Norris Goff
*Lord & Thomas

HUMPHREY'S MEDICINE
1:45-Su-10:30 a.m. Tu-Thur-WEAF
'Sweethearts of the Air'
Peter De Rose
May Singhi Breen
Andy Sanella
*Blow

JERGEN
9:30-Su-WJZ
Walter Winchell
*J Walt. Thompson

JOHNSON & SON
(Floor Wax)
8 p.m.-Mon.-WJZ
Fibber McGee & Molly'
Marion & J Jordan
Lynn Martin
Charles Laveer
Master Singers
Emery D'Arcy
U. Marcelli's Orc
*Needham, L. & B.
7:45-Th-WEAF
(Glu-Co)
'Life Studies'
Tom Powers
*Needham, L. & B.

KELLOGG
5:30-Daily Ex. Sa-Su-WJZ
Singing Lady'
Ireene Wicker
8:30-F-WJZ
James Melton
Red Nichol's Orc
N. W. Ayer

KRAFT-PHENIX
10-Th-WEAF
Bing Crosby
Jimmy Dorsey Orc
John Barrymore
Nina Koshetz
Radio Rogues
Park Sis
Bob Burns
Kay Weber
*J. Walt. Thomp.

LADY ESTHER
8:30-Tu-W-WEAF
Wayne King Orc
*J. W. Thompson

LARUS & BROS.
(Edgeworth Tob'co)
10:30 p.m.-Sat-WEAF
'Corn Cob Pipe Cl'b'
Pat Binford
Squire Hix
Sue Hathaway
*B. B. D. & O.

LIFE SAVER
8-Wed-WJZ
'Lifesaver Rendezvous'
Phil Duey
Irene Beasley
Clyde Lucas Orc
*Topping & Lloyd

LORILLARD
GEORGE W. LUFT CO.
(Tangee)
10:30-Wed-WEAF
Jimmy Fidler
*Cecil, W. C.

LUDEN'S
5:45-Su-WEAF
Rich'd Himber's Or
*J. M. Mathes

MACFADDEN
9:30-F-WEAF
(True Story)
'Court of Human Relations'
Percy Hemus
Ned Wever
Wilmer Walker
Alice Rheinheart
Helen Spring
Vera Allen
Fred Feikel, Org
Lucille Wall
Allyn Joslyn
Arthur Kudner

MAYBELLINE
5-Su-WEAF
'Penthouse Serenade'
Jack Fulton
Dorothy Hamilton
Chas. Gaylord Orc
*Cramer Krasselt

DR. MILES LAB'S
(Alka-Seltzer)
9:30-Sa-WJZ
WLS Barn Dance
Ridge Runners
Uncle Ezra
Lulu Belle
Maple City 4
3:15 M-W-F-WEAF
'Uncle Ezra,' Radio Station EZRA
Pat Barrett
Cliff Soubier
Carleton Guy
Nora Cunneen
*Wade

MODERN FOOD PROCESS CO.
4:15-M-WJZ
Charles Sorce
Harry Swan
*Clements Co.

MOLLE
2:30 p.m.-Su-WEAF
'Voice of the People'
Parks Johnson
Jerry Belcher
*Stalk-Goble

JOHN C. MORRELL
5:30-Su-WJZ
(Dog Food)
Thos. Mullins
Marion Claire
*Henri, H. & McD

OMEGA OIL
7:45-Tu-Thur-WJZ
Phil Cook
Landt 3 & White
*Husb'nd & Thomas

PACIFIC BORAX
9-Th-WJZ
'Death Vall'y Days'
Tim Frawley
Edwin W. Whitney
Lonesome Cowboy
Jean King
Jack McBryde
Joseph Bonime Orc
McCann-Erick

PEPSODENT
7-Daily Ex Sat Sun-WEAF
Amos 'n' Andy
Freeman Gosden
Charles Correll
*Lord & Thomas

★ ★ ★ ★
RCA — Richard Himber
VICTOR Lord & Thomas
WJZ, Sunday, 2 P.M.

5 p.m.-M-F-9 WJZ
Al Pearce & Gang
Mable Todd
Morey Amsterdam
Arlene Harris
Harry Foster
Monroe Upton
Andy Andrews
Tony Romano
3 Cheers
William Wright
*Lord & Thomas

PHILIP MORRIS
8-Tu-WEAF
Phillips Lord
Sally Singer
3 Sweethearts
Leo Reisman's Orc
Eton Boys
Phil Duey

PILLSBURY
10:30-Daily-WJZ
'Today's Children'
Irma Phillips
Walter Wicker
Bess Johnson
Irene Wicker
Lucy Gillman
Fred Von Amon
Jean McGregor
*Hutchinson

PINEX
3:15-Su-WJZ
Pine Mountain Merrymakers
John Lair
Red Foley
Lulu Belle
*Palmer

PRINCESS PAT
9:30-M-WJZ
'Sketches'
Joan Blaine
Robert Stone
*McJunkin

P'CT'R & G'MBL'E
3:30 Daily Ex. Sa-Su-WEAF
(Crisco)
'Vic & Sade'
Art Van Harvey
Billy Idelson
Bernadine Flynn
7:15-M-W-F-WJZ
Ivory Stamp Club
Capt. Tim Healey
*Blackman
Mon-Wed-Fri-12:15 WEAF
Pat Barnes
*Blackett-S-H
*Gardner
3:45-M to F-WEAF
(Ivory Soap)
'The O'Neills'
Kate McComb
Jane West
Violet Dunn
Jimmy Donelly
Jack Rubin
Jimmy Tansey
Janet Gilbert
*Blackman
3:15 Daily Except Sa & Su-WEAF
(Oxydol)
'Ma Perkins'
Virginia Payne
Marjorie Hannon
Chas Egelson
Hilda Graham
Charner Batson
John Mathews
Corine Dearth
Butler Mandeville
Ken Griffin
*Blackett
10:15 a.m. Daily Except Sat & Sun-WEAF
(Chipso)
'Home Sweet Home'
C. W. Secrest
Harriett McGibbon
Billy Halop
*Blackman
Mon to Fri-3-WEAF
(Camay)
'Forever Young'
Curtis Arnall
Betty Wragge
Alan Bunce
Maureen McManus
*Pedlar & Ryan

QUAKER OATS CO.
5:30-Sat. WEAF
'Kaltenmeyer's Kindergarten'
Bruce Kamman
Marion Jordon
Jim Jordan
Johnny Wolf
Thor Ericson
Merrill Fugit
Harry Kogen Orc
*Lord & Thomas

RALSTON PURINA
5:30-M-W-F-WEAF
'Tom Mix Adventures'
*Gardner

RADIO CORP. AMERICA
2 p.m.-Sun-WJZ
'Magic Key of RCA'
John B. Kennedy
Dick Himber
*Lord & Thomas

REAL SILK
9-Su-WJZ
Chas. Previn Orch
Olga Albani
Betty Bennett
Singing Knights
*Leo Burnett

ROGER & GALLET
Fri-8:15-WJZ
Bob Crosby Orc
*Marschalk & Pratt

SCOTT & BOWNE
Sat-Sun-5:45-WJZ
Gabriel Heatter
*Marschalk & Pratt

SHEFFIELD FARMS
6:45-M-Th-F-WEAF
Billy and Betty
*N. W. Ayer

SHELL
(Petroleum)
9:30-Sa-WEAF
Al Jolson
Dutch Clark
Betty Roth
Jack Stanton
Barbara Stanwyck
Patsy Kelly
Peggy Gardiner
Victor Young Orc
*J. Walt. Thompson

SINCLAIR
9-M-WJZ
Malcolm Clair
Gus Van
Sinclair Qt.
Bill Childs
Fritz Clark
Joe Parsons
Cliff Soubier
Harry Kogen
*Federal

SPRATT'S
5:30-Sa-WJZ
Albert P. Terhune
*Paris & Peart

SLOAN'S
9:30 p.m.-W-WJZ
'20,000 Years in Sing Sing'
Warden Lawes
*C.-W.-Cecil

STAND. BRANDS
8-Su-WEAF
(Chase & Sanborn)
A. K. Spencer, Dir.
Amateur Show
Maj. Edw Bowes
Graham McNamee
8-W-WEAF
(Royal Gelatine)
One Man's Family'
Carleton E. Moore, Dir.
J. Anthony Smythe
Minetta Allen
Michael Rafetto
Kathleen Wilson
Barton Yarborough
Bernice Berwin
8-Thurs-WEAF
(Fleischmann)
G. Thompson, Dir.
Rudy Vallee and His Conn. Yanks
Frank Fay
Lupe Velez
Bert Lahr
7:30-Su-WJZ
(Royal Gelatine)
'Bakers Broadcast'
Robt. Ripley
Ozzie Nelson Orc.
Harriett Hilliard
*J. Walt. Thomp.

STERLING PROD.
9:30-Su-WEAF
(Bayer's)
Frank Munn
Lucy Monroe
Arden & Arden
Gus Haenschen Orc
Bert Hirsch
9-F-WEAF
(Phillips Mag)
'Waltz Time'
Abe Lyman Orc
Bernice Claire
Oliver Smith

SUN OIL
6:45-Daily Except Sa-Su-WJZ
Lowell Thomas
*Roche-Williams

SWIFT
10 p.m.-Tu-WEAF
'Studio Party'
Sigmund Romberg
Deems Taylor
Helen Marshall
Morton Bowe
Rise Stevens
George Britton
*J. W. Thompson

TASTYEAST
12-Su-WJZ
'Pageant of Youth'
*Clements

TEXAS CO.
9:30-Tu-WEAF
'Jumbo Fire Chief Revue'
Jimmy Durante
Eddy Duchin Orc
Donald Novis
Gloria Grafton
Blanche King
Arthur Sinclair
Billy Rose
Adolph Deutsch Or
*Hanff-Metzger

UNION CENTRAL
(Insurance)
5-Su-WJZ
'Roses & Drums'
H. Williams, Dir.
Helen Claire
Reed Brown, Jr.
John Griggs
Eric Dressler
Erwyn Mutch
Edward Jerome
Jack Roseleigh
*J Walt. Thompson

VICK CHEMICAL
M-9:30-WEAF
Grace Moore
Pasternack's Orc
*C-W-Cecil

WANDER CO.
(Ovaltine)
5:45-Daily-WJZ
'Little Orphan A'
Henrietta Tedro
Jack Mather
Art Van Slyke
Forrest Lewis
Vic Smith
Eugene McGillen
*Blackett

CHAS. WARNER
(Sloans' Liniment)
10-W-WJZ
J. Charles Thomas
Frank Tours Orc
*Cecil, W. & C.

R. L. WATKINS
9-Su-WEAF
(Dr. Lyons Toothpaste)
Georges Metaxa
Rachel Carlay
Men About Town
Andy Sannella Orc
*Blackett

WELCH
(Grape Juice)
8-F-WJZ
Irene Rich
*Kastor

WESTCLOX
5:30-Su-WEAF
'Big Ben Dream Dramas'
Arthur Allen
Parker Fennelly
*B B D & O

WHEATENA
7:15-Tu-WEAF
'Popeye the Sailor'
*McKee, Albright

WOODBURY'S
9:45-Su-WJZ
Paul Whiteman
Suzanne Fisher
Ramona
King's Men
Durelle
Johnny Houser
Bob Laurence
*Lennen & Mitchell, Inc.

Columbia

ACME PAINT
6:30-Su-WABC
Smiling McConnell
*Henri, H. & McD.

A & P
7:30-Tu-W-Th WABC
Kate Smith's Coffee Time
Jack Miller's Orc
*Paris & Peart

AMERICAN HOME PRODUCTS
WABC-11:30 A.M. Mon. to Fri.
(Jad Salts)
'Mrs. Wiggs of the Cabbage Patch'
Betty Garde
Alice Frost
Joe Latham
Burford Hampden
Pat Ryan
Eddie Marr
(Kolynos)
WABC-11:45 A.M. Mon. to Fri.
'Just Plain Bill'
Arthur Hughes
Ruth Russell
James Meighan
Curtis Arnall
Effie Palmer
Joseph Latham
Marjorie Anderson
Jack Carstairs
Junius Matthews
Ray Collins
Everett Sloan
*Blackett-S-H

ATLANTIC REF.
7-Sa-WABC
'Atlantic Family Tour'
Frank Parker
Bob Hope
Honey Chile
Jack McBryde
Rosemary DeCamp
Everett Sloane
*N. W. Ayer

BISODOL
8:30-F-WABC
'B'way Varieties'
Oscar Shaw
Carmela Ponselle
Elizabeth Lennox
Victor Arden's Orc
*Blackett

A. S. BOYLE CO.
(Old English Floor Wax)
Fri-7:15 p.m.-WABC
Lazy Dan, the Minstrel Man'
Irving Kaufman
*Blackett

CAMPBELL
(Soup)
9-F-WABC
'Hollywood Hotel'
Dick Powell
Louella Parsons
Margaret Sullavan
Raymond Paige Orc
Frances Langford
Anne Jamison
Igor Gorin
(Tomato Juice)
8:30-W-WABC
Burns & Allen
Milton Watson
Ted Husing
Jacques Renard's O
*F W Armstrong

CARBORUNDUM CO.
7:30-Sa-WABC
Carborundum Bd.
Edward d'Anna, Conductor
Francis Bowman
*BBD&O

COCA-COLA CO.
9:30-W-WABC
'Refreshment Time
Connie Boswell
Al Bowlly
Ray Noble's Orc
*D'Arcy

COLGATE-PALM-OLIVE-PEET
(Palmolive Soap)
8-Sa-WABC
'Beauty Box The'
'Irene
Helen Jepson
James Melton
(Super Suds)
5:45 M to F-WABC
'The Goldbergs'
Gertrude Berg
James R. Waters
Everett Sloane
Rosalyn Silber
*Benton & Bowles
(Palmolive Shave Cream)
10-W-WABC
'Gang Busters'
Phillips Lord
Gen. Dan'l Needh'm

CONSOLIDATED CIGAR
(Harvester Cigars)
8-Th-WABC
'Harv and Esther'
Teddy Bergman
Jack Arthur
Bernard Gorcey
Audrey Marsh
Rhythm Girls
Victor Arden's Orc
*Aitken-Kynett

CORN PRODUCTS
(Kre-Mel, Linit etc.)
12:15-M-W-F-Sa-WABC
'Musical Reveries'
Stuart Churchill
Orson Wells
Ken Wood's Orc
*E. W. Hellwig

CREAM OF WHEAT
6-M-W-F-WABC
'Buck Rogers'
Matthew Crowley
Adele Ronson
Edgar Stehli
William Shelley
Elaine Melchior
Joe Granby
Walter Tetley
E. R. Johnstone, Au
*Thompson

DEL., LACK. & WSTRN. COAL CO.
(Blue Coal)
6:35-M-W-WABC
'Vanished Voices'
Clyde North, Au.
Bennett Kilpack
Frank Novak's Orc
Clark Andrews, Dr.
*Ruthrauff & Ryan

E. I. DU PONT DE NEMOURS & CO.
8-W-WABC
'Cavalcade of Am.'
Arthur Pryor, Jr., Dir.
'Building & Architecture'
Kenneth Webb, Au.
Harold Levey's Or
*B B D & O

FORD MOTOR
2:30-Su-WABC
Jose Manzanares & his So. Americans
Dolores
Ramon Littee
Paquita Anderson
9-Su-WABC
'Ford Sunday Evening Hour'
Gregor Piatigorsky
Detroit Sym Orch
Victor Kolar
9:30-Tu-WABC
Fred Waring
Stella Friend
Rosemary & Priscilla Lane
Poley McClintock
Tom Waring
Barbara Blair
Stuart Churchill
Johnny Davis
Tubby Hanlon
Gene Conklin
Ferne
*N. W. Ayer

GEN. BAKING
5:30-Su-WABC
Julia Sanderson
Frank Crumit
Carlyle Stevens
Three Jesters
Jack Shilkret Orc
5-Daily Ex. Sat. & Sun-WABC
'Adventures of Ted and Terry'
Lester Jay
Warren McCollum
William Adams
William Ober
Katharine Renwick
Fred Uttal
*B. B. D. & O.

GENERAL MILLS
5:30 Daily ex.Sa-Su-WABC
Jack Armstrong, All Am. Boy
Jim Omechi
Sarajane Wells
John Gannon
Bill B. Myers
*Blackett

GULF
7:30-Su-WABC
Phil Baker
Beetle and Bottle
Emily Vass
Agnes Moorhead
Seven G's
Maxine Gray
Hal Kemp's Orc.
*Young & Rubicam

HEALTH PROD.
6-Su-WABC
(Feen-A-Mint)
'Amateur Night'
Ray Perkins, M.C.
Arnold Johnson Orc
*Wm. Esty

HECKER H-O
(Force)
6:15-M-W-F WABC
'Bobby Benson & Sunny Jim'
Neill O'Malley
Florence Halop
Eddie Wragge
Detmar Poppen
Lorraine Pankow
Joe Wilton
Peter Dixon
Billy Halop
John Battle
John Shea
*Erwin-Wasey

H. J. HEINZ CO.
10 a.m-M-W-F-WABC
Josephine Gibson
Lois Miller
*Maxon

JULIAN & KOKENGE
(Footsaver Shoes)
1:30-Su-WABC
'Musical Footnotes'
Vivian della Chiesa
Franz Imhof
R Ginsburgh's Ens
*A Moore & Wallace

KLEENEX
12:30-M to F-WABC
Story of Mary Marlin'
Basil Loughrane, Dir.
Jane Crusinberry, Au.
Joane Blaine
Robt. E. Griffin
Jesse Pugh
Carleton Brickert
Betty Lou Gerson
Francis X. Bushman
Judith Lowery
Bob Fiske
Murray Forbes
Marjorie Hannon
Anne Davenport
Donald Briggs
Isabel Randolph
Lucille Husting
*Lord & Thomas

★ ★ ★ ★
Studebaker Richard Himber
10 F WABC STUART ALLEN
ROCHE W & C

G. KRUEGER
(Beer & Ale)
7:15-Tu-Th-WABC
'Kreuger Musical Toast'
Sally Singer
Jerry Cooper
Ray Block's Orc
*Blow

LADY ESTHER
10-Su-M-WABC
Wayne King Orc
*Stack-Goble

LARNED CO.
(Hill's Nose Drops)
7:15-W-WABC
Imperial Hawaiian Bd.
*Blackett

LEHN & FINK
(Pebeco)
7-Sa-WABC
Eddie Cantor
Harry Einstein
Jimmy Wallington
Louis Gress Orc.
*Lennen & Mitchell
2-Su-WABC
(Hind's Honey & Almond Cream)
Leslie Howard
Graham Harris Orc
*Kenyon & Eckhardt

LEVER BROS.
(Lux Soap)
9-M-WABC
'Lux Radio Theatre
'A Prince There Was'
Ricardo Cortez
Adrienne Ames
*J. Walt. Thompson

LIGGETT & MYERS
(Chesterfield Cigs)
9-W-WABC
Lily Pons
9-Sa-WABC
Nino Martini
Andre Kostelanetz Orc throughout
*Newell-Emmett

MOHAWK CARPET MILLS
12:45 Daily Ex. Sa-Su-WABC
'5 Star Jones'
Johnny Kane
Elizabeth Day
Bill Johnstone
Phil Van Zante
Florence Malone
Eddie Marr
*Blackett-S-H.

PACKARD MOTOR CAR CO.
8:30-Tu-WABC
Lawrence Tibbett
Don Voorhees Orc
*Young & Rubicam

PHILCO
7:45 daily ex. Sa-Su-WABC
Boake Carter
*Hutchins

PILLSBURY
11 a.m.-W-F-WABC
'Cooking Close Ups'
Mary Ellis Ames
*Hutchinson

POMPEIAN
4:45-M-W-F-WABC
'Tea at the Ritz'
Margaret Santry
Jerry Cooper
Harold Stern's Orc
*Topping & Lloyd

REMINGTON-RAND & TIME
10:30-Daily Except Sat-Su-WABC
'March of Time'
*B B D & O

R. J. REYNOLDS TOB. CO.
(Camel Cigarettes)
9-Tu-Th-WABC
'Camel Caravan'
Walter O'Keefe
Louis Sorin
Alice Frost
Kenny Sargent
Pee Wee Hunt
Deane Janis
Glen Gray's Orc
*Willim C. Esty Co.

SOCONY VACUUM
8-F-WABC
'Flying Red Horse Tavern'
Eleanor Powell
Lyn Murray Choir
Freddie Rich Orc
Osgood Perkins
*J Stirling Getchell

STANDARD OIL OF N. J.
8-M-WABC
Guy Lombardo & his Royal Canadians
*Marschalk & Pratt

STERLING PRODUCTS
8-Tu-WABC
(Bayer's Aspirin)
'Lavender and Old Lace'
Fritzi Scheff
Lucy Monroe
Frank Munn
Gus Haenschen's Or
8-Sa-WABC
(Phillips Dental Magnesia)
Bernice Claire
Abe Lyman
Oliver Smith
*Blackett

STEWART-WARNER
(Alemite)
10-Th-WABC
Lysbeth Hughes
Bob McCoy
Art Thorsen
Horace Heidt Orc
King Sisters
Steve Merrill
Jerry Bowne
Alyce King
Alvino Rey
Charles Goodman
Al Dupont
Harold Woolsey
Louis Vandeveer
Al White
*Blackett Sample

STUDEBAKER
10-F-WABC
Richard Himber
Stuart Allen
*Roche W & C

U. S. TOBACCO
(Dill's Best)
8:30-M-WABC
One Night Stands'
Pick & Pat
Josef Bonime Orc
*McCann-Erick

WARD BAKING
8:15-Tu-Th-Sa-WABC
'News of Youth'
Laddie Seaman
*Fletcher & Ellis

WASEY PROD'CTS
7:30-M-WABC
'Singing Sam'
Harry Frankel
12-Daily Ex. Sa-Su-WABC
6:45-Su-WABC
'Voice Experience'
M. Sayle Taylor
*Erwin Wasey

WILDROOT CO.
7:15-M-WABC
Ted Husing
Charioteers 4
*B. B. D. & O.

WM. WRIGLEY
7-Daily Ex. Sa-Su-WABC
'Myrt & Marge'
Myrtle Vail
Donna Damerel
Vinton Haworth
Ray Hedge
Karl Way
Marie Nelson
*Frances Hooper

Mutual

AXTON-FISHER
(Spud)
Tu-11 p.m.-WOR
'Soldiers of Fortune'
Tex O'Reilly
Enoch Light Orc
Craig McDonnell
*Keny'n & Eckh'rdt.

CAL-ASPIRIN
12:45-M-W-F-WOR
'Painted Dreams'
Kay Chase
Mary Afflick
Alice Hill
Bess Flynn
*Reincke-E.-Y.-G. & F.

CRUSADERS
Mon-8:45-WOR
'The Crusaders'
Fred G. Clark
*Marschalk & Pratt
11:45-Mon. to Fri.-WOR
(Bisquick)
'Gold Medal Minstrels'
Arthur Stowe
Danny Duncan
Leo Harrison
Billy Chandler
Five Rangers
Dean Brothers
*Blackett

GORDON BAKERIES
7:30-M-F-W-WOR
'Lone Ranger'
*Sehl

GRUEN
7:45-Tu-Sa-WOR
'Washington Merry-Go-Round
Drew Pearson
Robert Allen
De Garmo & Kilb'ne

KISSPROOF, INC.
M-W-F-1 p.m.-WOR
'The Love Doctor'
Mrs. H. C. Christy
*Blackett-Sample-H

MURINE
(Eye Wash)
9:30-Thu-WOR
'Listen to This'
Johnny & Doty
Lew Diamond Orc
*Neisser-Meyerhoff

PHILLIP MORRIS
10:45 a. m.-Sa-WOR
Graphologist
Mme. N. Olyanova
*Blow Co.

PINAUD
7:15-M.Th-Fri-WOR
Jeanine
Pearson Orc
Octet
*Lord & Thomas

PISO
12:15-Tu-Th-WOR
'Dream Singer'
Ralph Kirberry
Betty Gould
Frank Pinero
*Aitken-Kynett

PURITY BAKERIES
5:15-M to F-WOR
'Omar the Mystic'
Ralph Schoolman
Ethel Everett
*Hanff-Metzger

SPRATT'S DOG FOOD
5:30-Sun-WOR
Albert Payson Terhune
*Paris & Peart

SSS CO.
(SSS Tonic)
8.30-F-WOR
'The Music Box'
Mary E. Wood
Bailey Axton
William Stoess
*Johnson-Dallis

UNITED CIGAR
8:30-M-WOR
'Good Evening Serenade'
Isham Jones Orc.
Eton Boys
Loretta Lee
Harry Von Zell
*Young & R.

WASEY
(Zemo)
Tu-W-Th-WOR
'Lamplighter'
Jacob Tarshish
*Erwin-Wasey

R. L. WATKINS
9:45 a.m.-M to F-WOR
(Dr. Lyons' Tooth Powder)
'Back Stage Wife'
Vivian Fridell
Ken Griffin
Henry Saxe
Mary McCormick
James Goss
*Blackett-S.-H.

WANDER CO.
(Ovaltine)
5-M to F-WOR
'Molly of Movies'
Kirby Hawke
Gene Byron
Blackett-S.-H.

Here and There

Norbert Klem, 12 years with the Rochester Philharmonic Orchestra, replaces Irving Spector as conductor of the 'Down Melody Lane' program for the Rochester Telephone Co. program over WHAM.

Betty Holden now delivers 15 minutes on household subjects over WMFF, Plattsburgh, N. Y., twice weekly.

Squire Haskin, WHAM, Rochester, staff pianist for the last two years, has moved to Buffalo.

Al Balling, chief transmitter operator at Station WHAM, Rochester, is father of a baby daughter.

Charles Sampson, erstwhile newspaperman in Cincinnati, added to staff of WKBO, Harrisburg, Pa. Is slated for twice-daily news and editorial spieling.

Richard de Rochemont, in charge of European staff of March of Time, with offices in Paris, is in New York for several weeks.

Willard J. (Bill) Purcell, chief engineer of WGY, Schenectady, back at his stint after an appendectomy.

Walter Craig had his Bimini fish (stuffed) on display in Abercrombie & Fitch, N. Y., last week and spent $15 to have the window photographed.

Dave Rubinoff was at home to the radio press, etc., at his new Manhattan penthouse last week.

Bill Farren is out as chief announcer at WNEW, New York.

Marillah Olney, former NBC script writer in San Francisco and New York City, is the latest addition to the KSL, Salt Lake City, continuity staff.

Louise Taber, California historian, takes her 'Gold Rush Days' chatter to KRFC, San Francisco, for three nights weekly. Takes spot vacated by Nicol Smith, adventure narrator, who has gone to New England states for lecture tour.

RIGHT TO SPANK ASKED

WELL-HEELED G. O. P. MAY HAVE ITS SPENDING SLOWED TO RIVAL'S PACE

'Equality of Opportunity' Presents New Complication —Republicans Have Big Chest, but Democrats Not Too Flush for Broadcasting

Washington, Jan. 14.

Amount of radio time used by the contending political forces this year will be determined largely by the size of the bank-roll which the Democrats are able to collect between now and summer. Republicans expect to be well-heeled and in a position to buy large gobs of air space.

Total outlay this year probably will surpass the $400,000 outlay by Republican and Democratic organizations in the 1932 tiff, with state and local political groups as well as individual candidates for Congressional and other offices adding to the pot which broadcasters will collect. American Liberty League is expected to spend freely, and other similar groups, including the National Economy League.

While anticipating a chance to pocket considerable coin, broadcasters are perplexed about a troublesome feature of the political situation, the requirement in the 1934 communications law that rival candidates for office must be afforded equal access to the air.

In view of the legal obligation to treat every contender alike, the industry is on the verge of placing a definite limitation on the amount of time sold to political spouters and may take the unprecedented step of declining to sell to anyone except officially-designated spokesmen for the Republican and Democratic national headquarters. These moves are being pondered in self-defense.

Planning to demand cash on the line for all broadcasting facilities after the two candidates are selected, chains are waiting for some reliable indications as to the size of the relative war-chests and spending tendencies of opposition camps before arranging final policy. The stand which the webs eventually take will depend to a large extent upon the money situation.

G.O.P.'s Big Chest

If, as is generally expected, the Republicans have several times as much to spend as the Democrats, the broadcasters will be compelled to turn down a substantial amount of potential income in order to give equal broadcasting opportunities to the rival groups. In the event the Dems are hard up for dough, the national networks probably will decline to accommodate any factions except the official parties. This would result in shutting out such a probably-free spender as the du-Pont backed Liberty League and throwing away good cash.

The unpaid Democratic radio bill still reminding the industry of the 1932 campaign is expected to be all washed up before the 1936 tiff opens officially. The Republicans have wiped up their radio indebtedness, having an actual surplus at present, while the New Deal organization has just collected enough money to wipe the slate clean.

A decision to carry only out-and-out political oratory has been reached by Columbia, resulting in shutting off the CBS web a current Republican series of dramatizations of important events in U.S. history. Columbia expects to stick to this policy through the campaign, but NBC so far has not seen fit to follow suit.

Censorship charges were again hurled at the National Broadcasting Co. and Columbia Broadcasting System Monday (13) by the Republican National Committee following the ban on dramatizations Networks take the position fictionized political propaganda is irresponsible and not based on solid facts.

Chairman Henry P. Fletcher accused the radio industry of discriminating between friends and foes of President Roosevelt. Fletcher asserted that 'the attitude you have taken is affected and perhaps involuntarily controlled by the political party in power which regulates the issuance of your licenses.'

The refusal of the two chains to sell time before the campaign officially opens next summer and their decision not to permit political propaganda to be aired through the medium of dramatizations were termed of major importance from the standpoint of freedom of the air. Fletcher said that the excuse for turning down the proposed skits is 'almost funny.'

Kicking vigorously because the G. O. P. dramatizations cannot be aired, Fletcher declared in his letter to Paley that 'the use of what you are pleased to call your 'editorial judgment'—amounts in practice to censorship.'

Refusal of both NBC and CBS to accept the Republican party's 'Liberty at the Crossroads' commercial, has resulted in the G.O.P.'s acquisition of a spread over WGN, Chicago Tribune station, for a series of Tuesday eve programs. First of these started last night. Was a platter job, also bearing the title 'Liberty at the Crossroads.'

Half-hour episode dealt with the alleged 'evils' of the processing tax and the mounting public debt via a conversation between man and wife over a Windy City breakfast table. Wife handled the processing tax matter by stating that she was serving Polish bacon because it was cheaper than American bacon from Chicago's own famed stockyards. Rest of the program in a similar insinuative vein.

Second stanza, slated for the 21st from 9:30 to 10 p. m. E. S. T., will see the end of the platter stuff, and the substitution of a live talent show piped in from New York over the Mutual web's wires. Times Square studio has been leased for the broadcast. WOR, New York, and other Mutual web members, however, will not air the show. Is for WGN alone.

Latter station is the only one so far under G.O.P. contract. Expected, however, that the Republicans will try to acquire time on a number of other outlets. Party recently had World Broadcasting cut a series of discs, and these apparently are to be placed in the future.

In letting the Republican biz go, the webs forfeited a nice chunk of coin from the reputedly solvent anti New Dealers. As a sample of what might have been, Thomas G. Sabin, radio chief, advised CBS that he had the following in mind: (1) a half hour weekly stanza over the basic; (2) further biz for the supplementaries, and (3) a series of spot announcements giving time, weather and other reports.

Write Buffalo Air Celeb Into Fiction as Hero

Buffalo, Jan. 14.

Dramatization of an established radio personality is script being prepared by John Turner for Buffalo Broadcasting Corp. being built around Roger Baker, whose air sports column is oldest in country. Sketch will be about Baker and a kid he makes his pal, touching on big-time sports events along way.

Plenty of heart-throb boke in opening. Plan to have kid lying in hospital, slowly dying because of no interest in living. Arrival of his radio idol, Roger Baker, with autographed baseball hypos his interest, so he gets well in a hurry and—presto! they're fast friends.

Howard Moffet, recent graduate of University of Canada, added to the announcing staff at WINS, New York.

Hormel Traveling Unit On 8-Station Network

St. Paul, Jan. 14.

Geo. A. Hormel & Co.'s ' A Night in Old Mexico,' stage show which though handled through WCCO's Artists Bureau has since its inception last September been strictly theatre, starting Monday (20) goes on a CBS split network of eight midwest stations, originating at WCCO, Austin (Minn.) packing company's show, though touring through Iowa currently, will air every Monday (7:00-7:30 P. M.) from the Minneapolis studio.

Program will not carry the Old Mex tag on the ether, however, but will be billed 'Juan Haldrigo and His Americano Marimba band.' 'Haldrigo' is really Jake Heidrick, former first violinist with the Minneapolis Symphony orchestra who passed up his 1935-36 contract with that group in order to tred the boards.

New Hormel setup means discontinuance of the twice-weekly studio chili party, 15-minute periods after which Hormel chili was served in generous portions to the studio audience (250 capacity). New stint will feature Mexican and Spanish melodies, and modern American tunes dished up with Spic flavor. There'll be a male trio. Don Tuttle is soloist. Four marimbas will be featured.

Although there are 30 in the Old Mexico company now playing Iowa, only the musickers and warblers will hurry in to WCCO every Monday night, thus not making the travel item as large as it might first appear. From now on unit is booked every night but Mondays, when the cast will mark time till next day for the broadcasting group's return.

Scripps-Howard Puts New Life, Personalities Into WNOX, Knoxville

Knoxville, Jan. 14.

WNOX has undergone extensive face-lifting since Continental Radio Corp., Scripps-Howard subsidiary, took over the reins.

Broadcasting now 19 hours per day, instead of 15 as before. Beginning this week, it's from 5.30 a. m. to 1 a. m. The wavelength was changed from 550 to 1010 for technical reasons.

R. B. Westergaard, formerly of Iowa Broadcasting System, is acting station and commercial manager. James C. Hanrahan, Continental vice-president and also from the Iowa group, is spending much time in Knoxville nursing the new baby. John Mayo, formerly of Columbia and NBC program staff, is handling same stuff here. Richard Peters, once of Washington News and Cleveland Press, handles radio and newspaper promotion.

Plenty of new studio, office and transmitter equipment going in, with brand new rate card coming out tomorrow (15). After much jamming, they're installing a new phone system, handling 18 times as many calls. Co-operation with Knoxville News-Sentinel, local S-H paper, working nicely, with huge radio column in daily.

No Scandinavian?

WBN.', Bronx, catering to foreign listening public mostly, is having a special 'Music Goes Round and Around' hour on Thursday night (16) at 7 p.m. EST, with the ditty to be sung in Yiddish, Italian, Spanish, Hungarian, German, Polish and Greek so as to satisfy its particular audience.

Management decided on this special stunt after the requests began piling up.

Contented Workers

Indianapolis, Jan. 14.

If other factories follow the lead of Eli Lilly and Company, radio may be forced to alter audience surveys for daytime. Bruce Childs, a departmental superintendent of Lillys, has had radios installed in every branch of his bailiwick so that workers may be entertained while on the job.

Childs claims that the monotony is relieved in this manner, and more production is achieved, with fewer errors. Several types of rest periods were tried before it was ascertained that radio was the best.

2ND THOUGHTS ON BOWES INCIDENT

Salt Lake City, Jan. 14.

Salt Lake City, often touchy where local pride is involved, did not like the form of 'apology' adopted by Major Bowes in belatedly presenting Chester Hill, Salt Lake City music student, on the Chase & Sanborn amateur program. Through a misunderstanding of some sort Hill had been expected —by his home towners—on the program dedicated to Salt Lake City but instead came on a week later with Bowes asking over the air, 'Where were you last week?' as if to suggest that Hill's failure to show up had been due to absence or neglect by Hill.

While the matter might seem a bit of a teapot tempest to outsiders Salt Lake City took the whole affair seriously. A great deal of publicity followed the first Sunday when Hill failed to appear and when the next week he did get a chance local citizenry reacted unfavorably to the attitude of the impresario. It was felt that the explanation should have been given directly by Bowes and not implied through the asking of a question (which Hill did not answer on the air).

Frank S. Cundiff, general manager of the Mountain States Telephone Company, was outspoken in resentment for the way in which the original explanation had put the blame on the local phone company for the 'home town boy slighted' incident. An agreement between the J. Walter Thompson advertising agency and the American Telephone & Telegraph company covering the manner of handling telephone voting was apparently not known locally, or at least never made clear.

Understanding with the agency was that at no time would it permit the appearance of talent from the same city where the polling was taking place. It has been anticipated by the phone company that the local exchanges would be swamped with so many calls for the hometown boy or girl that the police and fire departments and hospitals would be cut off from emergency service.

Race Hatred Legislation Proposed by Politician

Albany, Jan. 11.

Radio speakers and owners of broadcasting stations would be restricted under a bill introduced in the Legislature by Senator Jacob Schwartzwald, Brooklyn, Democrat. He proposes to eliminate expressions of hatred against any group because of race, color or religion. Schwartzwald's bill also calls for punishment for violators by a fine not to exceed $5 000 or a jail sentence of 90 days to three years or both. Prosecution would not be possible unless two or more persons heard a speaker after remarks which come under the proposed ban.

Practically all radio stations already exercise rigid censorship along these very lines.

LONGER LICENSE NOT YET RIPE

Anning S. Prall Tells Congressional Committee of Limitations Upon F.C.C. Authority to Keep Stations in Line

NEW LAWS DUE?

Washington, Jan. 14.

Possibility of new legislation to penalize broadcasters guilty of airing offensive programs was seen last week in disclosure by the House Appropriations Committee that Chairman Anning S. Prall, of the Federal Communications Commission, favors the idea of suspending stations which carry objectionable advertising and low-grade programs.

Simultaneously, the Commish in its first annual report revealed that formal action was taken against 152 individual stations in the 1934-35 clean-up campaign while Prall's testimony disclosed that the Commish at the present moment is pondering 300 charges against approximately 100 stations.

Blasting one-quarter of all broadcasters for operating 'poor stations' which cause program trouble, Prall told the House committee recently that he is opposed to long-term licenses until the industry has put its house in order and, furthermore, he believes that if the F.C.C. were authorized to suspend licenses the program situation could be cleaned up speedily and effectively.

'If we had the right to suspend a station for a week or 10 days or a month, in my judgment that would stop more of this bad programming and other violations than anything else, but we have no such power,' Commish head advised legislators.

On the question of extending license periods, Prall declared that three-quarters of the industry behaves satisfactorily. He added, however, that 'I think it is the opinion of the Commission that until we succeed in bringing about a very great improvement in the standards of the programming that the six-month period should be left as it is. Otherwise, if we had 90% of the stations as careful in their selection of programs and continuities as perhaps three-quarters of them are now there would be no reason why we could not give them a year's license.'

A sharp rise in the number of squawks filed with the Commish was pointed out in the annual report, which disclosed that the airing of false and misleading advertising is the chief source of trouble. The report of the legal division declared that formal action was taken in regard to 226 separate objectionable programs during the fiscal year ended June 30, 1935, while informal adjustment was made in the case of 'a much larger number of complaints.'

Explaining that the Commish has no control over programs, Chairman Prall, prodded by Representatives Chester Bolton, of Ohio, and Richard B. Wigglesworth, of Massachutts, Republicans, told the House committee that under existing circumstances 'the only thing' the Commish can do to prevent objectionable broadcasting is to revoke licenses.

Visiting New York

Stanley Hubbard, KSTP, Minneapolis.
Sam Cook, WFBL, Syracuse.
Harry Sedgwick, CFRB, Toronto.
Naylor Roger, KNX, Los Angeles.
Allen Campbell, WXYZ, Detroit.
John L. Clark, WLW, Cincy.
Frank Smith, WLW, Cincy.
Don Becker, WLW, Cincy.
Marty Gosch, WFIL, Phila.

NEW YORK RADIO PARADE

By Nellie Revell

Maybe the Gong Is Just a Myth

Executives of Swift Company, with a program airing over NBC, had themselves a dinner one night last week. For laughs they desired a Major Bowes gong to ring on the after-dinner speechmakers. So contacted the agency of their radio program which agency is also representative for the Major Bowes program, namely the J. Walter Thompson agency. Climaxed when Ray Weber of Swift called CBS and asked for a Major Bowes-type gong. CBS delivered a gong with CBS in nice big white letters, gong used that night at the banquet.

Ford Program Stunt

Ford Motors will have a merchandising stunt in operation shortly. Gag is in cooperation with the Fred Waring organization. Listeners to program will be asked if they want pictures of the Waring outfit, either singly or group. When requests for pix arrive, the request and pix is sent to Ford dealer nearest letter writer. Local Ford salesman delivers pix and how about a sample ride? With Waring band taking to road for next two months for a series of p.a.'s the final details will be completed and tested.

WMCA's Contract For Salesmen

Salesmen at WMCA are working under a new contract. In one clause they agree to abide by all station regulations, past, present and future. Another paragraph has them waiving claim to commission on renewals of programs after they are no longer with station. And of course there is a week-to-week clause. Entire contract situation arrived after a salesman no longer with station claimed a commission on a program renewals.

'March of Time' Squawks

'March of Time' program gets plenty of squawks from listeners. At present the State Department is raising Hail Mary about claimed undue emphasis on the Yellow Peril angle. Another recent squawk came from Governor Clyde Herring of Iowa. He squawked about the program mentioning the burning of Supreme Court judges in effigy over the AAA decision. According to airing Iowa State U did burning in effigy. But reprimand claimed that Iowa State College, not under control of the State, did the effigy-burning.

New Set-Up of CBS Prog. Dept.

Program, commercial program and production departments at CBS have been merged into one unit under title of Program Dept. New set-up lines up thus: James Burke handling program info; Fred Bethel is Director of Music with Davidson Taylor and Phil Cohan and Miss Singleton as assistants; Len Hole heads Program Sales which will act as liason between program and sales departments; Max Wiley is continuity editor (censor) he and Earl McGill being under Courtenay Savage, who now handles scripts, both commercial and sustaining. Shirley Ward now heads the casting dept. John Carlile is head of production with Don Ball as assistant and Ernie Bush as assistant to Ball. No more production men. All will be known as directors; associate directors or assistant directors. Entire set-up housed on 18th floor.

Radio As Tracker-Downer

Phil Lord's new 'Gang Busters' program for Colgate and Palmolive Shaving Creams will use a stunt at tail end of program. These last few minutes will be given to announcements of identification orders and clues and rewards on wanted criminals. Answers are to be forwarded to proper authorities. Strange the' it may seem the coppers expect to uncover a few leads by this maneuver.

$80 For 15 Min. 6 Times a Week

To meet the competition of other independent local outlets WMCA is lining up a Dance Parade of recordings to run until five ayem. Dickering with sponsors and offering a 15-minute show for $80 a week. All station wants is enough to cover the nut. Deal with sponsors is that entire set-up is cold unless station has 20 of spots sold.

Pay To Hear Advertising?

Coca-Cola is dickering with the local phone company for price on deal, whereby Coca-Cola installs its own robot machine and gives subscribers correct time and a slogan on the product at the same time. Soda firm is sponsoring same gadget in seven cities in South at present time. Closest to New York they have come is Wilmington Delaware. At present Atlanta, Ga., handles 15,000 of these phone calls daily. Robot works with records and voice feeding time and slogan is that of Mildred Linn, radio actress, who competed for job with 36 others at NBC last year. Unmentioned whether or not the subscriber gets charged for call. With the commercial angle mebbe these calls will be free?

Short Shots

Lucky Strike Cigarettes will air their additional program over NBC on Wednesday evenings following the Fred Allen program. Talent, as stated here last week, is not set outside of Al Goodman and Loretta Lee...Mary Pickford program, formerly set for this niche, shifts to CBS, where it will air on Feb. 11, taking the half hour vacated by Fred Waring...Joe Bentoncill is under guidance of Hermann Schand...Sachs Furniture renewed at WMCA...'Midwest,' legit show in town going for a bit of radio exploitation under guidance of Larry Nixon. Member of cast is Bernadine Hayes, who was Miss Radio some three years ago and publicized by Larry in those days...Paul Whiteman throwing a breakfast for Fred Waring at the Essex House on the 20th...Henry M. Neely back in action after a severe illness...Cork O'Keefe caught himself a cold and stayed on the Coast...Round and Around hats and dresses will soon be on the market...Leslie Howard steps aside on the 19th to give President Roosevelt the air...Bettie Glenn, now a member of the Robert Taplinger office...Esther Mason to England for a visit with the folks, her mater being ill...Joyce Colman, dramatic and musical staff actress at WHN is Mrs. Bill Pooler, the Mr. being an NBC engineer...James Milne of WELI, New Haven, in town last week...Jack Fraser returns to NY after one month of vacation in Lawrence, Mass...Loft candles audition at NBC last week...RCA publicists visited the NBC press department last week in a group. Boys mostly interested in revealing picture of Dorothy Lamour on the wall near entrance to offices.

Scrambled Notes

Sears Roebuck auditioned a dramatic-musical combo program at CBS last week. Script by John Lawson and David Howard...Lennie Hayton due back on air in February...Irv Reis returns from California to join the CBS scripting department. Harry Spears out to Coast to replace him...Bill Bacher huddles with Benton & Bowles during that fast trip back from the Coast. No deal set for his return, but don't be surprised if Charley Winninger returns...Fred Wile, Jr., of Young & Rubicam publicity is now a papa...Irene Beasley to be steady on the Lifesaver show...Jane Pickens grooming for opera at the Juilliard Institute ...Howard Price a permanent member of the Horlick show for A. & P. ...To double-check on restricted tunes CBS has added five to their music clearance staff...WMCA will air the Harry Hershfield testimonial on the 26th...Johnny Green has a new CBS series coming up...Nat Abramson's Opery House (WOR-MBS Playhouse with Artist Bureau talent) opens on the 18th. Henry Sharf handling baton...World Peaceways program off.

Stand By

Johnny Johnstone back at his desk after a bout with chicken pox... New Corn products program, 'Musical Reveries' will have Lou Raderman airing under alias of Ken Woods...Henry Souvaine, Inc., handling radio production on Leonard Silliman's 'New Faces'...Mary Eastman renewed for one year by CBS Artist Bureau...Snoony exited from Ford show last night...Wasey Products will air recordings of Carson Robison Buckeroos on 12 outlets thru South...Theodore Gannon out at the CBS music department...March of Time has office on 15th floor at CBS. Remington Rand is co-sponsor of this program. Not a Remington typewriter is visible...Charley Marshall of the Carefree Carnival program will do a three-week engagement on the National Barn Dance. First show Feb. 8. Ace Wright, Johnny Toffoli and Johnny O'Brien go along ...Hal Kemp making Paramount shorts...Landt Trio & White cut their ayem shows at NBC to four a week. These and their Omega Oil commercials at night keep them busy.

Nemo

CBS is cutting plugs on their remote broadcasts down to a minimum. No more boosts for a swell dinner and cheap prices. Just straight announcements...Blackett-Sample-Hummert opened new offices at 247 Park Ave....Stuart Heminway joined the WOR sales. Was Chicago advertising manager for Fortune...Ben Bland added to WOR sales promotion. Comes from Cleveland Plain Dealer...Rubinoff held open house at his penthouse last Sunday, celebrating his fifth year on the air. Eddie Cantor, Parkyakakas and Rudy Vallee were there...Ray Knight to judge beauty at the Darmouth Beauty Carnival...Hilman Brown, radio programaker, worked with Moss Hart back in their little Theatre days... Richard Crooks to Australia this summer for a tour with first date set for June...George Maher, NBC Frisco engineer, is a papa...Harold Bratsberg, Coast announcer on NBC, will wed Marguerite Connell of Seattle...Alfred McCann, Jr., makes it five years on WOR...Jimmy Melton steady on the Kellogg program. Joe Swann, p.a. for J. Sterling Getchell returned from business trip to Texas...Little Jack Little goes into the Casino on Catalina Island for six weeks on May 22. CBS booked and wire naturally...Charles Peck, if, has been on air for five years singing on the Horn & Hardart show at CBS. Now will sing as emote on the Bill & Ginger script. Benay Venuta in Chicago with 'Anything Goes' is in hospital with bad sinus nose and throat irritation.

ONE LESS JOB

Hungarian Director Criticized For Too Many Jobs

Budapest, Jan. 8.

Arpad Odry, for years director of plays broadcast by Hungarian Broadcasting Co., has resigned unexpectedly.

Probable reason is that Odry realized general feeling of resentment at his holding half a dozen well-paid jobs in state-controlled concerns, such as being a member and a director of National theatre, headmaster and professor at State Stage academy and director of Radio, as well as figuring very frequently on programs. Evidently he did not care to be subject to further attacks on account of this overlapping of jobs.

According to another version, Odry is candidate for managership of National Theatre if Antal Nemeth gives it up.

Radio director's post will probably be filled by Bela Naday.

KSTP Sets Up Complete Merchandizing Dept. Under Ray C. Jenkins

With Ray C. Jenkins, former manager of St. Louis' KSD, in charge, KSTP has organized a complete radio sales promotion and merchandising services for radio clients. Services offered include standard market data; mail publicity, under which announcements are mailed within the station's trade area to a specific list of names or to an entire business classification, as requested by the client; posters, linking product and program time, to be placed in stores carrying the advertised merchandise.

Headquarters for out-of-town sales and ad execs requiring temporary office facilities in the Twin Cities will be provided. In fact, according to KSTP's plans, station will do practically everything for the client but take his pooch for a walk.

Rosenblum Brings Over Trade-Ways Man to NBC

John H. MacDonald has joined the accounting division in the treasurer's office at NBC. He comes from Trade-Ways, Inc., marketing and management counsel, which did a year and a half survey of the network. David Rosenblum, who, as executive v.p. of Trade-Ways, directed the survey, is now treasurer and a v.p. of NBC.

Another shift in the NBC personnel last week was the resignation of Stuart Sprague from the network's legal staff to go into private practice and the assignment to the vacancy of Harold Myers. Latter was formerly in RCA Victor's law department.

Singing Laundryman

Baltimore, Jan. 14.

Joseph Archer, operator of Archer's Laundry, burg's largest duds drenching concern, has weekly (Sunday) series of broadcasts plugging his firm on WFBR. The laundarer heads his own program, handling top spot in a singing role, and further drills the ensemble which backgrounds his work.

Gives self big billing, 'Joe Archer, Your Bosom Friend' being the official tag over broadcasts. And Joe's younger brother acts as the advertising agency.

Lincoln Newscasting Is Altered by New Status

Lincoln, Jan. 14.

Associated Press is now serving stations KFAB and KFOR here as well as KOIL, Omaha, since the recent 50% sale to the Lincoln newspapers, Lincoln Star and State Journal. The stations previously were subscribers to Trans-Radio news, since during the fight days, all the leased wires were controlled by the papers.

Although Trans-Radio is still on the books, it may be cancelled by giving 30 days notice, believed soon to happen. In the meantime, publishers and radio execs are dickering for an additional wire, either International News Service, or United Press. The latter is being used by WOW, Omaha, which may or may not be the reason for its ultimate sale here, depending on how much the locals want to cut in on Omaha. Newspapers are now running complete station programs daily.

Larry Hall, radio editor in the fight days, now has an assistant, Bruce Nicoll, for the sheets.

SHOWMANSHIP ARGUMENT

Rival Salesmen Prove It Does or Doesn't Matter

Indianapolis, Jan. 14.

Salesmen for WIRE now go armed with clippings from VARIETY which give it independent station showmanship honors over utility-owned WFBM.

WFBM salesmen carry rebuttals in the form of data to educate client on the difference between showmanship and station coverage and audience response.

Hockey on KFEL-KVOD

Denver, Jan. 14.

Final period of all hockey games being played at the Mammoth Gardens ice rinks here, is being broadcast by station KFEL-KVOD.

Program, which is sustaining, usually lasts about an hour, with a summary of the preceding periods.

Station has installed a special booth at the rink. Lou Bryon, connected with the Gardens, does the announcing.

IN HUNGARY THEY HAVE IDEAS, TOO

Budapest, Dec. 29.

Hungarian Broadcasting Co. now expects all air performers to sign an agreement to the effect that they have no objection to wax records being taken of their radio performances, and broadcast again whenever the management wishes, against a payment of only 10% of their usual fees to performers.

Air soloists are outraged, since this means that within a few months the company can make a collection of records that will enable them to make up whole programs of canned music and dispense with performers altogether if they choose. Management, however, insists on this paragraph of the contract. Broadcasting being a state monopoly, artists can do nothing against it.

State of New Mexico Talks Purchase of Station KOB

Albuquerque, N. Mex., Jan. 14.

State department heads have recommended state's purchase of radio station KOB now being operated by Albuquerque Publishing Co.

Apparently this is climax of fight of Gov. Clyde Tingley to wrest control of station (10,000 watts) from publisher of the Albuquerque Journal, who took station when on its heels and saved license.

Report by H. A. Engle, Madison, Wis., expert hired by state to make survey of feasibility of operating station, estimates cost of increasing power to 25,000 watts at $30,000.

WWJ's Auxiliary

Detroit, Jan. 14.

With an eye to television and facsimile, WWJ started this week erection of a 100-watt ultra-high frequency experimental station on top of town's tallest building, the 43-story Penobscot. Call letters of test transmitter, okayed last Friday (10) by F. C. C., will be W8XWJ and will be in operation around Feb. 1.

For present, signal of station will be sent out of wave of 9.48 meters, 31,600 kilocycles, or 31.6 megacycles. Because trend is toward still higher frequencies, WWJ applied for and was granted three channels of still higher frequencies, which will permit further experimentation as soon as receivers capable of tuning in on the high frequencies are available.

Meanwhile, the Detroit News, which operates WWJ, will show listeners how to build or where to obtain television sets.

In and Out at WJBK

Detroit, Jan. 14.

Lester Mitchell, formerly of WXYZ, has replaced Harold Hubert on announcing staff at WJBK. Mary Coughlin, 'Lady of the Evening' for several years at WJBK, leaves next week.

The Kentucky Corncrackers, consisting of two musicians besides Gernert Case, the Kentucky Mountaineer, also have been let out, due to loss of Reading Clothing Co. contract for hillbilly ork.

Meanwhile, WJBK has signed Kroger Grocery and Baking Co. to a renewed 13-week contract for another series of one-hour morning programs, consisting of time signals, music and lists of grocery items; R. G. Dun for daily 15-minute programs featuring Billy Repaid's newcasts, during which hockey tickets are given away; Ford Motor Co., four announcements daily, and Chevrolet Motor, five recorded 'Musical Moments' per week.

WHDH Stays as Is

Boston, Jan. 14.

Recurrent report in Boston radio circles that WHDH would move from its present location at the Hotel Touraine are quelled by the announcement that the management intends to remain in its present quarters, and that general repairs would be started shortly.

Offices and studios will all be done over and air-conditioned.

High Frequency for Locals

Washington, Jan. 14.

Use of extremely high frequencies, above 30 megacycles, may permit a substantial increase in the number of broadcasting stations and prove an ideal way of rendering additional service to thickly-settled metropolitan areas, Federal Communications Commission hinted in its annual report last week.

Declining to make any specific predictions about results of experiments now under way with high frequencies and super-power, Dr. C. B. Jolliffe, former commish chief engineer, suggested that the very high frequencies not being used commercially at present may provide a means of supplying strictly local service to any number of centers of population with frequency assignments duplicated at relatively low mileage separations. Exploitation of these channels is being retarded, however, by lack of broadcast receivers capable of picking up stations operating in these bands, engineer said.

Agencies-Sponsors

Japanese Crabmeat Association, through the Maxon agency, New York, placing a schedule of five-minute spots throughout the country for a Lenten campaign. Begins middle of February and runs to end of March.

La Choy Food Products, Inc., adding radio to the media schedule through N. W. Ayer. Company has skedded itself for participation in the Monday stanza of the Martha Deane program over WOR, New York, and will also participate in the 'Woman's Club of the Air' series over WCAU, Philly.

Webster-Eisenlohr, cigar makers, releasing a spot campaign through N. W. Ayer to plug four of its smokes.

Schedule runs as follows: WMAQ, Chicago, five quarter hours of UP news flashes weekly starting Feb. 17 in behalf of Tom Moore; KYW, Philly, evening time signals five times weekly starting Jan. 16 in behalf of Girard; WBT, Charlotte, 25 word announcements twice a day for Cinco; WOR, New York, Transradio news flashes on Sundays at 6:30 p.m. for Henriettn and Girard; WJR, Detroit, 20 word announcements five times a week beginning in March for Cinco.

Packard electric razors placing advertising through Lambert & Feasley, New York agency, with radio on the schedule.

Central Soya Co. (soy beans and oilmeal) using radio through the Superior Advertising Service, Fort Wayne.

Inter-State Nurseries of Hamburg, Ia., releasing a campaign in which radio is chalked up for about $15,000. Cole's agency of Des Moines handles the account.

Ralston H. Coffin, previously advertising manager of the Quaker Maid Company, manufacturing subsidiary of A. & P., joining the New York office of Fletcher & Ellis, advertising agency.

National Safety Bank now airing over WOR, New York, with a Sunday series, still interested in Good Will Court series over WMCA, New York, but deal depends on ironing out the guest-judge angle which snagged negotiations.

'David Harum,' in serial form, starts over WJZ on Jan. 27 and sponsored by Babbitt company. It will be heard Monday to Friday, at 10.45 a. m. EST. Blackett-Sample-Hummert in handling.

Texaco imported a large group of out-of-town dealers Tuesday night (14) for a first-hand look-see at 'Jumbo' broadcast from Hippodrome theatre. Sponsor reserved over half the house for the visitors. It's the second time such visiting entourages have come to Manhattan for a close viewing.

Goodrich Tire and Rubber Co. is turning out a transcription series for placement among 200-odd stations by Ruthrauff & Ryan or local dealers. Programs will consist of the Mills Bros., the Boswell Sisters and a B. A. Rolfe unit.

Talent contract, which was handled by Rockwell-O'Keefe, calls for 13 shows, each running 15 minutes.

WMCA, New York, has received a further renewal of the Sachs Furniture contract. Parlor and bedroom outfitters is one of oldest radio advertisers, having been on air for 11 years to date, six of which have been spent with WMCA.

Edward Palange and Herbert Barton move from the almost new radio advertising agency of Palange, Abrahams and Palange, New York, into Carson-Rueling-Payge agency, same city. Will head radio dept.

Rotary Luncheon Cut Off Air; Kids Switch From Okayed Song List

Syracuse, Jan. 14.

Effects of Warner Brothers' radio ban on its copyrighted music struck in Syracuse Jan. 2 when WFBL (Col) interrupted a Rotary Club luncheon broadcast in the Onondaga Hotel and finally cut it off the air altogether.

Failure of the singers, a group of juveniles presenting a program arranged by the Rotarians' international service committee, to stick to their previously approved numbers led to the interruption and subsequent discontinuance, WFBL explained.

On the first departure from the approved list, the station filled in with electrical transcriptions, hoping that the group would return to the original program. But as unscheduled numbers continued, WFBL abruptly ended the broadcast and joined the Columbia network.

Cast, Writer, Work Gratis to Keep 'Couple' Strip on WGN as Sustainer

Chicago, Jan. 14.

With Holland Furnace dropping the sponsorship of 'Couple Next Door,' script show on WGN, Chicago Tribune station, the program will continue as a sustaining strip.

Author and cast will work for nothing in the hope that the program will pick up another client through Blackett-Sample-Hummert, agency which handled the original spotting of the program. Show has been on locally and drew yelps from Holland dealers in other territories, squawking that Chicago dealers were being favored.

On the Knuckles

Knoxville, Jan. 14.

Unhappy over the stiff radio competition, The Knoxville Journal has taken to straight digs at press-radio reports.

Whenever a local news bulletin errs in accuracy, a little squib in the following morning edition points it out in a none-too-polite way.

N.I.B.'S 106 MEMBERS

Independent Roster Increased By Half a Dozen

Half a dozen new stations have been added to the roster of the National Independent Broadcasters, bringing the total to 106 daytime outlets and 97 night time. Newcomers are:

WTBO, Cumberland, Md.; WDGY, Minneapolis; WLBF, Kansas City, Kan.; WIL, St. Louis; WLAP, Lexington; and KOFJ, Los Angeles. Addition of these stations advances the rate card commeansurably.

Meantime WMCA, New York, is still counted into the list, although it's not yet certain whether the station will be in sufficient agreement with N. I. B. policies to be a permanent member.

Withycomb's Jinx Holiday

Philadelphia, Jan. 14.

Don Withycomb, WFIL general manager, back from vacation in Pinehurst, last week, returned there almost immediately on word his wife who stayed behind suffered appendicitis attack. Went to bring her back for possible operation.

Whole Southern venture has been headache for Withycomb this year. Sun and golf expedition turned sour when snow kept 'em indoors during his stay there. Mrs. Withycomb is former Mathilde Harding, radio organist.

GEORGE ISAAC GOES TO BLAIR COMPANY

Chicago, Jan. 14.

George Isaac has split with the Lord & Thomas agency here, after a year with the organization as head of its radio department.

Isaac left his desk as commercial manager for WGN, the Chicago Tribune station, to join Lord & Thomas.

He will vacation for a month in California and then join John Blair & Co. Isaac becomes a partner in the station rep firm on stock purchase deal. He will be in charge of the Blair Chicago office.

KNX Slips on Sterling

Washington, Jan. 14.

Western Broadcast Co., operator of KNX, Hollywood, last week signed another stipulation with Federal Trade Commission agreeing to drop radio advertising which government agency deemed offensive.

Program which drew fire was sponsored by Sterling Remedy Co., Kansas City, plugging medicinal preparations.

★SUBJECT TO NO DISCOUNT

Most of the claims of any advertising medium are at best only estimates or indications.

"Circulation", "potential listeners", "fan mail", "market analysis" are important data for advertisers, but they are only signposts along the highway that leads to sales.

WLW offers currently a broadcasting story reduced to its final fundamental: **ACTUAL SALES.**

This analysis contains only facts about the area in which WLW sells the products of ONE advertiser--no duplication, no "lumping".

It is prepared to answer any advertiser's most important question: "Can you influence buyers to purchase my product?"

It makes no claims, draws no conclusions. It states simple facts, offers indisputable evidence. It is

SUBJECT TO NO DISCOUNT

THE CROSLEY RADIO CORPORATION CINCINNATI, OHIO

AL GOODMAN
And His ORCHESTRA
PALMOLIVE BEAUTY BOX
EVERY SAT.—WABC
8 P. M. EST
Columbia Network
Coast-to-Coast
4 STAR RATING
FOR SOLID YEAR

CORINNA MURA
Singer of Spanish Songs
and
guitarist extraordinaire
On the Air—WOR
Monday Nights 8:30-9
Friday Nights
WJZ, 10:30-11
"Other America"
Management
WOR ARTISTS' BUREAU

ODETTE MYRTIL
FOR
B O U R J O I S'
"Evening in Paris"
MONDAY EVENINGS
8:30 P.M., E.S.T.
WJZ-NBC

WALTER TETLEY
Broadcasting with
HELEN HAYES
"THE SHOW BOAT"
FRED ALLEN
"BUCK ROGERS"
"BOBBY BENSON"
PALMOLIVE
GUY LOMBARDO
AMERICAN SCHOOL OF THE AIR
CBS—NBC

ALEXANDER GRAY
BARITONE
METROPOLITAN MUSICAL BUREAU
113 W. 57th St. New York

Radio's Ambassador of Rhythm
BOB HOWARD
On the Air
Nightly Over WHN at 11 P. M.
Personal Management
Edward Riley

ALEX HYDE
musical director
WHN new york

SIXTH YEAR

Long Stretch for Craig's Rexall Discs—1c Sale Plugs During April

Walter Craig will produce the Rexall 1c sale discs for the sixth consecutive year. For five days during April waxed programs produced by Craig will occupy quarter hour niches over several hundred stations plugging the bargain opportunities.

Don Vorhees, Conrad Thibault, Kay Thompson, Songsmiths Quartet and three announcers, Basil Ruysdeal, Fred Uttel and Eunis Howard will be in the series. Smith & Finney agency making the placements.

Over-Employment

Philadelphia, Jan. 14.

'What do you do with your spare time?' is a gag to Jane Lane. Under own name, she ethers three half-hour style shows weekly for Bonwit-Teller, women's apparel shop. As Suzanne King, she does three more ditto for Oppenheim-Collins, also femme's wear house. Third series of three shows on same subject and for same length of time is sustainer and anonymous.

Must use distinctly different material and manner for each series, making total of nine half-hour shows weekly with new material for each. All over WFIL.

Elson on WGN 'Winners'

Chicago, Jan. 14.

Bob Elson, sports spieler for WGN, the Chicago Tribune station, signatured for a daily 15-minute sports commentator period by Kentucky Winners cigarettes starting Feb. 20.

Jack Burnett of the WGN press department collabing with Elson on the script.

WDAS's Show 2-a-Day

Philadelphia, Jan. 14.

'S. S. Fun for All,' veteran local participating show currently airing over WDAS, goes two-a-day this week. New session is 30 minutes at 6 p. m., besides 60-minute morning shot.

Also adds first femme member of troupe, Lois Taylor, playing role of 'Lizzie.' Schedule is six days a week.

Lowell Amateurs Resume

Lowell, Mass., Jan. 14.

Suspended during holidays series of weekly Friday evening amateur broadcasts resumed direct from the stage of the RKO Keith theatre, Lowell. Show, m. c'd by Al Taylor, production manager, of station, aired over WLLH, from 9:00 to 9:30.

Winner of current series to get week's engagement at RKO Keith Boston house, Boston. Winner of first series awarded a trip to Bermuda, but turned it into cash.

Haskell Bloomberg, sales manager of WLLH, negotiated deal with Samuel Torgan, manager of the RKO Keith.

Hind's 50-Word Essays

Cincinnati, Jan. 14.

Weekly auto giveaway stunt adopted by Lehn & Fink, manufacturers of Hind's Honey and Almond Cream, for their 'Mary Sothern' series on WLW and the Mutual web. Authors of winning essays of 50 words or less on 'Why I use and buy' the sponsor's product receive Pontiac sedans. Entries to be accompanied by two box tops of 10c. package or one top of a larger size. Contest inaugurated last week.

'Mary Sothern' hits the air from Monday through Friday at 4:15 p. m.

WBT's Barn Dance

Charlotte, N. C., Jan. 14.

Manager Bill Schudt, of WBT, is dangling a cash reward for that member of the program department who will turn in the best plan and ideas for a big Friday night barn dance that will include everything.

Period will run for one hour or longer and will be sold in blocks of 15 minutes or half an hour. It will not be available to a single sponsor.

WSAI's New Plant

Cincinnati, Jan. 14.

Construction of a new transmitter plant for WSAI, on a hill overlooking the basin of the city, starts this week under direction of Joe Chambers, technical supervisor of the Crosley Radio Corp., which operates that station and the super WLW. Improvement calls for removal of the WSAI sending plant from Mason, O., 22 miles north of Cincy, where it has been operated in conjunction with the WLW transmitter. Transfer was authorized last week by Federal Communications Commission, following waiver by WCKY, WKRC and WCPO.

New transmitter will be in working order by the latter part of February. There will be a single vertical radiator-type antenna, with a 230-foot all-steel tower, designed to withstand winds of 120 miles an hour.

Harold Austin's Stunt

Buffalo, Jan. 14.

Harold Austin, jumping onto the Round and Around bandwagon, formed a Buffalo chapter of the Onyx R. & R. club, featured it in his radio broadcasts, distributed 4,000 circular paper clips to members as the 'Secret Symbol of the Slightly Mysterious Order of the Third Round' and finally, on Friday (10), held an applause election of the Supreme Knight of the Round and Round Table in Dellwood ballroom.

Stunt drew 1,166 paid admissions, biggest Friday for the spot in years. Previous high was around 800.

WMC's Big Month

Memphis, Jan. 14.

Radio station WMC here, owned and operated by the Commercial Appeal, broke all records for spot national and local business, showing an increase of almost exactly 105% over December of last year. Network business also held up well.

WMC is in the process of changing its daytime power from 2,500 to 5,000 watts.

Jim Lambert on WFIL

Philadelphia, Jan. 14.

First of kind hereabouts WFIL tonight (14) begins humorous news broadcasts by Jim Lambert, former city editor of Daily News. Exscribe, for many years penning daily column of wisecracks on current events, was also contributor to 'Life' and 'Judge' and before joining News, labored for North American and Press, now defunct local dailies. It's to be a 15-minute shot.

Lambert recently retired and only took this assignment for something to do.

Forster's Foot Okay

Syracuse, Jan. 14.

Paul H. Forster, sole surviving organist at a theatre console here, is back at the Harvard after a two months' absence due to a broken foot.

His return on Jan. 9 was made something of an event, with Charles Warren, WSYR announcer and the other half of the radio team of Paul and Charlie, going up to the theatre to participate in the program.

Adv. Girls as Showmen

Philadelphia, Jan. 14.

Series of weekly 15-minute shots, caller 'Famous Philadelphia Women of Yesteryear,' started last week over WFIL. Planned and handled entirely by members of Philadelphia Club of Advertising Women.

Programs are dramatized incidents in life of notable local femmes of past. Sustaining.

Cain Out at NBC

Chicago, Jan. 14.

Noble Cain is out of the local NBC production department.

Cain had been in charge of vocal auditions besides handling several local shows.

WCPO's High School Program

Cincinnati, Jan. 14.

Alms & Doepke Co. is sponsoring a talent contest among high school students of Greater Cincy, with airings by WCPO of the shows, held on Saturdays, from 11 a.m. to noon in the department store's auditorium. Contest runs for 13 weeks and offers $500 in cash prizes. Under direction of Bill Kirkendale and linked with High School Foundation.

Entrants, weeded out at auditions, are privileged to sing, play instruments, recite, or tap dance.

CROSLEY BY-PRODUCTS

Cincy Broadcaster's New Lines—And One That's a Rumor

Cincinnati, Jan. 14.

Crosley Radio Corp., which has been manufacturing radio receiving sets and electric refrigerators along with its operation of stations WLW and WSAI, announced last week that it is now producing electric washing and ironing machines for home use.

A rumor passed along with smiles by the local baldheaded gentry is that Crosley will soon market a vacuum giddap to resprout the cranial landscape. Gadget is touted as a definite menace for toupee makers.

NBC Stations Swap Acts

Field shiftings on NBC talent goes into effect this week, with Martha and Hal duo which has been airing from Washington for the past 26 weeks, moving to WBZ, Boston. Team was sponsored by Crewe-Levick Co. in cap.

Doc Schneider and his Texas Yodeling Cowboys (7), move from WBZA, Springfield to WGY, Schenectady, effective this week. S. L. Ross of home office was in Boston the past week making the changes.

Other acts also up for re-arrangement within the next few weeks.

WLW Party in N. Y.

Party of WLW, Cincinnati, officials in New York since last Thursday (7) are largely concerned with the performing rights situation. John Clark and Frank Smith are headquartering at the Roosevelt.

Don Becker checked out abruptly on news of his grandmother's death in Cincinnati.

WNEW's New Bands

Four new dance bands have been added to the WNEW New York Dance Parade, which airs nightly between 9 p.m. and 2:15 a.m. Lucky Roberts orchestra, at Bustanoby's, Balbo and His Internationals, at Venezia Casino; Harold Ardeen's band, Rustic Cabin, New Jersey, and The Bohemians, for Seeber Brewing Co.

Last named is special commercial, with the dance combination playing from special room at the brewery the three times weekly that this 30-minute program is broadcast.

News for Jews in English

Philadelphia, Jan. 14.

All-Jewish broadcast in English is latest wrinkle in local radio news field. WPEN ethering daily series by M. Henry Potter, English editor of Jewish World. Takes only events of interest to and concerning Jews, broadcasts them in English. Already several foreign language news shots on local stations.

Totten Renewed at WCFL

Chicago, Jan. 14.

Hal Totten's option for baseball play-by-play announcing has been picked up by WCFL, the Chicago Federation of Labor station, for 1936. Texaco gasoline has renewed for another year of baseball.

Totten was booked on the rival station by the NBC artists bureau.

Lawrence Menkin at WXY

Detroit, Jan. 14.

Lawrence Menkin, author of the 'Kenrad Mysteries' and other mystery programs at WLW, Cincinnati, was added to the staff of WXYZ this week. Menkin will do special productions as well as write and direct.

Bernice Hart, singer at WXYZ for two years, left this week to join her husband in Fort Wayne, Ind.

RALPH TORRES
Spanish Songs in a
Distinctive Spanish Mode
Playing a Limited Engagement at the
Rainbow Cocktail Lounge
Radio City, New York
Personal Management
GEORGE HYAM
31 West 51st Street
New York City

ART Kassel
AND HIS
KASSELS IN THE AIR
ORCHESTRA
Hear him on the Elgin program each Friday, 10:30-11 P.M., E.S.T. WEAF-NBC Coast-to-Coast.
ADDRESS—32 W. RANDOLPH ST. CHICAGO, ILL.

BENAY VENUTA
EVERY TUESDAY, 6 P.M., EST—WABC
And Entire Columbia Network
Now Appearing in "Anything Goes"
Erlanger, Chicago—Indefinitely
Management CBS Artists Bureau
Personal Management
JULES ALBERTI, 515 Madison Ave.
New York City

"New King of Syncopation"
jimmie lunceford
(HARLEM EXPRESS)
AND HIS ORCHESTRA
direction
HAROLD F. OXLEY
17 E. 49th St. New York City

ARNOLD JOHNSON
52—Weeks in 1935—52
as Producer and Musical Director for THE FEEN-A-MINT NATIONAL AMATEUR HOUR
Sunday - 6 P.M. - WABC
Columbia Broadcasting System

EMERSON GILL
AND HIS ORCHESTRA
ENROUTE
MCA Direction

THE VIRGINIANS
Radio's Best All-Around Colored Quartet
Management
MARY L. SHANK
WLW, CINCINNATI
TUESDAY 10:30 A.M., EST
THURSDAY 10:30 A.M., EST
SATURDAY 10:00 A.M. EST

YOUR OLD FRIENDS ARE BACK
'THE O'NEILLS'
NOW RADIO'S MOST POPULAR
FAMILY BRINGS YOU MORE
LAUGHTER TEARS AND HEART-THROBS
Presented by Ivory Soap - 99 44/100% pure
LISTEN 3:45-4:00 P. M.—E. S. T. WEAF
NBC Network—Coast-to-Coast
IN . . Every Mon., Tues., Wed., Thurs., Fri.
Mgt. Ed. Wolf, 1450 B'way, N.Y.C.—Dir. Blackman Advertising, Inc

Radio Chatter

Georgia

With Charley Smithgall's departure from WATL, Atlanta, Weldon Herrin has taken over the time formerly occupied by Smithgall's 'Ole Night Watchman' program. Program now run by Herrin occupies the 7 to 9 a.m. spot and Herrin's dubbed as 'Minute Man,' interspersing music, weather reports and general news, as furnished by Trans-Radio.

WATL, Atlanta, carrying hour-long program from Druid Hills Baptist Church.

Governor Eugene Talmadge's radio debate, scheduled to be carried over a nation-wide NBC hook-up, with Governor Floyd Olson of Minnesota has been indefinitely postponed.

Ice storm two weeks ago cost the utility companies close to $2,000,000, but it provided Atlanta radio fans with a new type of entertainment when Norman Crane formed WGST's 'Icicle Club.' And, although icicles have long ago left Atlanta, the club has a regular daily program over WGST, holding forth for 30 minutes every afternoon.

Unable to reproduce the sound effect of champagne corks popping, Frank Gaither, WGST, Atlanta, chief announcer and program director, conferred with the sponsor of a program extolling the virtues of 'giggle water' and explained his bad luck. However, the bad luck proved good luck, for the sponsor insisted on the real McCoy for the five broadcasts. When the program was over, the staff was given the champagne.

The Music Goes 'Round and 'Round' noting 'em here, too. To satisfy the customers, Steve Cisler, WATL manager, devoted an entire half-hour to the song Wednesday (8).

Irene Leftwich, pianist, heard on the Emory university program over WSB, Atlanta, Friday (10) night.

Margaret Cooper Scott, on the first of a series of programs Friday (10) over WSB, Atlanta, had as her guest star her mother, Mrs. L. A. Cooper.

Dr. Toyhiko Kawaga, Japanese Christian leader, spoke over both WGST and WSB, Atlanta.

Robert D. O'Callaghan, general counsel for RCA, spoke Friday (10) at meeting of Atlanta Lawyers' club.

'Betty Moore' (nom de radio) and George Lee Hamrick, organist, started weekly series of programs over WSB, Atlanta. Sponsored by Benjamin S. Moore & Co.

Norman Craig, New York station representative of WGST, Atlanta, down for short visit, conferring with new management.

Jean Picard, sister of Sam Picard, CBS vice-pres. and continuity director of WGST, Atlanta, married to Milton Stallings, furniture company executive, on New Year's Day. Jean will continue on at WGST.

Atlanta Democrats attending the Jackson Day dinner on roof of Ansley Hotel, adjacent to WGST, Atlanta studio, had program piped to them direct from station.

Howard Shuman, manager, KARK, Little Rock, Ark., stopped off in Atlanta visiting friends for several days last week.

Jimmy Davelport, Atlanta Georgian-American's globe trotter, back on job after siege of flu.

Charley Smithgall, formerly of WGST and WATL, Atlanta, recently resigned from last-named station, now in Madison, Fla.

Michigan

Jack Rubin, of the 'O'Nell ', in Detroit last week.

Uncle Nick, of WJBK, Detroit, back from northern vacash. Ditto Sybil Krieghoff, station's p. d.

WMBC, Detroit, airing new Jewish Hour every Monday eve, presented by Hyman Altman.

H. Allen Campbell, WXYX g. m., New Yorking this week.

Ray Dauberger, WJBK pianist, after broadcasting for eight years, spoke for first time on air the other night.

Over $2,000 raised by WJIM, Lansing, in series of programs to aid town's 200 needy families. Even got trucks to deliver food and clothing.

W. Wright Gedge, manager WMBC, called as witness in recount vote trial.

Walter Bastian, of WWJ, Detroit, taking biology course at Cass Tech night school.

R. G. Dun is giving away, for cigar bands, the 19,000 hockey tickets WJBK bought from Goebel Brewery when latter dropped giveaways in accordance with brewmasters' new policy. Goebel still sponsoring hockey broadcasts, however, minus premiums.

New York

John Carter's production of 'Sweeney Todd,' old-time thriller aired over WBNX, Bronx, Tuesday afternoon (14). Troupe has been appearing at the Park Central in the Haymarket room.

Brother and mother of Irving Batchelder, radio entertainer, were killed in an automobile accident Thursday (9) near Poughkeepsie, N. Y.

Joseph Johann gets a 15-minute sustainer on WMCA, New York, early Monday afternoons. Tenor comes from German Opera Company of Philly.

Before leaving WFLA, Clearwater, for production work with Buffalo Broadcasting Corp., Bert Arnold advertised in a Clearwater paper that he'd trade two Palm Beach suits for a set of red flannel underwear. One reader took the gag seriously.

Cleveland Workers Orchestra, directed by Eugene Prager, a touring concert group, gives its third annual WEBR, Buffalo, concert Saturday (18).

Norcross Sisters harmony trio of WBEN, Buffalo, got a one-time NBC red sustainer this morning (15).

Sigmund Smith, ex of CKTB, St. Catherines, Ont., is Teleflashing sports in Buffalo.

Alan Holmes, former Boston fashion artist, has joined WEBR, Buffalo, as vocalist.

Storm of protest causing WBEN, Buffalo, to restore network 'Cheerio' broadcasts dropped less than a month ago. They'll start again Monday (20).

Joe Wesp, WBEN's ironic news commentator, now sponsored nightly by Household Finance.

David Cheskin's ork with Billie Richmond now broadcasting Sat. nites over WKBW from Buffalo Athletic Club.

Bruno Hauptmann's life story as dramatized during last several weeks, three time weekly on WNEW, wound up last week. Paul Rafael, station's continuity chief, wrote script for program.

Austin Wylie's orchestra which recently shifted to WGY, on a wire from Rainbow Room of New Kenmore Hotel, Albany, has started a new series of half-hour Thursday afternoon programs titled 'The Musical Parade.'

Gray Sisters, harmonists, and Betty Bryer, singer, bowed on Household Review over WGY, Schenectady, last week.

Roy E. Shudt, Troy newspaperman doing a sports commercial over WHAZ, collects some of his air material as referee of scholastic basketball games.

Ulis, Clark and Sandy, who present musical comedy program over WMCA every Tuesday afternoon, are from KNX, Los Angeles.

Paul Rafael, WNEW's continuity chief, wrote 'Omar the Mystic,' which airs over WJZ.

Johann Singer, concert pianist, gave first of 19 Mozart Sonatas last week on WMCA, New York, with others to follow daily every week-day morning.

Paul Gregory, WMCA announcer, back on job after battle with bronchitis.

Saskatchewan

CJRM, Regina and Moose Jaw, scooped local press on swearing-in of new 1936 city council at Regina. Ceremony usually set for morning but station got new labor council to shift time to 7 p.m. and have it broadcast with appropriate puff-puff.

Vic Nielsen, CJRM manager, to Calgary for Association of Broadcasters meeting. Only Regina delegate. Harry McLaughlin, Winnipeg, chief of James Richardson and Sons' radio department, owners of CJRM, planned to fly him up but blizzardy weather held their plane on ground.

CKBI, Prince Albert, has new book review program Tuesday nites by James Stewart.

CJRM has Detectives Black and Blue platter Monday, Wednesday and Friday 6 p.m. Looking for sponsor.

Radium Coal program for Prince Coal Co. washed up on CKCK after first 13 weeks. Had Willie McDonald and Marion Osler, singers; Harry Upton, ex-minister of gospel, scripter.

Peter Dales, manager of CKBI, Prince Albert, resigned in favor of brother Walter. Peter to devote self to old love, telegraphy, and to scripting 'Youngbloods of Beaver Bend,' family serial now in third winter for Canadian Radio Commission.

CJRM presenting J. E. R. Doxsee, Regina college professor, in commentary on world news, Sundays at 5.

Peter D'Aoust, CKCK program arranger, preparing singing ensemble as offering to Radio Commission.

Ukrainian Christmas service January 10 on CJRM. Half-hour service with choir.

Robert Simpson Western, Ltd., dept stores renewed contract with CJRM for another 13 weeks of International Hour series, Sundays. Each week in different language. Jan. 12 in German, Jan. 19, Scotch dialect.

CHAB, Moose Jaw, helped raise $100 in cash, food and clothing for aged Moose Jaw couple whose home burned, leaving them destitute. Howard Large, CRC program artist, and Rev. F. Pike took charge of appeal over station and also located a small cottage for couple.

New programs and changes were announced by Horace Stovin, western program supervisor for the Canadian Radio Commission.

Driftwood, organ with Allan Caron at console, from Winnipeg, shifts Thursdays to Sundays at 10-10:30 p.m. Adds girl's trio and soloist, Ralph Judge.

Romany Moods from Edmonton shifts to 10 to 10:30 p.m. Monday, to make way for Ten-Thirty Telegram, Mark Mortimer directing.

Melody Moods from 9:30 Tuesdays jumps to 10:45 p.m. Replaced by 'On the Riviera' from Vancouver. Has Kalanges Family, guitarists, augmented by Don Raino, guitarist for Mart Kenny's orchestra and Gerhart Olly, Russian tenor.

Resent 'Windy City'

Chicago, Jan. 14.

Radio stations are hearing not only from sponsors with Chicago interests, but also from merchants and industrialists who do not use the air, about references to the town as the 'Windy City.'

"Windy City' was first applied to Chicago in derision of the propaganda for the Columbian Exposition, 45 years ago, and at the time expressed resentment of other large American cities, especially Philadelphia, at the town's self-laudation.

Massachusetts

Gerry Harrison, Yankee Network's Director of Public Relations, who is just back from Washington, is arranging a program to be called 'Washington Speaks', fifteen minute interviews of Massachusetts Representatives and Senators, WNAC, Boston.

Big clamor for tickets to the personal appearance of George Burns and Gracie Allen in John Hancock Hall on January 22, WNAC, Boston.

Priscilla Fortescue of the Yankee web is appearing in 'Ceiling Zero' at the Copley Theatre, Boston.

Paul Oury (with the Mrs.), general manager of WPRO, Providence, in the Hub for several days on a social and business call (in particular) with Alfred J. Pote, managing director, and William S. Pote, production manager, of WMEX, Hotel Manger, Boston.

Curtain Time, premiered over WMEX, Hotel Manger, Boston, Tuesday (7), with Gertrude Niesen, CBS songstress, in a guest interview with Sid Paine; Jack Edwards and Pearl Morris, former Broadway musical comedy team, and John E. Reilly, program director, as show's regular announcer, and collaborator with Sid Paine. Latter gives slants on Broadway theatrics.

Roy Radcliffe, WCOP, Boston, tenor, doing a week's personal appearance at Newport's, R. I., Blue Moon.

WORL, Needham, has leased a Trans-Radio news teletypewriter. From opening to sign-off, on the hour, from 5 to 10 minutes of spot news is aired by Dick Cobb, news commentator. Total of about 90 minutes of news broadcast during day.

'Red Seed Balsam,' a WHDH, Boston, commercial, has Beatrice Henderson, Peter Murray and Elsie Gross, former Keith vodvil circuit players, doing a weekly quarter-hour banjo, whistling, organ, piano, songs and dialogue show on Thursdays a.m.

Stuart Nash filling announcer's berth left vacant by Drury Hardigan, WCOP, Boston. Drury resumes his Boston University education.

George MacFarland, WCOP, Boston, songsmith, doing the vocals with Joe Smith's Copley orchestra.

Charlie Terrace and his Silver Parrot (Medford pickup) ensemble switching from WHDH, Boston, to WMEX.

Iowa

KSO and WHO, rival stations, collaborated on a program by the capella choir of Father Flanagan's Boys' home at Omaha, in the studios of WHO. Father Flanagan also spoke on the program.

Stan. Brown, jr., son of Stanley A. Brown, district manager for Tri-States Theatres, and holidaying from UCLA, gave some of the ins and outs of Hollywood on a 15-min. interview over KSO, Des Moines.

Reggie Martin, special events director for KSO, and Hal Parkes, announcer, got an idea in a snow storm the other day. They dragged a microphone up a scaling ladder to the top of the 14-story Register and Tribune building and gave a bird's-eye view of the storm over the city.

California

Ruth Chatterton will do 'Madame X' on Hollywood Hotel, Jan. 24.

Helen Troy (Cecil and Sally) got a six-month contract at 20th-Fox.

Guy Earl gave Watanabe and Archie a vacation after seven years on KNX without a break. 'Elmer Goes Hollywood' in as filler.

Carnation signed Ruth Etting for a solo from Chicago, Feb. 17.

Joe Caites, formerly of vaude, doing bits in Jack Benny show.

John Swallow's new NBC office a maze of switches.

KNX Breakfast Club now being guided by Happy Jack Kay.

Lawrence and Newkirk spinning five new dramas.

KHJ guilty of flock of lapses to avoid fouling a Warner tune.

Ed Craney in from Butte to look over L. A.'s new studios.

Frank Hodek, former conductor of Omaha symphony, looking for baton spot with L. A. station.

NBC having foyer at new Hollywood studio redecorated.

XEMO, Tijuana, now has downtown L. A. office. William Richman in charge.

KNX announcers' contest won by Tom Smith, Glen Hardy and Don Forbes. Group polled 4,000 mail votes.

Julie Haydon speared by George Fischer for his Studio Whispers over KFWB.

Richard Stannard's promotion brochure for KHJ a sweet job.

Rush Hughes and Sam Hayes (Richfield Reporter) vacationing. Pinch hitters are Clinton Twiss and Burton Bennett, respectively.

Dedicatory program for KFBK, Sacramento, presented Jan. 11 in celebration of this McClatchy unit joining the Columbia chain.

Negro singing talent of San Francisco is being recruited for 'Voices of the Southland,' new KSFO show for the Western network.

Sam Moore, last year's emcee of the KFRC Happy-Go-Lucky hour, has gone into the sausage business (no gag).

Soprano of Radio City Music Hall

VIOLA PHILO

WJZ

with "RADIO CITY MUSIC HALL ON THE AIR"

EVERY SUNDAY

12:30-1:30 P.M.

Sole Direction Herman Bernie 1619 Broadway New York City

GRACIE BARRIE

NEW "GEORGE WHITE'S SCANDALS"

Sole Direction, HERMAN BERNIE, 1619 Broadway, New York

LEON BELASCO

And His ORCHESTRA

HELD OVER CHEZ PAREE, CHICAGO

WEAF—TUES., WED., FRI. 12 to 12:30 A.M.

Dir., Music Corp. of America Pr. Mgr., HERMAN BERNIE

• CHARLES • DRURY

And His ORCHESTRA

MUSICAL DIRECTOR and Conducting

"At Home Abroad"

WINTER GARDEN NEW YORK CITY

The Great American Tourist

PHIL BAKER

Gulf Refining Company

Sundays, 7:30-8 P.M. EST

WABC-CBS

Direction A. & S. Lyons

VIRGINIA REA

on Chevrolet

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Address: Stroudsburg, Pa. Phone: Saylorsburg, Pa., 224

RICO MARCELLI

And His Orchestra

Second Year With Johnson Wax Program

Mon., 7-7:30 P.M. CST NBC Chicago

RAY NOBLE AND HIS ORCHESTRA

Rainbow Room Radio City New York

WABC 9:30 P.M. EST Wednesdays COCA-COLA

EXCLUSIVE MANAGEMENT ROCKWELL-O'KEEFE INC WILLIAM MORRIS AGENCY

AL DONAHUE AND HIS ORCHESTRA

Bermudiana Bermuda NBC

Decca Records

Victor Young AND HIS ORCHESTRA

SHELL OIL

SATURDAYS WEAF

9:30-10:30 P.M. EST

ROCKWELL O'KEEFE INC

RADIO SHOWMANSHIP

Stunts, Novelties, Tie-Ups

Outstanding Stunts

LAVA AUTOGRAPH
KGMB, HONOLULU

CITY COUNCIL ON WAX
WSAI, CINCINNATI

Autographed by Lava
Honolulu.

KGMB, which sends a weekly sustainer to CBS entitled 'Hawaii Calls,' evolved a trick stunt for mainlanders who hear the program. Web Edwards, manager of the station, announced that listeners who send in a card will get it back after it has been scorched in the lava of Mauna Loa, famed Hawaiian volcano. Latter has recently erupted and the lava has cooled down enough at the base of the mountainside to be approached by sure-footed guides. Sackfuls of mail rolling in.

Another KGMB stunts has been to send field equipment up the volcano to an 8,000-ft. elevation and describing the lava flow.

City Council on Wax
Cincinnati.

New councilmanic set-up, with Republicans and Charterites split four-four and an independent holding balance of power, has created more public interest than any other political situation in years. Council meetings, here every Monday afternoon, are broadcast by WCPO and WSAI to appease present curiosity spell.

WSAI recorded the proceedings and rebroadcast them that night. Running time of 105 minutes was reduced to 40 minutes by elimination of uninteresting phases through medium of holding a wax rehearsal and cueing cut-outs. Brief periods to allow for needle shifting were filled in with ad libbing by Joe Ries, WSAI commentator.

All of the councilmen, informed of the transcription stunt, listened in on the mechanical program and, along with others, complimented the station for its double handling of the powwow.

Jimmie Alderman did the announcing on the original pick-up and Fritz Witte served as contactor during the meeting.

Tarzan Beats His Chest
Dayton.

Local milk dealers and producers sponsoring a 'Tarzan of the Apes' stanza over WHIO, recently made a tie-up with showing of the film, 'The New Adventures of Tarzan.' Was designed as a kids' stunt, admission to the theatre being a milk bottle cap. Publicity given both pic and radio program via 60,000 handbills.

Resultantly 15,000 moppets put in an appearance, jamming up the streets and necessitating a call for 15 extra-duty cops. Instead of one performance, as contemplated, three had to be given.

Kids later routed to WHIO where they signed membership cards in a 'Tarzan' club. Kept 11 clerks busy for four hours.

A Contest at 5:30 A. M.!
St. Louis.

In competition with 15 old time fiddlers from Missouri and Illinois, Earl Joslin, of DuQuoin, Ill., sawed his way to victory in a contest conducted on Early Birds program over KWK. Each fiddler played as seconds of his choice of 'Turkey in the Straw,' 'Chicken Reel' or Arkansas Traveler.' Judging was done exclusively by KWK listeners and Joslin polled 130 of the 1,108 votes received. Early Birds runs daily 5:30 to 7:00 a.m. Charles Stokey is m. c.

Federal Housing Tie-In
Baltimore.

WFBR took a booth at the Federal Housing Administration show held last week in the Armory; show was first of sort the Government is sponsoring in key cities throughout country and proved successful, playing to around 7,000 gazers daily at two bits admish.

Nancy Turner, of station staff, aired daily from exhibit, having as guests prominent Balto matrons spilling their ideas on model homes, furnishings and child upbringing.

Paid to Keep Still
Richmond, Va.

Xmas stunts are completely in mothballs now that the holiday season is over, but WRVA is still talking attention to its charity drive program which resulted in liberal newspaper publicity in a city where the papers generally make an orphan of radio.

Charity drive in Richmond this year began as a conjoint venture by the papers, but didn't pan out any too well. WRVA was then called in to give the bandwagon a push. Station cooked up an inane version of an amateur show, performers in which numbered some of the city's outstanding civic and political leaders. Money-getting hook was that listeners paid to hear someone perform, or—conversely—paid to hear them keep quiet.

Typical of the dizzy situations developing in the show was that a listener offered $25 to hear the city's Democratic chairman make a Republican speech. Immediately the local Republican leader—fearful of what the Democrat might say—offered another $25 to have his opponent shut up.

Dailies rode the thing sky high.

Uncle Tom's Quackdoodle
St. Paul.

With requests for bids coming in at the rate of 200 a day, Thomas Dunning Rishworth, KSTP's Uncle Tom, is going to have to extend his Saturday morning theatre parties for the kids.

Each letter, which sets forth a good deed and thus wins the writer a ticket to the party, usually contains the names of three kids and three more good deeds, so Tom's really getting about 600 a day.

Professional talent has now been added to the usual picture offerings at Uncle Tom's parties. Most recent featured Yoshita Japs and Henry Gordien, magician. Parties are held every other Saturday at the St. Paul (RKO) Orpheum; following Saturdays at the Minneapolis (Singer) Orpheum. He manages to sandwich in once a month parties for offspring of the blue bloods at the Women's City club, burg's ultra fashionable spot.

At the last party Gordien put the kids in stitches when he pulled a live duck out of a hat and presented him as Quackdoodle. Quackdoodle is featured daily on Tom's Children's Hour program, and is supposedly a very bright duck which can ask and answer questions.

Secret of this talking duck has never been let out of the bag. Tom won't tell even his best friends.

KFRO Toots Its Horn
Longview, Tex.

KFRO, local 100-watter, has issued a brochure giving data on its market, together with a short history of itself in brief, snappy form.

Historical phase of the pamphlet harps on the fact that Longview is oil territory and is thus subject to booms. Market data concerns seven surrounding counties and is replete with information on retail sales and outlets, radio homes, auto registrations, etc. Is labeled 'The Story of KFRO and Its Market,' and is bound in a size convenient for regulation filing.

Radio Auctions
Waterbury, Vt.

WDEV has evolved its own version of the 'radio auction' stunt, and some 60 merchants here and in neighboring towns are co-operating and displaying signs in their shop windows.

Stunt works as follows: Whenever a customer makes a spot cash purchase in any of the co-operating stores, the merchant gives him an amount of 'auction money' corresponding to the cash he laid out. This fiat 'money' can then be used by the customer in bidding on articles put up for sale on the program. First article on the block was a $150 vacuum cleaner, which went to the highest bid received via the mails.

Programs slated to run every Monday, Wednesday and Friday afternoon for five weeks.

Selling Hubby Via The Mrs.
Rochester, N. Y.

Knopf Clothing Co. convinced of practicability of selling man's clothes by sales talks to wives. Radio program, Bob Pierce & Co. over WHAM, is spotted at 8:30 a.m. when men are not at home.

Plugs stress importance of clothes in success and pride of wives in appearance of their men folks.

5-Way Amateur Tie-in
Seattle.

Amateur stunt being launched here labeled 'search for singers' contest. Was evolved by Marty Young of the Seattle Recording studios (electrical transcription outfit), and will conjointly plug the Orpheum theatre, Trianon ballroom, New Hungerford hotel, station KJR, and the Seattle Recording studios.

Procedure of the stunt is to audition a number of femme singers, who will eventually be presented at the ballroom in groups of four. Popular applause here will pick a quartet of semi-finalists. Recordings of their voices will then be made and broadcast over KJR, audience vote determining the final winner. Orpheum theatre gets its plug in that the singers will warble songs from pix playing there. Hungerford hotel's cut is in being judge of the air votes.

Winner gets a loving cup presented by the theatre and a professional engagement at the Trianon.

● **Agency Men! At last we are able to get into your hands "hot spots" on our stations before they cool off! A hot spot may be a one-minute announcement after a big show or it may be a woman's participating show that has produced results - - -**

● **At any rate, we send these hot spots to you only when we think they're worth your attention. Be on the lookout for them! For further details, see our ads in Jan. 16 Broadcasting or Jan. 13 Advertising Age—Or call our nearest office.**

JOHN BLAIR & CO.
NEW YORK
Murray Hill 2-6084
CHICAGO
Superior 9460

New Business

PHILADELPHIA

Dr. Mallas, dentist, three 15-minute dramatic shows weekly for two weeks. Direct. WIP.

Town Casino, nitery, Howard Lanin's ork, 15 minutes nightly for indefinite period. Direct. WIP.

Howard Clothes, 15-minute variety show Sunday nights for indefinite period. Direct. WIP.

Fox-Weiss Furs, 300 spot announcements (six a week). Feigenbaum Agency. WIP.

Crusaders of Pennsylvania, Inc., political, 15-minute talk weekly for 13 weeks. WIP.

Köppers Coke, six 15-minute news broadcasts weekly for 13 weeks. Direct. WIP.

Sleepeasie Industries, Inc., mattresses, 15-minute Trans-Radio news periods, six times a week for three weeks. Direct. WIP.

Bulova Watch, time signals, spot announcements, 35 per week for 56 weeks. Blow Agency. WFIL.

Oldtyme Distillers, whisky, 15-minute news broadcast six nights weekly for six weeks. Peck Agency. WFIL.

Maryland Pharmaceutical Co., 'Rem,' spot announcements and weather reports, 21 a week for 26 weeks. Katz Agency. WFIL.

E. S. White Mfg. Co., tooth paste, participation in Classified Section of the News, 18 per week for 26 weeks. Harkins Agency. WFIL.

Mason-Heflin Coal Co., participation in Classified Section of the News, 18 per week for 13 weeks. McLain Agency. WFIL.

McAllister Coal Co., participation in Classified Section of the News, 18 per week for four weeks. Direct. WFIL.

Fritz & LeRue, renewal of participation in Anice Ives' 'Everywoman's Club of the Air,' three per week for eight weeks. Charles Blum Agency. WFIL.

Sears-Roebuck, participation in Classified Section of the News, 18 per week for 52 weeks. Harkins Agency. WFIL.

Nozon, Inc., cleaning fluid, participation in Classified Section of the News, 12 per week for 13 weeks. Harkins Agency. WFIL.

Sam Gerson, men's clothing, one 50-word spot announcement weekly for 26 weeks. Direct. WFIL.

Mawson DeMany Forbes, furs, participation in Anice Ives' 'Everywoman's Club of the Air,' six per week for four weeks. Hebbert Agency. WFIL.

Huberman Jewelry, participation in Classified Section of the News, 24 times. Dittman Agency. WFIL.

Carlsbad Salts, renewal, Harold Sherman 'Your Key to Happiness,' three 15-minute periods weekly for 13 weeks. Keesewetter Agency. WFIL.

Smith Bros., spots and one-minute platters, 14 per week for 15 weeks. Hommann, Torcher & Sheldon Agency. WFIL.

Oppenheim - Collins, department store, Suzanne King fashion revue, three 15-minute periods weekly for four weeks. Direct. WFIL.

Alka-Seltzer, three 15-minute Italian (also Jewish) programs weekly. Wade Agency. WDAS.

Ames Furriers, three announcements a day six days a week for six weeks. Direct. WDAS.

Auto Owners Finance Co., six 15-minute periods weekly for 10 weeks. Direct. WDAS.

Circus Gardens, spot announcement daily six days a week for indefinite period. Direct. WDAS.

Fays Theatre, remote amateur program once weekly, 30 minutes, for 13-week period. Direct. WDAS.

SEATTLE

Fred Fear & Co., 100-word spots. Placed by Menken Advertising, Inc. KJR.

Sheaffer Pen Co., series of 90 quarter hour programs, two a week. Placed by Philip O. Palmer & Co., Inc. KJR.

Western Apparel, one spot per week to run indefinitely. Agency, Weller Service. KJR.

Christian Science Committee on Publication, 15-minute program each week for one year. KJR.

Northrup, King & Co., nine weather report spots daily, Mar. 15 to Apr. 30. Placed by Omsted-Hewitt, Inc. KJR.

Binyon Optical Co., renewal for 26 quarter-hour Charlie Chan discs; series of weekly 15-minute live talent programs and series of 24 spots. KOMO.

Folger Coffee Co., series of 35 half-hour weekly programs. Agency, Raymond R. Morgan. KOMO.

Ironized Yeast Co., series of 22 five-minute discs. Placed by Ruthrauff & Ryan. KOMO.

Howe Co., Inc., one 15-minute evening program per week. Placed by MacWilkins & Cole. KOMO.

CINCINNATI

Rego Gas & Oil Co., sponsoring 'Honor the Law' e. t.'s for 39 weekly 15-minute spots. WKRC.

Cincinnati Oil Works Co., 100 thrice-weekly 'quarter-hour programs featuring safety talks for pedestrians with vocal interludes by James Russell Loyal, tenor, and piano accompaniment. Key Advertising Co. WKRC.

Dow Drug Co., retail chain, using 52 platters of bridge instructions for three a week 15-minute periods. WKRC.

LOS ANGELES

Bathasweet Corp., five spot announcements weekly for four months. Placed through H. M. Kiesewetter Agency, KNX.

McCloaky Varnish Co., five participations in 'Fletcher Riley' weekly for three months. Placed through Bert Butterworth. KNX.

Midwest Radio Corp., one participation in Hollywood Barn Dance weekly for two weeks. Placed through Key Advertising Agency. KNX.

MISSOULA, MONT.

Ford, disk series of Waring's music, renewed for an indefinite period. Placed through N. W. Ayer. KGVO.

Chevrolet, disk series, thrice weekly, renewal on 'Musical Moments.' Placed through Campbell-Ewald. KGVO.

Reid, Murock, twice daily, spot announcements, for three months. Placed through Rogers & Smith. KGVO.

Texas Co., six daily noon programs of Transradio news, for 52 weeks. Placed through Hanff - Metzger. KGVO.

CHICAGO

Wieboldt Stores Co., Chicago; 60 minutes every day except Sunday from 8-9 a.m. (Discs.) Dade Epstein agency, Chicago. WMAQ.

Bulova Watch Co., Chicago; time signals daily through to June 30, 1936. Blow Co., New York. WENR.

Evans Fur Co., Chicago; 15 minutes three times weekly. Direct. WGN.

LEGAL NOTICE

In the Superior Court of the State of Washington, in and for Thurston County.

State of Washington ex rel G. W. Hamilton, Attorney General, Plaintiff, vs. American Society of Composers, Authors and Publishers, an unincorporated association; Gene Buck, Its President; Louis Bernstein, its Vice-President; Jerome Kern, its Vice-President; Joseph Young, its Secretary; Robert Crawford, its Assistant Secretary; Saul H. Bornstein, its Treasurer; Sigmund Romberg, its Assistant Treasurer; Nathan Burkan, its Counsel; E. C. Mills, General Manager; John L. Stanley; et al., Defendants. No. 16114—Notice to Creditors.

Notice is hereby given that the undersigned has been appointed and has qualified as receiver of American Society of Composers, Authors and Publishers, an unincorporated association, and each and every member thereof for the uses and purposes specified in the orders and judgment heretofore entered in this cause and that all persons having claims against said defendant A. S. C. A. P., or any member thereof, are hereby required to serve the same, duly verified, on said receiver or his attorneys of record at either address below stated and file same with the Clerk of said court, together with proof of such service, on or before the first day of April, 1936, or same will be barred.

Dated at Olympia, Washington, this 31st day of December, 1935.

TRACY E. GRIFFIN, Receiver.
Suite 1107, American Bank Building, Seattle, Washington.
G. W. Hamilton, Attorney General for the State of Washington.
E. P. DONNELLY, Assistant Attorney General, Temple of Justice, Olympia, Washington.

Electrical Transcription Producers

NAME OF COMPANY.	CITY.	ADDRESS.	TELEPHONE.	MANAGER.
Associated Music Publishers	New York	25 W. 45th St.	BR. 9-0847	M. E. Tompkins
Alsop Radio Recording, Inc.	New York	29 W. 57th St.	Eldorado 5-0780	C. W. Alsop
American Radio Features	Los Angeles	555 S. Flower St.		F. C. Dahlquist
Audisk Corporation	San Francisco	149 Powell St.	Sutter 2795	Gilbert H. Kneiss
Conquest Alliance Co., Inc.	New York	515 Madison Ave.	Plaza 3-5650	C. H. Venner, Jr.
Walter Craig	New York	1 University Pl.	GR. 7-4999	
Earnshaw Radio Productions	Hollywood	6425 Hollywood Blvd.		Harry E. Earnshaw
Edgar Rice Burroughs	Tarzana, Cal.	Tarzana		Hulbert Burroughs
L. S. Gillham Company	Salt Lake City	Continental Bank Bldg.		O. H. Gould
Kasper Gordon Studios, Inc.	Boston	140 Boylston St.	Devonshire 7357	Aaron S. Bloom
Freeman Lang Enterprises	Los Angeles	1357 N. Gordon St.	Hempstead 2131	Freeman Lang
R. U. MacIntosh & Assoc.	Los Angeles	2614 W. 7th St.	Federal 2074	R. U. MacIntosh
MacGregor & Sollie, Inc.	San Francisco	865 Mission St.	Sutter 6400	C. P. MacGregor
Mertens & Price, Inc.	Los Angeles	1240 S. Main St.	Prospect 0101	F. C. Mertens
Mid-West Broadcasting Co.	Minneapolis	24 S. 7th St.	Atlantic 4461	H. D. Finkelstein
National Radio Advertising	Hollywood	303 Hollywood Center	Hempstead 1551	D. D. Crawford
Otto K. Oleson Co., Ltd.	Hollywood	1560 N. Vine St.	Gladstone 5198	C. C. McDonald
Radio Productions, Inc.	Los Angeles	1709 W. 8th St.	Fitzroy 1267	J. Joseph Sameth
Radio Producers Sales Co.	Hollywood	606 N. Bronson Ave.	Granite 5007	Lou R. Winston
Radio Programs Syndicate	Hollywood	6715 Hollywood Blvd.	Gladstone 4577	Margaret Kuhns
Radio Transcriptions Co.	Chicago	666 Lake Shore Drive	Delaware 2325	Chas. C. Pyle
Standard Radio Advertising	Hollywood	6404 Hollywood Blvd.	Granite 0555	Seth Ely
Titan Productions, Inc.	San Francisco	1040 Geary St.	Ordway 3671	Max Graf
World Broadcasting System	New York	502 W. 57th St.	Circle 7-7530	Percy L. Deutsch

TRANSCRIPTION RECORDING STUDIOS

NAME OF COMPANY.	CITY.	ADDRESS.	TELEPHONE.	MANAGER.
Broadcast Producers of N. Y.	New York	501 Madison Ave.	Murray H. 2-9745	Geo. W. Dan Junas
Byers Recording Lab., Inc.	New York	1780 Broadway	Circle 7-1322	J. G. Byers
Cleveland B. Chase Co., Inc.	New York	424 Madison Ave.	Wickers'm 2-7044	Cleveland B. Chase
Decca Records, Inc.	New York	799 Seventh Ave.	Columbus 5-0869	E. F. Stevens, Jr.
Freeman Lang Studios	Los Angeles	1357 N. Gordon St.	Hempstead 2131	Freeman Lang
Jean V. Grombach, Inc.	New York	113 W. 57th St.	Circle 7-6900	Jean V. Brombach
Marsh Laboratories, Inc.	Chicago	306 S. Wabash	Webster 7288	C. B. Robinson
RCA Victor Co., Inc.	New York	411 Fifth Ave.	Ashland 4-7605	Frank B. Walker
Recordings, Inc.	Los Angeles	5505 Melrose Ave.	Gladstone 6412	Lawrence Pfeiffer
Reeves Sound Studios, Inc.	New York	1600 Broadway	Longacre 5-8003	A. A. Pruckner
Titan Productions, Inc.	San Francisco	1040 Geary St.	Ordway 3671	Max Graf

College Rhythm

The first of a series of articles on collegiate likes and dislikes as regards modern dance music and dance bands.

The writers, staff members of publications at their respective schools, have been asked by VARIETY *to give the opinion of the student body as a whole rather than pass personal judgment. Neither has* VARIETY *given further instruction as to what was to be said or how. These articles appear as the undergraduates have written them, with the expressed opinions being their own.*

VARIETY *publishes the series to give music men and band leaders a cross-section of current undergraduate opinion on dance music and bands with the hope that it will be both informative and instructive. For what the college group has to say about dance music is deemed important in the trade.*

PRINCETON

By Duncan MacDonald, 2d, '36
(Daily 'Princetonian')

Despite the fact that it is a most lugubrious condition, it is nevertheless true that the majority of students at Princeton are woefully lacking in any kind of real education in regard to jazz and modern dance music. It is difficult to ascertain with any amount of precision the attitude of the 'average' Princeton student toward music of this sort, but perhaps if we select a mythical group of 100 students and divide them according to their probable interest and knowledge of the subject, we can gain a more accurate idea of the situation.

Of this imaginary 100 then, approximately 25 can be classified as knowing and caring very little about such music. These would include those hide-bound adherents of the classics, who would consider it a flagrant example of lese majeste to even think of listening to anything but the works of the old masters. Others in this same category are those individuals who just don't give a damn about this type of music, and spend an entire evening at a dance without being in the least bit conscious whether the music is being furnished by Xavier Cugat and his 'Torrid Ten or' by Duke Ellington and his Waltz Kings.

In the next group you'd find, say 69 men who are interested to a certain extent in dance music and are conversant with the elementary facts thereof. They can usually tell you, for instance, that they think Jan Garber's not so hot, and that Glen Grey swings it. They listen to radio programs with a fair amount of selectivity, and take the girls to New York hotels which feature the music instead of the food or floor show. This codger is about the average Princeton student in regard to dance music. He can distinguish nine times out of ten the music of Wayne King from that of Benny Goodman, yet were he asked about 'Bix,' he would doubtlessly answer he didn't know her address.

Out of the remaining six there would be about five who are really jazz enthusiasts and sincere lovers of swing music. A representative of this group is indeed a rare bird, but what he lacks in numbers he more than makes up for in his enthusiasm and devotion to the subject.

Finally, and with tears in our eyes we make this public—approximately one of every hundred is an ardent admirer of Clyde McCoy's 'Sugar Blues' plucked right off the cob. It is lamentable that a college with an intelligent student body—or perhaps would-be intelligent student body—has within its ranks partisans of this type of horrific cacophony. These lads belong in none of the above three groups—they are merely *sui generis*.

3-Year Round-up

Turning now to the records sales—perhaps one of the best indices for judging the orchestras and types of music preferred at Princeton. Generally speaking, 1934 might be called 'Glen Gray Year', 1935-Ray Noble Year' and this season all present indications will probably be 'Benny Goodman Year'.

During 1933-34 Princeton University was listed under two addresses—Princeton, N. J., and care of the Essex House, New York City. In great droves—like Homer's Greeks—they nightly besieged the Colonnades. Students, professors, janitors and night watchmen, all intent on hearing the stomping rhythms of the superbly drilled Casa Loma orchestra. Their records sold like wildfire, and their radio programs—despite Walter O'Keefe—were listened to with almost religious devotion.

Then, the local music store began to feature the records of Ray Noble's English orchestra, and soon these creations, done with great sophistication and elegance, won the favor of every phonograph owner on the campus. Noble's records were distinctive—in arrangement, execution, and recording, and their recpetion at Princeton was one of great enthusiasm. Princetonians, however, did not know enough about music to realise that his American band was woefully inferior to his English group, and accordingly his personal reception over here was almost as great as had been the success of his English records. After several months, though, it became generally accepted that the Noble of America was far removed from the Noble of England, and consequently his record sales have been showing a noticeable decline in recent weeks.

Toward the beginning of last summer Benny Goodman recorded 'Always', and Princetonians were almost immediately impressed by the rhythmic swing of the band, and the technical excellence of execution. His other records, too, sold well but Goodman never received the publicity he should have gotten. He never really became known around the campus until very recently when more of his recordings were released, and his broadcasts given a place on a national hook-up. The students began to realize that here at last was a white band which played with feeling, inspiration and extraordinary skill. Accordingly he began to rapidly displace Noble and Gray in popularity. According to latest reports his records are leading all sales around the campus.

Other recording bands who have enjoyed popularity during the past few years are Paul Whiteman's horde, Hal Kemp's fidgity group, and Eddie Duchin. Concerning the latter, however, even the most enthusiastic supporters of Il Duchin are beginning to be oppressed by the singularly drear monotony of his mechanical piano.

Louis Armstrong's old records sold well, but the Princeton populace never knew enough about real jazz to appreciate Ellington, and his records have never been in great demand here. Ozzie Nelson and the old Dorsey Brothers' platters know good sales, but Isham Jones has comparatively few admirers.

Among the newer artists whose records are selling well are Teddy Wilson—that most peerless of all swing pianists—Tommy Dorsey, and the genial Mike Reilly and his wrought-up horn. Guy Lombardo and his arch rival, January Garber, are slipping daily in local popularity. Three years ago the Lombardi were among the leaders, but now more and more their vapid, nickelodeon-like tunes are losing favor at this school.

As To Living

There is also an increasing interest in 'swing music', due mainly to Benny Goodman. The Onyx Club with Mike Reilly and Eddy Farley, the Famous Door with Wingy Mannone and Teddy Wilson, and the Hickory House with Red Norvo, all swing shrines, are becoming increasingly popular with Princeton men. Any weekend night will always see groups of students from ole Nassau enjoying the torrid music which emanates from these spots.

As to university proms, during the last three years the following bands have been heard here: Fess Williams, Larry Funk, Red Nichols, Joe Haymes, Tommy Dorsey, Isham Jones, Eddie Duchin, Claude Hopkins and Glen Gray. With the exception of Gray and Duchin these orchestras, for the most part, do not represent typical undergraduate tastes but were signed from all appearances to satisfy individual preferences of members of the Prom Committee, or because attractive rates were offered.

Jitters

Ray Noble's theme song on the Coca-Cola program, 'The Very Thought of You,' was yanked because it was in the Warner catalog. So he substituted another song, 'By the Fireside.' Noble wrote both songs.

Second number was yanked by NBC in a jittery last-minute decision just before a broadcast because network thought it was 'too similar' to 'The Very Thought of You.' This was straightened out later.

MPPA REJECTS LOWE PROPOSAL

C. St. John Lowe, head of Canadian Music Sales, found out last week that the Music Publisers Protective Association of the U. S., as an organization, is opposed to making special concessions to foreign distributors of sheet music. Lowe had proposed that current pop releases be sold to him at a price which would allow him to sell to the Woolworth stores in Canada for 16½c a copy for the syndicate to dispose of sheet music at 25c.

Publishers committee which met last week to consider Lowe's proposal held that MPPA could not as an association commit itself to a policy that would permit a foreign distrib to buy music for less than it was being sold to American jobbers and retailers. By making a special price differential for Lowe, American sheet music would be retailed in Canada for 40% to 60% less than that asked on the American market.

Lowe for some time has had an exclusive tieup with the Woolworth stores in Canada for the disposal of reprints and folios. With a view to expanding this affiliation to include copyrighted music, Lowe asked the MPPA to co-operate with him in a plan which would give the syndicate stores a chance to sell such music for a quarter. On this side of the border the chain outlets ask anywhere from 35c to 45c a copy for current releases.

Few Musicians Listed In Big Coin Brackets; 2 Pubs Over $15,000

Washington, Jan. 14.

Dave Rubinoff, in his capacity as President of Rubinoff Orchestras, Inc., received a salary of $47,725 during 1934, while Philip Rubinoff, secretary and treasurer of the firm, was paid $17,631, according to salary report made to Congress last week by the Treasury Department.

Few musicians were included in the bulky document which contained lowdown on earnings of some 18,000 individuals paid more than $15,000. None of the reports indicated amount paid radio entertainers while the few musicians who were included in the list were registered on the basis of income from films. Paramount report, for example, listed a number of composers and song writers, as well as Bing Crosby, Duke Ellington and Guy Lombardo.

Report for the CBS artist bureau listed only two names, only one of them a performer, while NBC supplied even less info about earnings of its talent. CBS paid Ralph J. Wonders, manager, $15,450 and Howard Barlow, listed as 'artist,' $15,700.

Crosby's earnings aggregated more than $190,000, including $104,499 from Bing Crosby, Ltd., and an additional $88,499 from Crosby Productions, Inc.

Duke Ellington, Inc., received $18,249 from Paramount and Guy Lombardo was paid $35,000 by the same producer. These figures included compensation for the members of the two bands.

Few music publishers were included in list of firms paying salaries in excess of $15,000. Robbins Music Co. reported that John J. Robbins was paid $21,600 during 1931, while Marks Music Co. revealed that Edward B. Marks received $15,600 the same year.

ASCAP Action Against Unlicensed Stations and Warner Infringement Suit Barrage Due This Week

Current week is expected to find the entire performing rights tangle brought to a head. American Society of Composers, Authors & Publishers will be faced with the problem of taking drastic action against broadcasters who have failed to apply for new licenses, following the deadline set for Jan. 15 (today), while the filing of wholesale infringement suits against New York stations, which had been postponed from last week because of Herman Starr's absence in St. Louis, will serve as Warner Bros.' opening barrage in the legal crossfire.

Following a special meeting of the ASCAP board of directors Friday (9) wires went out to 390 stations informing them that they had until today (Wednesday) to let the Society know whether they proposed to signature a new five-year agreement under the same terms that prevailed before the WB exit. Starr, as prez of the WB group, wrote to the Society the same day demanding that it immediately give notice to all ASCAP licensees in writing that Harms, Witmark, T. B. Harms, Remick and New World had withdrawn their catalogs from ASCAP as of Dec. 31, 1935.

Starr's letter declared that although the withdrawal had taken effect on that date, the Society had ignored the action and failed to make formal notification of it to the ASCAP licensees. Warner letter stated that if its demand were not immediately carried out every officer, director and member of ASCAP would be held accountable for any damages which may result from this neglect to the WB group. Copy of the Starr communication was also sent to every publisher and writer member of the Society.

ASCAP's telegram to the 390 stations asserted that if the Society did not hear from them by Jan. 15 they would be considered infringers, if they continued to broadcast Society controlled copyrights, and be held to strict accountability for all such performances dating from Jan. 1, 1936. These stations had on Dec. 30 been granted permission to go on using the ASCAP repertory until further notice, and it is the Society's contention that whether these stations renew their contract or otherwise they are still liable financially to ASCAP for the ASCAP compositions which had been used from Jan. 1 on.

Refusing Transcripters

During the ASCAP meeting on Friday it was also decided to refuse to meet the demand of transcription manufacturers that performing licenses be granted them direct for commercial recordings turned out before Jan. 1. Argument advanced by these manufacturers is that they are the innocent victims of the fight between performing rights owners and broadcasters, and there is no reason for impeding or tying up the business of transcription makers as long as they are willing to shoulder all the music costs. Impression current in legal circles is that the question that this situation projects may have far-reaching repercussions, since it involves interference with interstate commerce. ASCAP directors have taken the position that they will not license anyone but the actual user, and that, anyway, the transcription manufacturers were aware of the fact that any recording licenses they took out prior to Jan. 1, 1935, were good only up to that date.

Because of the interstate commerce implications Warner had two weeks previously issued performing right clearances to all WB music recorded for commercial purposes prior to Jan. 1, with the permission applying to stations whether they had or had not obtained Warner licenses. WB release, however, contained the provision that Warner reserved the right to fix a reasonable fee for these commercial discs by Oct. 1, 1936. The release was not applied to recordings contained in the various sustaining library services.

Separate catalogs listing the compositions controlled by each of its publishing firms will be distributed by WB to its licensees beginning Jan. 21. Starr declared that only copyrights which Warner was certain about were included in these lists, and additional data concerning the works it controlled would be relayed to licensees as soon as the assignments, about which there is some question, have been checked thoroughly by the WB lawyers.

Baltimore, Jan. 14.

Only the indie WCBM of the four Balto broadcasters has to date signed contract with Warners for song releases controlled by firm. Station hancocked one of those short term three-month pacts.

Outside fold remain WBAL, NBC blue band outlet; WCAO, local CBS cog, and WFBR, NBC red.

Philadelphia, Jan. 14.

Warner Brothers operates a music counter at Gimbel Brothers' department store here and sells only its own music. But since WB split from ASCAP, the Gimbel-owned station WIP can't play WB tunes until contract is signed. Studio and music counter in in same building.

WB'S $1,000 PER WEEK FOR AIR CHECKING

Aside from its regular payroll, it's costing Warner Bros. about $1,000 a week to check on copyright infringements over the air. Most intensive and comprehensive phase of the checking is carried on in New York, Chicago and Los Angeles, while moderately close tab is maintained in cities where there are stations owned and operated by NBC and CBS.

Employees in the New York and branch offices of the Warner publishing firms spend a goodly portion of their time on sleuth assignments before their loudspeakers as a supplement to the services of organized checking bureaus. Major part of the hotel and nite clubs checking is being done by the contacteers remaining on the WB professional staffs.

FISCHER'S NEW SHOW SAILS FOR NEW YORK

Cliff Fischer sails with his new French nitery revue from Paris today (15), arriving in New York Jan. 21. French Casino will bow in the new show Jan. 29, after closing down a few days. This makes the third new show for the Broadway spot.

Current show shifts into the French Casino, Miami, which L. F. Blumenthal and Jack Shapiro built as a winter adjunct.

Heyman Freelancing

Eddie Heyman, under Warner Bros. contract with Hoagy Carmichael, asked for and got his release as a WB staff writer and is now freelancing. He's placed a flock of new songs around in collaboration with Oscar Levant, Vee Lawnhurst and Johnny Green, all composers. Heyman is a lyricist.

While he was under WB contract, Harms (a Warners subsid) published most of Heyman's songs, but his ASCAP sympathies caused him to ask for a contractual release. Carmichael still has six months to go under his WB pact.

Walter Kane Set

Walter Kane, who for six years was gen. mgr. of the Max Mayer Music Co. (formerly Richmond-Mayer), has taken over operation of the Myrex Co., a mail order house. Kane plans to conduct a general music and information business. Myrex Co. has been practically inactive since the acquisition of Leo Feist, Inc., by Radio Music, Inc., an NBC subsid, six years ago.

Kane before coming with Richmond-Mayer spent 25 years with the Crown Music Co.

Night Club Reviews

NIXON CAFE
(PITTSBURGH)

Pittsburgh, Jan. 14.

While most of downtown nite spots are figuring out where their next payroll's coming from, Nixon goes on and on getting a respectable share of what's around, attracting a mob that's had the Nixon habit for years and snaring most of the burg's big spenders. Big long bar in outer room, also filled comfortably with tables, attracting nice play, which has been another factor in site's early 1936 boom.

Nixon's Tony Conforti used to go in only for couple of specialty acts, mostly local product, but this season he's doing things on a bigger scale. Jack Pomeroy had the floor show concession here for first part of year, but Conforti has since switched to Ernie Young (Chicago) and first of Young's efforts rings bell nicely.

Most attractive feature of current entertainment are Dorothy Byton girls, eight of 'em. They're a corking ensemble, each a specialist, and tear up the floor in an acrobatic routine. Girls don't let up for a moment and have three other routines.

M.c. is Don Tranger, who plays the sax and clarinet simultaneously, at same time breaking into Russian dance. Another first rate night club novelty, and Tranger also performs his m.c. duties with a pleasant self-effacement. Dance team of Johnny and Eleanor, couple of good looking youngsters who should go places, encompass tap, typical ballroom and rumba routines in three different spots, all well handled, and likewise do single bits, boy particularly registering with an Astaire-like ease. Blonde Harriett Norris is a good saleslady of songs and with enough on the ball and a wide enough repertoire to put her in solid with the sober lads as well as the others.

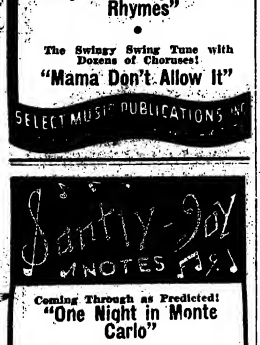
Show last almost an hour. Two nightly, at dinner and midnight.
Cohen.

MAYER'S NIGHT CLUB
(MADRID)

Madrid, Dec. 27.

Astute young Egon Mayer gave Madrid its society liquor dispensary when he opened the swank 'Bakanik' ('exquisite') several years ago. Success of this thirst quencher for Spain's counts, marquises and duchesses encouraged him to try his hand at aristocratic nitery biz. And he's come through equally big.

Mayer's Night Club is located two blocks from 'Bakanik.' It's piped as a club in order to maintain its exclusiveness. Following the old American speakeasy style, customers must have cards, but the members can bring guests. Operator hopes this system will encourage many members of the younger so-



ciety crowd who avoid the other hotspots because they don't like elbow-rubbing with the hoi polloi. Opening night proved the season's top social event.

Spot is supposed to resemble the interior of a Spanish galleon. It's a small, compact, shipshape-looking bit with nothing Spanish about it. Walls are boarded all the way up and ceiling crossed by beams. Piano and drum which provide the syncopation are on a small raised platform facing the dancing square. Indirect lighting and maritime decorations contribute to the atmosphere. Bar at end of the room is on a platform overlooking the floor so the lone eagles can sip and gaze and sigh. A ship's wheel on the bar platform is atmosphere for those who feel nautical.

A puller in itself, this French-style boit has another winner in Jimmy Campbell, who handles the piano assignment. Young Canadian has been in Europe for the past seven years, once teaming with Binnie Barnes, and makes the keys do tricks. He turns out sparkling tunes, swaying with rhythm and swing, in an outstanding way. With only a drummer to help, Campbell meets the most exacting musical demands easily.

Whisky, sherry or cocktails cost $1.10; good cognac, two bucks, and French champagne, $10 and up. No cover or minimum charge. Nitery opens at 11 p.m. Average closing time since the inauguration has been 7:30 a.m.
Ziff.

PLAZA CAFE
(PITTSBURGH)

Pittsburgh, Jan. 14.

For years one of downtown belt's hottest niteries, with particular appeal to stay-up-lates, Plaza got off on wrong foot this season and only now is showing signs of profitable revival. Spot started the wave of girlie shows locality, with the dames doubling between the floor and at the tables with the big spenders, but through managerial disputes early this fall permitted other spots to corner the jump.

Tangles cleared up several weeks ago, with Etzi Covato, one of owners, returning with his band and John Maganotti in charge again of the restaurant end and hosting.

Show's one of the peppiest to hit town in some time and has a lot of eye-appeal for the sort of trade spot wants and gets. Brian McDonald, a Pittsburgher and veteran of flock of Broadway musicomedies and revues, back in town again as m.c., doing a near-perfect job and then whamming 'em with his vocal specialties, smartly selected to show off his lusty pipes.

Chorus of eight girls has looks, they're nicely costumed and, what's more, can dance, a phenomenon around here. The femme sock is an exotic brunet who bills herself simply as Carmen. Sells a refined hula kooch with plenty of class, uncorking the sock previously reserved for the fanners but without any of the latters' coy to-do.

Three Yates Sisters, trio of cute looking tap dancers, patterned after the original Three Queens, and a sure-fire nite club bet, with Corbett and Triano (girl is formerly of Corbett Sisters and a striking blonde) contributing a couple of nifty ballroom routines. Mary Martin, songstress of the torchy school, and Jean Haziet, toe-tap dancer, round out the principals. Three shows nightly and last one, caught after 3 a.m., didn't let up a moment.

Covato's music has quite a following in itself, an additional help, with drinks and food reasonable enough to encourage all types of clientele.
Cohen.

CHEZ HARRY PILCER
(PARIS)

Paris, Jan. 4.

Four American acts and one young dance sensation from Buenos Aires provide the fare in Harry Pilcer's current floor show, and the Yank ex-hoofer can still say he has the best entertainment in a non-dress dancery in Paris.

In fact, for the post-holiday season, when local nite spots have a habit of folding, Pilcer's place is doing good biz. Answer is Pilcer himself—his personality as a host, his hard work to see that the guests have a good time, his American floor shows, which are so outstanding that his place is a sort of center for Paris booking agents interested in American acts, and his good music—Fred Adison (French) for jazz and Rafael Canaro for tangos.

Outstanding among Pilcer's current Yank numbers is Franklyn D'Amore, with Jack Lane, fast and hard knockabout act, also playing at the A.B.C. here. Parisians love to see these boys slam each other on the floor—that's the favorite type of American act right now.

Mildred Colette, formerly of the sister act, shows some highgrade hoofing, and the Three Samuels click with their naval-officer comedy dance. They've learned something that passes for French military commands for the number, and this gives the audience a little added humor.

Argentinian is Rafael Garcia, billed as a dancer from the Theatre Colon in Buenos Aires, and what that boy is doing hoofing in a Paris dancery is a mystery. In the way of leaps and McCoy ballet work he shows more than you can see here anywhere else off the concert or opera stage, and he can be compared with the best of them even in the top spots. But he's not highbrow—his number here is tied right up with jazz and comports flashy though harmonious steps and movements. He shows that he can do the type of entertainment a nitery needs. Finishes with a two and a half minute toe tap that is hard to beat. Said not to have worked in New York or London yet.
Stern.

Most Played on Air

To familiarize the trade with the tunes most on the air around New York, the following is the listing of the songs most played on the cross-country networks last week, in relative standing, according to the approximate number of combined plugs on WEAF, WJZ and WABC.

With All My Heart.
Music Goes 'Round & 'Round.
Red Sails in Sunset.
Moon Over Miami.
Little Bit Independent.
I Feel Like a Feather.
Alone.
Broken Record.
Eeny Meeny Miny Mo.
If I Should Lose You.
Dinner For One Please, James.
On Treasure Island.
Boots and Saddle.
No Other One.
Thanks a Million.
Rhythm in My Nursery Rhymes.
One Nite in Monte Carlo.
Sittin' High on a Hilltop.
Beautiful Lady in Blue.
Lights Out.
Please Believe Me.
I Picked a Flower.
Don't Mention Love to Me.
Cling to Me.
Hypnotized.

Among Casualties

Among New York nitery casualties is the Sert (formal) room in the Waldorf-Astoria hotel, with the biz to be concentrated in the informal Empire room. This means that Ramon and Renita, slated to open there Feb. 1, will not do so.

Peppy d'Albrew has bowed out of the Trocadero, and Morton Downey, who is also financially interested, is continuing the spot on his own with himself as the attraction. D'Ivons, dancers, hold over. Pancho orchestra has gone to Florida.

'Rounders' Nix H'wood

Offer of six weeks at the Hollywood, Broadway restaurant, for Ed Farley and Mike Reilly, writers of 'The Music Goes 'Round and Around,' was turned down last week by the pair's management, Rockwell-O'Keefe. Bid called for $1,500 a week.

Primarily responsible for the nixing were picture negotiations that will take them out to the Coast for either Metro or Paramount.

Det. Band Switches

Detroit, Jan. 14.

Charles Dornberger's band moves into the Book-Cadillac this week, replacing Will Osborne. Don Zullo band now at Saks Cafe, taking over stand of Gene Regis, who has taken his orchestra to Florida for engagement.

Billy Carr returns this week as m.c. at Oriole Terrace, where Art Jarrett and Leanor Holm hold sway. Al Segal is heading new revue at Eastern Star Cafe.

RAINBOW INN BURNS

Lynchburg, Jan. 14.

Rainbow Inn on Boonsboro road, burned to the ground last week and came near cremating the manager, Carl Musgrove, and two others who were sleeping in an adjoining building. They were saved by neighbors who chopped down the doors of the blazing clubhouse.

J. Carl (Big Boy) Vinson, the proprietor, is serving a jail term for violating the state ABC laws by serving over-the-counter drinks.

Fritzel-Jacobsen Split?

Chicago, Jan. 14.

Mike Fritzel and Joey Jacobsen, co-operators of the Chez Paree here, are reported splitting.

They have been associated with this nitery since its opening three years ago.

In the Niteries

Cugat Goes Ambi

Xavier Cugat becomes an ambi-maestro tomorrow (Thursday) in the Empire (informal) room of the Hotel Waldorf-Astoria when he heads both the tango-rumba combo and a straight dance band. Heretofore Cugat was solely identified as a tango maestro, alternating with Henry King's combo in the Sert (formal) room.

When Cugat switches into the Empire room he displaces the Freddy Martin orchestra.

Cugat will stand on the podium and alternate between both bands. Carmen Cugat and Jimmy Ray will be the respective vocalists with the Spanish and the American orchestras.

Music Notes

Josef Pasternack set at Columbia to supe and direct music for the next Grace Moore pic. He served as Miss Moore's conductor on her recent concert tour.

Walt Haines now has his own band at the Trianon, Seattle, two nights weekly, with Naomi Wheat, 12-year-old soloist.

Frankie Carle, now leading his own orchestra at Edgewood Inn, Albany, after years as pianist with McEnelly's and Mal Hallett's bands, has a WGY Schenectady wire.

Wendell Lorang's first pop song composition, 'Why Wait?,' lyrics by Sparty Nardone, has been accepted by T. B. Harms Co. for publication.

Georgs Simon, former radio contact for Harms, Inc., has moved to Irving Berlin's headquarters in same capacity.

Abe Meyer dickering for English office to do musical scoring in London.

Nacio Herb Brown and Arthur Freed will dish up numbers for Metro's 'Broadway Melody of 1937.'

Abe Meyer to do score of 'The Show Goes On' in collaboration with Hugo Reisenfeld.

Borris Morros scoring Walter Wanger's 'Trail of the Lonesome Pine.'

SUE LUCAS OVER SONG

Pittsburgh, Jan. 14.

Nick Lucas last week obtained order from Judge McVicar in U. S. District court directing two Canonsburg (Pa.) composers to show cause why they should not file a more specific claim in recent $100,000 damage suit they lodged against him. They are Frank Staslo and Ralph Anthony.

Charges were made claiming Lucas failed to keep his part of an agreement to publicize their tune, 'When Your Road Leads My Way.' They say he contracted to get the song printed and sold on a 50-50 basis.

Eaton Boys are the newest addition to the Blue Room entertainment outlay at the Hotel Lincoln, N. Y. Style of repartee is more or less new to the spot, as for the past few months, only Isham Jones' dansapation and dance teams have been the fare. Barker trio also in for incidental harmony and music between orchestra numbers.

Walnut Room of the Bismarck Hotel, Chicago, trying a new angle by presenting a miniature opera as part of its floor show. Originated by Leonard Keller, whose orchestra has held the bandstand for the past year.

Monday (13) night in the N. Y. class Russian niteries was a big occasion, falling on the Russian (Greek Orthodox) new year's. The Caucausian Eagle, the swank Malsonette Russe, et al. made it a gala turn-out for the 'white' Russian contingent in N. Y.

Plenty swingo is Cliff Allen at Leon & Eddie's, working as a team with Billie Hayward. Latter is the songstress who's done so much disking with Teddy Wilson's swing orc for Brunswick, and she sells a pop in person just as well. But Allen, at the ivories, gives out keyboard manipulation like nobody's business, and tibbing in the best Waller-Armstrong manner, with a generous molar exhibition by both. Their version of 'This Is My Last Affair' is among their tops.

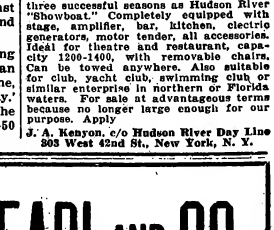
Dario and Diane, after 14 weeks at the Hotel Weylin, New York, during three of which they doubled into the Club Versailles and one (last week) into the New Montmartre, N. Y., are headed for a southern vacation before returning to the Rainbow Room in Radio City, Jan. 24.

Diane is already in Nassau, where her husband is managing a hotel, and Dario is motoring to Miami for a rest. He will leave his car south as D & D are slated for a Florida winter engagement after the Rainbow Room where they're set for four weeks.

Joe Moon and Melvin Pahl are handling duo-piano chores at Barbizon-Plaza in the cocktail lounge. Team also plays in Sunday Nights at Nine series at the hostelry.

Jack Mills has obtained the publication rights to the score of the Minsky production, 'Perfect 36,' which opens at the Million Dollar Pier, Miami, Jan. 24. Writers involved are Francis K. Shuman, Allan Roberts and Jules Lowman.

Bryson-Conney band, out of Farm, White Plains, now working Holland-American West Indies cruises.



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Swing Stuff

Personals

Act altoist, Benny Carter, now with Willie Lewis' outfit in Paris, reported ready to leave . . . Swing concert given by the British Rhythm Club Federation a sell-out ...Mildred Bailey contacted for Kellogg radio hour...George Frazier conducting daily swing airing over WCOP, Boston, with Fletcher Henderson and Tommy Dorsey interviewed...Wingy Mannone out and Phil Napoleon in on Ella Logan program. Trumpeter Napoleon's band includes Miff Mole and Frank Signorelli...Jimmy MacPartland at the Palmer House, Chicago...Red Norvo signed with Decca...George Wettling and Johnny Mendell at the Casino Moderne, Chicago, with Eddie Neibaur's ork...Samuel Goldwyn catching up on swing at the Onyx Club, N. Y....Harlem Poosepahtuk Club has discovered a torch singer ...Bud Freeman is ping-pong champ of Roy Noble's ork... Maurice Purtill, pupil of Gene Krupa's, the coming drummer with Bob Sylvester...Sterling Bowes featured trumpeter with Tommy Dorsey...Pianist Cliff Jackson, of the Harlem Swanee Club, latest discovery of Johnny Hammond... Tenor Forrest Crawford sitting in regularly with the Riley-Farley combo...Eddie Sauter doing some ace arranging for Red Norvo.

Uptown Lowdown

Swing craze has hit the Kit Kat Club on 55th Street, N. Y. Both the Buck and Bubbles team and the Six Spirits of Rhythm swing out at this spot after their theatre work. Vocalist Edith Wilson plenty okay, backed by Bobby Hargrave's seven piece jamsters. This band, with a top sax section composed of Field, Smith and Paine, will bear watching. Smith on tenor is head-lined with Wheeler trumpeting, while rhythm section of Godley, Woods and Sinclair beat it out. Even 'Tiger Rag' sounds okay due to sax scoring. Payoff arrives when Buck and Bubbles do their stuff, backed by the Six Spirits, and accompanied by Hargrave's bunch who get so excited they can't keep still.

Air Waves

Airing from Newark, Tommy Dorsey's ork scored a bull's eye with a smart arrangement of 'Sugar Foot Stomp.' Sid Stoneburg, clarienetist, turns in some very fine work with Edith Wright on vocal one of the few okay hot canaries.

Isham Jones at last letting Pianist Howard Smith cut loose. Full solo on a well arranged version of 'Honeysuckle Rose' tops. Tenor Saxie Mansfield having a few off days lately, but Tom Macy and Russ Gennett coming through.

Joe Venuti, as guest-star on Crosby's Kraft hour, let the jitterbugs down by going sweet. Jimmy Dorsey is becoming a composer, laying aside the clarinet to feature his own alto work on these numbers. The Four Blackbirds, with the usual set-up of three men and a girl, vocalizing plenty okay, with the exception of the trumpet imitation which the Mills brothers still do better.

Swing Defined

For the jam-hams to puzzle over, a definition of swing. A band swings when its collective improvisation is rhythmically integrated. Leading jazz experts, John Hammond and Hughes Panassie, must at least half agree, since they each furnished two of the four important words. A dictionary is advised.

Waxings

On Victor, Benny Goodman's signature song, 'Goodbye,' has been released; a composition of the ace arranger, Gordon Jenkins, and a modernistic tune that should sell. Following this comes one of Ray Noble's rare swing discs, 'Dinah,' and 'Bugle Call Rag.' Bud Freeman, tenor with Noble, suggested the double-time rhythm on 'Dinah,' during his chorus, which should send the fans. The held over 'Bounding Rhythm' by Adrian's Tap Room Gang is Wingy Mannone's last minute opus, after Rollin had run out of titles. The band is Wingy's with Adrian playing bass-sax and vibraphone, Danbridge on vocal.

On Brunswick, Louis Prima's 'I've Got My Fingers Crossed,' and 'I'm Shooting High,' is poor. But Prima's trumpet playing has improved greatly. This band needs a little originality in arranging, and less unaccompanied solo work. The Putney Dandridge discs on Vocalion, entitled 'You Hit the Spot,' 'You Took My Breath Away,' 'No Other One,' and 'A Little Bit Independent,' are still among the tops but use too much commercial vocalizing. The personnel includes Macy, Cole, Clark, Moncur, and an unknown pianist.

On Decca, Louis Armstrong has connected with a surefire hit for swing fans entitled 'Old Man Mose.' Louis' vocal is outstanding. Riley-Farley reached a new low in 'Wabash Blues,' but redeemed themselves on 'Blue Clarinet Stomp,' Slatts Long turning in the crack clarinet work. Jimmy Lunceford's version of Ellington's 'Rhapsody Jr,' and 'Bird of Paradise' is competent but the compositions are choppy.

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Alone.
Little Bit Independent.
Boots and Saddle.
Where Am I?
Lucky Star.
Dangerous to Love Like This.

Downey Seeking Tighter Tax on Music in S. A.

Hollywood, Jan. 14.

Plans to have United States methods of collecting music royalties in South America and also to increase such excises are under way, according to Wallace Downey, owner of the largest music publishing concern in Argentine and Brazil, who is now in Hollywood seeing studio music reps.

Downey, also rep of the Robbins, Berlin and Famous music companies in his land, wants mandatory rules forcing all public places to pay their share of the music tax. About 60% of the music consumed in S. A. is from American catalogs, but collection agencies are only able to collect for rights from radio stations and a few of the top casinos and theatres, he says.

There are more than 100 radio stations in Argentina, Brazil and Paraguay, but collections are only about 2% of what was anticipated when the societies put in a rule such as the one enforced by the American Society of Authors, Composers & Publishers, Downey says.

There is practically no regulation of theatre seat tax for music there, due to competition of American films with S. A. product.

Argentina and Brazil picture producers are increasing their output, according to Downey, and 14 companies made 36 films last year with an average negative cost of $40,000, U. S. coin. Unless these producers can be made to see the advantages in taxing theatres for music, American firms cannot impose one, he says.

KYSER'S LEAVE

Pittsburgh, Jan. 14.

Kay Kayser gets three weeks' leave of absence from William Penn hotel starting Wednesday (23) to fulfill flock of college one-nighters lined up for him by MCA. He'll be replaced here during that time by Art Kassell, coming on from Cincinnati.

Upon his return to William Penn the middle of February, Kyser will be set until summer at least.

Jack Hughes steps into the news broadcasting role at KFRC, San Francisco, replacing John Nesbit.

Fischer and New Casino Troupe Enroute to N. Y.

Paris, Jan. 14.

Clifford C. Fischer is sailing from here tomorrow (15) for New York with the new 'Folies de Femmes' revue for the French Casino on Broadway.

In New York he and Georgie Hale will line up an American chorus line for his local spot, the Ambassadeurs.

Also set for the new 'Folies de Femmes' show at the Broadway French Casino are Estelle and Le Roy, Cilly Feindt's horse act, 10 Argentine Ladies (accordions), Andree Lorraine (Miss Paris 1935) and the Jack Denny orchestra, holding over as the main combo. Vincent Travers from Philadelphia is the alternate combo in Carl Hoff's spot. Latter started on the Lucky Strike program last week, succeeding Al Goodman.

For the Miami French Casino, an alternate combo to Emerson Gill's orchestra is still being lined up. Gloria Gilbert from the 'Folies Bergeres' (first Casino revue) is being added to the show being sent south, replacing Marietta and Rudi, dancers, who are returning to Paris. Jack Lear and Carle Erbe will exploit the Florida venture and Monte Proser has been handed a new deal with a 60% upping in his contract.

Networks Ban Whiteman Using 'Rhapsody,' Although Warners OK It

Paine's Long Title

John G. Paine, of the Music Publishers Protective Association last week was elected chairman of the Council for the Co-Ordination of Industrial Co-Operation. Purpose of the council is to aid small industries and their employees in finding solutions for the problems of fair trade practices, stabilized employment, minimum rates of pay and hours of labor, government competition of private industry and modification of the anti-trust laws.

It was also put up to the council to determine what legislative action can be proposed for the simplification of business conduct in the United States and thereby give the small mercantilist a better break against his competitors.

Empire State Bldg. Denies Nitery Deal

Any deal for a nitery in the Empire State Building, New York, has been nixed by the management, which still wants to operate tallest building on a conservative policy. However, one thing they are interested in is installing a modern health center, with swimming pool and gymnastic facilities. Pool would be located in a floor below street level, with sun roof, courts, etc., on a top floor.

Reports have been around several times concerning the probability of an elaborate dine and dance spot being opened, but latest one circulated in past week was denied by the Empire State management.

2 Strikes

St. Louis, Jan. 14.

Andrew McKinney, trumpet player in the Ambassador theatre orchestra, filed suit for divorce from his wife, Marguerite, whom he had previously divorced and remarried. They met when he was playing in another house and she was member of stage ensemble.

After 10 years of married life, couple were divorced in April last year and remarried last November, separating for second time Dec. 10. McKinney charged his wife was 'quarrelsome and jealous.'

DeMarcos' Band

Chicago, Jan. 14.

Music Corporation of America is planning a setup with the DeMarco ballroom team similar to the dance band arrangement of Veloz and Yolanda, who carry their own orchestra directed by Shep Fields.

DeMarcos come into the Mayfair Room of the Blackstone next week and will be billed over the air as the DeMarcos and their orchestra directed by Al Kavelin.

While Warner Bros. is willing to permit Paul Whiteman to continue using George Gershwin's 'Rhapsody in Blue' as his theme song, the networks now refuse to okay it. Warners doesn't consider the 'Rhapsody' a pop song, but a musical work, and respects the affinity between the composer and the maestro in this particular effort.

Gershwin states that as time goes on and he, along with other composers, may find that they are deprived of a sufficient number of public performances, that a test case will have to result in order to interpret the 'small rights' to popular music. The songwriters claim a 50% ownership in these 'small rights,' along with the publisher, and hence, it is alleged, WB hasn't the legal right to 100% withhold their music from the networks.

Legit Angle

Gershwin, as a production (legit) composer, also argues that legit managers will enter the fray when realizing that the WB control of the music through their sundry music publishing subsidiaries (Harms, Inc., T. B. Harms Co., Witmarks, Remicks, et al.) also stifles the popularization assets of show tunes.

As regards 'Rhapsody,' Whiteman never paid a fee for its use, although others have paid from $10 and $15 per performance and up to $25 and $50. When Gershwin's 'An American in Paris' becomes a Radio City Music Hall production under Von Grona, for example, in two weeks, that constitutes a grand right and the Hall pays the composer a fee of $250 for the week's rights.

Gershwin is among the composers who only latterly are reserving all their rights for self-control. Victor Herbert alone had the vision and only because of a circumstance whereby he leased to Harms, Inc., the printing rights alone to his works. Harms wanted Herbert so badly (he had long been with Witmarks, which, incidentally, is likewise a WB subsid) that the composer was able to dictate stringent terms on some of his own works. Since then many a name composer has controlled all rights, but in the main the cream of the yesteryear operetta and musical comedy hits are under WB copyright control and, accordingly, restricted.

Inside Stuff—Music

Fats Waller presented a 'Swing musicale' last Thursday (9) at the Hotel Warwick, N. Y., playing many of his own compositions as examples of the new marked style of music. In between numbers, the keyboard manipulator answered questions. Twentieth Century-Fox sponsored the gathering, in conjunction with 'King of Burlesque' in which Waller is spotted.

Dr. William Grocz, composer of 'Isle of Capri' and 'Red Sails in the Sunset,' is an expatriated German, now settled in England. The tunesmith has Anglicized his name to Hugh Williams, reversing his Wilhelm Grocz, and translating the German Grocz (which means large or huge) into Hugh. 'Capri' and 'Red Sails' are significent in being wide international hits, attaining same popularity in America after being first issued in Great Britain.

Last year was parody season for 'You're the Top' out of 'Anything Goes'; this year it's 'The Music Goes Round and Round,' ranging from humorous embellishments to off-color comedy in the niteries.

One of those long embarrassing moments was experienced by the Smith-Siverson orchestra playing at the Collegiate club in the Masonic Temple, Rochester. Sax Smith arrived five minutes late with the announcement he couldn't find the music. He disappeared for another search, leaving Charles Siverson to pick numbers the 25-piece band could play from memory. It was nearly an hour before a number of orchestrations were found with which to finish the evening's program. Next day the missing music turned up at the Genesee Valley club, where it had been left by mistake after the orchestra played a New Year's party.

Eddie Cantor brought the WB-ASCAP situation out into the open in his last Sunday's broadcast by stating that at this point he would have done a song from his 'Strike Me Pink' filmusical opening at Radio City Music Hall Jan. 16, but that since it's restricted he'd do a song from a competitive musical picture, 'Collegiate.'

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Issing My Baby Goodnight"
From Hollywood Revels of 192
"When April Comes Again"
"The Topic of the Tropics"
"It's a Lot of Idle Gossip"

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Par Building Booking Office to Include Partnership Houses; See 20 Weeks for Freeman-Kalcheim

Starting Feb. 7 with the acquisition of Loew's, Montreal, and Shea's Hippodrome, Toronto, Paramount puts into action its plan to bring all stage show theatres operated by partners and subsidiaries into its own Artists Booking Office in New York for their show buying. Addition of these theatres, which would give Par's booking office at least another 20 weeks in constant and now 'n' then playing time, would make ABO the top vaudeville booking office in the country.

Charles J. Freeman, who with Harry Kalcheim comprises the ABO's booking staff in N. Y., will buy the shows for Montreal and Canada. These theatres are operated by Famous Players-Canadian.

Till Feb. 7 the houses will continue being booked by Lawrence Golde, of the William Morris agency. There will be no change in policy when Freeman takes them over, Harry Anger continues as stager of the presentation shows in both Montreal and Toronto.

Par eventually expects to bring in every affiliated theatre using stage shows, even if only occasionally, into the ABO. This will also include the FP—Can houses now playing $150-a-day Cushman units, but that will not be accomplished until a setup is arranged in N. Y.

South and Midwest

Wilby-Kincey theatres in the south, Katz-Feld (indie) houses in the midwest and the Comerford houses in Pennsylvania are also expected to buy their shows through the ABO instead of booking through their own or outside buyers. Interstate in the southwest is already being booked by Freeman.

With negotiations with the other partners still in the talking stage, there's no exact estimate available the amount of playing time the ABO will add to its books, but 20 weeks is a conservative estimate, especially for units. Circuit figures that the ABO, with greater purchasing power, can get a better break on talent and salaries than the theatres can get individually and on the outside.

Toronto and Montreal have been using moderate-priced shows, garnished by a line of girls, scenery and costumes by Anger, who goes to Canada from New York weekly to stage the presentations. Shows were recently switched in Toronto from the Hipp to the Imperial, the FP-Can deluxer, but were returned to the Hipp a couple of weeks ago when the Imperial proved too large for that type of presentation.

B&K's Oakie Bid

Chicago, Jan. 14.

Balaban & Katz is negotiating with Jack Oakie for a personal appearance at the Chicago here.

If set, Oakie will likely be dated for week of Feb. 14.

HUBERTS' FILM SHORTS

Hollywood, Jan. 14.

Warners is planning several two-reelers for Fritz and Jean Hubert, vet vaude act.

Pair made shorts for studio in New York.

Behind the Keys

(Continued from page 27)

opened the Ottawa theatre at Ottawa, O.

William C. Powelson, until recently manager of the Warners Delmar in Pittsburgh, has been transferred to the management of the Warner theatre in Tarentum, Pa. Charles Shannon has replaced him at the Delmar.

Nat L. Royster of Springfield has been made manager of the Chakeres Logan theatre at Logan, O., replacing Mila De Haven.

Albany.

Paramount is reported to be seeking a site for a second theatre in Glens Falls.

The new Storm King theatre at Cornwall-on-the-Hudson was opened recently.

Portland, Ore.

J. J. Parker returned from trip to L. A. after visiting studio officials there. He was accompanied by Mrs. Parker and Mr. and Mrs. Ted Gamble. Gamble is city manager for Parker's UA and Broadway here.

4 PRODUCERS FRAME UNITS ON COAST

Los Angeles, Jan. 14.

Units to play the west are being readied here by Ben Irons of Wilbur Cushman productions of Dallas, Dwight Pebble from Chicago, Emil Glucksman, one-time RKO exec, and Charles Dalton, Coast producer.

Irons and Dalton are framing shows on short budgets, probably to stay within $1,000. Glucksman and Pebble outfits will budget around $2,000.

Glucksman unit, with Bert Gordon, Cliff Ball, Buddy Doyle and the Babe Eagan femme band of 12 pieces and line of 12 girls, is expected to be ready within two weeks. Bud Murray is staging. Unit is tentatively set to open at the Strand, Long Beach, with Jean Melkiejohn agenting.

Bowes' Am Act Repeats In Pitt., but Without Unit

Pittsburgh, Jan. 14.

Quick decision brought Major Bowes' Gold Medal Boys' band, in last week's amateur unit at the Stanley, back to Warners deluxer for second successive stanza to bolster current show. They are all local boys.

Gold Medalers were already packed to leave for Philadelphia to join another Bowes unit when Harry Kalmine, WB's zone manager, arranged to insert youngsters into presentation at last minute. As result, their Bowes' tour will begin week later.

Berle Clubbing

Milton Berle left for the Hollywood Country Club, Miami, Fla., where he'll remain three weeks and then proceed to the Chez Paree, Chicago, opening there Feb. 10 for six weeks.

He has been signed by Irving Mills for exclusive representation.

State, N. Y., Sets Burns-Allen Unit at 10G; Baker-Tucker Show Off, Former Ill

George Jaffe to Try Vaude at Harris, Pitt.

Pittsburgh, Jan. 14.

George Jaffe, veteran burlesque impresario, who recently disposed of his Variety to Izzy Hirst and Independent wheel, is set to make another stab at show business, but this time with vaude and pictures. He's just leased old Harris theatre on Diamond street and getting it into shape to open Feb. 1.

House, originally keystone of old Harris theatrical fortunes, was disposed of among other Harris holding to Warners back in 1929. Warners tried operating it for time, both with vaude and straight pictures, but no dice. Circuit closed it couple years ago and it's been shuttered since then.

Lukas Settles

Detroit, Jan. 14.

Paul Lukas settled for $75 last week a $500 damage suit brought against him by Jack Marvin, local actor, who claimed Lukas fired him the first day after hiring him at $75 per week to appear in Lukas' skit at the Michigan last week and in Cleveland this week.

Lukas declared that Marvin, who appeared on stage as a butler, 'forgot his two lines.'

REVELERS FOR PAR

The Revelers, radio quartet, go into vaude again.

Open for Paramount at the Metropolitan, Boston, week of Feb. 7.

Burns and Allen's unit plays Loew's State on Broadway the week of Jan. 24 in place of the proposed Sophie Tucker-Belle Baker combination show. Latter was cancelled when Miss Baker, now in Miami, claimed illness. Miss Tucker would not accept a postponement because of previous commitment to open at the Hollywood Country Club, Miami, Feb. 6.

B. & A. play Boston next week (17) prior to the State. They're due at the Paramount studio in Hollywood March 1, and won't accept any more eastern dates after the State, but may play San Francisco and Los Angeles in February. State salary will be $10,000 net.

At the Chicago, Chicago, last week the B. & A. unit grossed $50,100, which gave it a $1,500 share of the split figure, in addition to its $10,000 guarantee. Instead of pocketing the extra money, the name team spread it around the show, giving each of the supporting acts $100 extra. William Morris office, which books the show, relinquished its share of commissions on the extra money.

Besides Burns and Allen, unit's cast holds Ben Blue, Stone and Vernon, Cardini, Gene Marvey and Jack Renard.

English Vaude's Code of Honor, 'Please May I Steal Your Act?'

London, Jan. 5.

There seems to be a greater sense of comradeship between the local vaudevillians and the American importations.

Formerly, as soon as an act came with something new, acts flocked to the Palladium or Holborn Empire to study every bit of business. Result was a flock of duplicates, some better and some worse—mostly worse.

Nowadays, the would-be copyists actually call on the acts, introduce themselves, and ask to be allowed to 'copy' the act. Their alibi is generally that the act will be copped anyway, so they might as well be first in the field.

The Four Franks, for instance, have actually been approached by would-be stealers for the music that accompanies their comedy business. When told this was specially written, they expressed surprise that Papa Franks would not part with the music.

Another act came to Joe Jackson and told him they had his act down pat with the exception of the sliding shoes. Wanted to know where they could purchase a pair.

Walter 'Dare' Wahl, who was brought over as a special attraction for the Drury Lane theatre pantomime, 'Jack and the Beanstalk,' following everything on the bill, found to his dismay that some of his original bits had already been lifted by Douglas Wakefield and Billy Nelson, two local comics, and they were in the same pantomime, and doing his stuff ahead of him. Wahl had to change his act around a few minutes before going on, to protect himself.

Tops of the whole bunch is an English boy named Al Burnett. He went to America and has just returned. His tag line now is 'The Bad Boy from a Good Family,' which has been used by Phil Baker for a decade. His other bits are traceable to Lou Holtz, Ted Healy, Bob Hope, Ken Murray, and Milton Berle. Lad is getting a lot of work. With such a galaxy of material he should.

BEMISES IN L. A. PAR

Los Angeles, Jan. 14.

Billy and Beverly Bemis have been set for the Paramount theatre week of Jan. 23. They double from Seville club.

Herman Timberg opens at theatre Jan. 16.

Newark Mosque Has Close Shave; Money Troubles

Money troubles threatened to stymie John L. McCurdy and Henry (NVA) Chesterfield's combination vaudeville-film-dancing policy try at the Mosque theatre-ballroom yesterday (Tuesday), with the house opening after schedule and Fanchon & Marco's booking office notifying the management that the new bill slated to open today (Wednesday) will not be delivered unless at least half a week's salary for all the acts is put up in the advance. Yesterday evening, at last reports, the operators were endeavoring to obtain additional financial backing in order to keep the project going.

Yesterday's first show was delayed until 3 p.m., at which time the doors were opened with the union crew in the pit and backstage, along with the vaudeville acts and the Tom Dorsey band in the ballroom agreeing to take their chances on the final day's gross. House had managed to pay off almost in full up to Monday night (13).

Acts on the show, headlined by Estelle Taylor, and all booked by F. & M. with exception of the headliner, were Sid Marion and Olive Sibley, Keith Clarke, Pat Henning, and Variety Gambols (7). Roger Wolfe Kahn's band was to have opened in the ballroom today.

Mosque opened Christmas Day with its stage shows and independent films, plus the free hoofing at 40c. top, later raised to 55c. It had a profitable $18,000 first week, but fell off thereafter.

Pending adjustment by McCurdy and Chesterfield one way or the other, the Prudential Life Insurance Co., which controls the house, is letting the occupants stay rent-free, from accounts.

More B.&K. Names

Chicago, Jan. 14.

Lou Lipstone, Balaban & Katz booking chief, set additional names for the circuit's loop houses last week, dating personals for Ricardo Cortez at the Chicago March 6, and Ted Lewis' band at the same house March 20.

Brings back Bebe Daniels and Ben Lyon to the loop for a week at the Oriental Jan. 24.

Hostesses Out

Buffalo, Jan. 14.

A ban against hostesses in Erie County restaurants was issued by the Erie County ABC Board this week.

Hundreds of drinkeries through the county will be affected by the ruling and by the Board's edict that no women are to be employed as waitresses after 10 o'clock at night.

Berlin Here, Lauds 'Music Goes Round'

Dubbing 'The Music Goes Round and Round' as the inspirational song of the era, a natural, and a personal one, Irving Berlin passed in Chicago to do honor to Red Hodgson, the author-star. Berlin arrived from New York, where he wrote the music for the Music Box Revue that left on the Chief to view the premiere of Hodgson's show.

HELD OVER

SECOND WEEK

110,912 People Jammed the Theatre To Prove

RED HODGSON

The Biggest Box Office Attraction in Five Years

Originator, Creator and Writer of

"THE MUSIC GOES 'ROUND AND AROUND"

WANTS TO THANK

Mr. Lipstone
Mr. Aston Stevens
Maxine Smith
All Chicago Newspapers

Veloz and Yolanda
for the honor they bestowed upon me—dedicating a Dance to my song.

And to

My Many Well Wishers—All Managers and Bookers—For Their Kind Offers

Held Over CHICAGO THEATRE, Chicago

Personal Management
AL BORDE

54 W. Randolph Street CHICAGO

VAUDEVILLE IN THE STICKS

RKO Staging $11,000 'Sketchbook' Unit, Paying Carroll $2,250 Weekly Royalty

RKO last week bought the rights to Earl Carroll's 'Sketchbook,' which lasted six months on Broadway last year, and is practically producing a condensed version of the revue for a guaranteed two weeks and options for 10 more in its own theatres. Circuit's booking office is reported paying Carroll $2,250 for each week it used 'Sketchbook,' the money going for the rights to the title, material, songs, costumes and scenery.

RKO will charge the $2,250 against the show in each theatre it plays, taking it out of the $10,000 to $11,000 net 'Sketchbook' will cost each house. Theatres will also have to pay the Simon Agency, which agented the deal, its 5% commission.

Condensed 'Sketchbook,' with Ken Murray topping a cast of around 40 people, opens at Keith's, Boston, tomorrow (Thursday) and then goes to the Palace, Cleveland. Show was the idea of Charles Koerner, RKO's New England divisional manager. Besides Murray, cast includes Milton Charleston, Sybil Bowman, Sassafras, Dale Winthrop, Betty Brite, and 25 girls.

Besides 'Sketchbook,' RKO last week also set Carroll's 'Vanities,' but this is a direct buy as a Carroll production at $10,000 net. Opens at Milton Feld's Indiana, Indianapolis, Friday (17), then goes to RKO's Downtown, Detroit, Jan. 24. Will get further time from the circuit in the midwest, including Akron and Youngstown.

This show contains 50 people, with Billy House, Buster West and Lucille Page as toppers. There's 28 girls with this condensed version, 'Vanities' playing its last date as a full-size revue at the Cass, Detroit, where it wound up a two weeks' stay Saturday (11).

Another outside attraction set by RKO is the floor show out of the Mayfair Casino, Cleveland, which opens at the Palace in that town Friday (17), and Eddie Duchin's orchestra, which opens June 4 in Boston and then plays Cleveland, Chicago and Detroit.

Mayfair show, without names, is getting $5,500 net, while Duchin will get $8,500 net weekly. Simon office also set these deals.

'Sketchbook' will be RKO's first unit production effort for its own theatres in about four years.

Kemp's Ork to Follow Casa Loma at Par, N. Y.

Hal Kemp's orchestra and the Yacht Club Boys have been booked for the Paramount, N. Y., to open either Friday (17), or Jan. 24 with 'Collegiate' (Par). Opening date depends on whether 'Rose of Rancho,' current, will be held an extra week. Kempt-Yacht Club Boys show goes in at $3,000.

Also booked for the Par for some date in March is Fred Waring's orchestra. Figure is reported $10,000 instead of the $12,500 originally asked by Waring last fall when house was planning to go into a stage show policy.

Kavanaugh in 'Follies,' His Contract Settled

Stan Kavanaugh, comedy juggler who had accepted a two week settlement from the Schuberts on an unfulfilled run-of-play contract in an unnamed musical this season, now has agreed to drop the matter to go into 'the Shuberts' 'Ziegfeld Follies.'

Kavanaugh, who's currently at the Fox, Detroit, joins 'Follies' in Philadelphia Friday (17). Revue opened there yesterday (Tuesday). Settlement was effected by I. Robert Broder, attorney for Kavanaugh, after the latter demanded that the contract be fulfilled.

Harry Carroll Stricken

Harry Carroll was rushed to Mt. Sinai hospital, N. Y., last week, suffering from a ruptured bladder. He was reported Monday (13) to be resting comfortably.

He had been working on the new tunes for the Palladium (old Casino de Paree) vaude-nitery show, N. Y., when stricken. His collaborator, Mitchell Parrish, completed the lyrics.

NON-BOWES AM BOBS UP AS PRO

Detroit, Jan. 14.

Jack Baker, nee Jimmy O'Day, professional radio singer, was yanked after the second performance of his opening date at the Michigan Theatre last week-end with Bowes Unit Number Four. Major Bowes was quoted as 'distressed' that any member of one of his units should be discovered by the world at large not to be an amateur. Matter received prominent space in two local newspapers, the Times and the News.

Following the gesture of yanking Baker from association with simon pures he returned the next day appearing at the Michigan as a singer with the orchestra but segregated from the children of destiny discovered by Major Bowes.

Under his original billing as Jimmy O'Day the singer appeared on WJBK and was sponsored by Kroger Grocery.

Fan Dance Ruckus Nixes Minn.'s Entire WPA Relief Project

Minneapolis, Jan. 14.

Because of the Ruby Bae incident and the 'unfavorable publicity' resulting from it, the WPA has decided to drop the entire Minnesota Federal theatre project No. 1.

The trouble commenced with the engagement for one of the CCC camp shows of Miss Bae, fan dancer, whose performance had caused a raid on a local nitery a short time ago. In the CCC show she was to have done her 'fan dance' wearing a full-length gown.

Along with WPA's announcement of the show's project's abandonment came the resignation of Prof. A. Dale Riley, of the U. of M.'s dramatic department, as state administrator of the relief theatre setup. WPA officials said that people already engaged and organized into road units will be transferred to other federal work.

Shilling Case Postponed

Trial of Bill Shilling, New York agent, on charges of operating an unlicensed employment agency, was again postponed in Special Sessions last Thursday (9). New date is Jan. 30.

Shilling matter will probably not come up in court until the new licensing legislation agreed upon by the agents' associations and Commissioner Paul Moss is passed upon by the city's Board of Aldermen.

Penner Unit Asks $9,000

Joe Penner, whose last vaude salary solo was $10,000 plus a percentage, is being offered in a unit to the booking offices in New York at $9,000 net. Penner is currently on the Coast, under contract to Paramount.

No stage bookings for the unit have been set so far.

$150-DAY UNITS AND WHAT JUMPS

Actors Double in Brass, Pump Tires and Drive the Truck—5 Nights Out of 13 In Bed — It Takes Nerve

$60 HEADLINERS

By Barney Oldfield

Lincoln, Jan. 14.

New hinterland vaudeville, the unit variety, has taken over this town as one of its key spots. Five years ago Lincoln was among the last of the two-a-day stands; today it is sometimes a last stand. Five years ago the weekly stage show scale was in the neighborhood of $2,300; today it's about $220 a day. Normally a three-day stop, the Orpheum here is now the focal point of units venturing west across the Mississippi, and the price for 18 to 22 people is $135 per day net.

Once considered a breach of etiquette and a bad rep to have draws on the b.o. before the date was finished were uncommon. Now it's almost common practice for the unit manager to wire ahead for money to get him out of the town he's in, in order to make the next date. Once, too, an act would beef at the thought of more than 200 miles in one jump, but today it's a relief anywhere under 500 miles. Once by pullman, they now draw straws to see who has to drive the truck. One guy in each car is assigned to keep a sleepy eye on the road map and lay the course.

Those unit managers who are striving to make money plan their shows with a salary list of between $90 and $100 daily. Sold by the booking office for $150. But $15 commish is deducted, leaving him between $35 and $45 to put in his pocket in lieu of future percentage dates and to keep gas, oil and tires upon three to five cars used in transporting the opus. Some managers pay the salary for every day played, whether the date is percentage or not, but they are the exception. Usually the acts take their losses, too.

Although towns booked on the circuit may be close together, the route is seldom played that way. Jumps are from the farthest town to the farthest town, sometimes with a day off, but frequently overnight to a 2:30 p. m. mat, a one-day stand, whence the process is repeated when night comes again. For this reason hotel bills are seldom figured as much expense. A picture of this is seen in a unit manager's statement here recently that he'd been out

(Continued on page 62)

Commercial Bally Shows Open Big Outlet for Acts and Bands; Long Routes, but Short Jumps

Chicago, Jan. 14.

As ad bally goes more and more show biz, performers are finding themselves suddenly with longer routes than they've known in years. Several nite club units on tour under liquor company sponsorship have put in more than a year of consecutive work; several units for commercial and mercantile organizations have been out for six and seven months.

It's a sure envelope every week whether or not the show itself makes money since the commercial bally pays the bills, easy jumps within the distribution area of the company and, what's most important, a long route.

Latest company going for this type of commercial ad bally is Ford, which has swung over in a large way to show biz since that company got its feet wet in the radio end of the profesh. Firm has now signatured Jose Manzanares and South American band for a long tour of the Ford key cities.

By the Year

Besides hitting the ether each week for a 30-minute plug every Sunday, the band will be on exhibition at Ford showrooms in the key centers of the country. Orchestra is now playing the Ford showrooms in the Drake hotel and is routed for a consecutive tour of four months already. Orchestra members all belong to the Los Angeles Musicians Union.

Other companies which have recently jumped into this field of show biz are Standard Oil of New York, Standard Oil of Indiana, Atlantic & Pacific Tea Stores, Hormel Packing, Green River Beverage, Schenley's Liquor Company, Marshall Field & Co. Schenley's went on the nut in a big way for a 'Night of Champions' show at the Coliseum here, even bringing in fistic chief James J. Braddock to make an appearance. In this show Schenley's made its appeal strictly to the male element of the population, but is now readying a new theatrical enterprise which will grab off the femme audience.

Ad bally of this sort has crept into the regular legit, vaude and pictures with much pro and con comment. 'Bride Comes Home' (Par) drew plenty of adverse comment in Chicago and around the midwest because of its long flash for Conoco gasoline in a scene at a gas station. Both Schenley's and Pabst beer have worked out tie-ins for plugs in two legit shows.

And as far as vaude is concerned it's become the rare radio entertainer who fails to mention the sponsor when making a personal appearance. Ben Bernie had a huge picture of a can of Pabst Malt as his backdrop when playing here; Burns & Allen mention Campbell's Soup on their personal appearance dates in theatres. Even radio stations have gone for this type of stage bally, the latest in this territory being radio station WBBM, which is backing, with plugging on its transmitter, a vaude unit tagged 'Around the Town With WBBM.'

That Vode Touch

With the cruise biz now an integral part of variety booking, George Beatty reports the Mauretania is changing to a split-week.

MOSS MYSTERY AGENT CONFAB

Three agents whose names Licenso Commissioner Paul Moss would not divulge, late last week discussed with him the proposed new legislation for licensing of all New York's theatrical reps. Report is that they objected to licensing as employment agencies under any kind of a law, old or new.

According to Moss, opinions of the three agents on the matter were mixed. Moss asked them to study the proposed legislation further and see him again after they've given the matter more thought. The Commissioner added that all three reps were at the meeting a couple of months ago of the Loew, RKO and Independent agents' associations when the new law was okayed for submission to the N. Y. Board of Aldermen.

New legislation was proposed by Moss after the agents, as a body, claimed that they would not accept licensing without court battles under the existing General Business Law. Separate statute for agents only is scheduled to go before the Aldermen in a few weeks.

WARFIELD DROPS SHOWS AND 60 EMPLOYEES

San Francisco, Jan. 14.

Between 60 and 70 people, representing stagehands, musicians, performers, ushers, etc., will be clipped from the Warfield theatre payroll Thursday (16) when the house drops stage shows for a straight picture policy.

Theatre has been the No. 1 stage show house on the Coast, consistently playing the most expensive talent available.

Rumored RKO Booking Office Changes Denied by Blumberg; Up to Swope

Reports of an impending shakeup in personnel of the RKO vaudeville booking office were spiked yesterday (Monday) by Nate Blumberg who, in the absence of Major Leslie Thompson, who is ill, declared that no changes are contemplated. It had been reported that the present RKO booking staff, consisting of Bill Howard and Danny Freundlich, would be changed, along with the bringing in of an outsider to head the department.

The rumors were to the effect that the new RKO president, Leo Spitz, had ordered the booking office reorganization. According to Blumberg, any changes would not be up to Spitz, but up to Herbert Bayard Swope, who, as chairman of the board of Keith-Albee-Orpheum, is the top executive over the booking office, which is a K-A-O subsidiary on Coast.

Hilton Sis. Find Selves In Red, Quit $135 Dates

Lincoln, Jan. 14.

Hilton Sisters (Siamese) Revue, 20-people unit, cancelled its Wilbur Cushman circuit bookings, as all units on that time net is $135 per day.

Show had a home-office, company manager and advance man, result being that there was no money left for the talent.

COWAN'S BOWES O. O.

Rubey Cowan of NBC'c artist bureau left for the Coast Sunday (12).

Trip is chiefly to straighten out bookings of Bowes' amateur units

Howard on Unit Hunt

Chicago, Jan. 14.

Bill Howard, RKO eastern vaude booker, dropped into town on one of his periodical ut.it-ogling visits.

Took a gander at the Veloz and Yolanda unit at the Chicago 'Cocoanut Grove Revels,' and stopped off in Dayton for a look at 'Bring on the Dames.'

ROBOT BOOKED

The Robot turn brought over from England recently by parties outside of show business as a possible attraction on this side, opens at the Mosque, Newark, today (Wednesday) for six days.

It's the automaton's first regular vaude date on this side.

NEW ACTS

RED HODGSON
Comedy Singing
8 Mins.; One
Chicago, Chicago

Cinch attraction right now, from the angle of the click of Hodgson's novelty tune, 'Music Goes 'Round and Around.' Hodgson as a personal appearance magnet is as big as the song, as was evidenced by his reception on the mere mention of the song here and the way he brought a flat halt to the show after he had concluded his act.

Hodgson is a performer wise to the audience, having had plenty of experience in vaude and with the Earl Burtnett orchestra. Holding his act to five minutes here, he delivered five minutes of good comedy. He enters and goes right into the song, but is stopped by the orchestra leader, who tells him to stand aside while the band plays the tune. Leader gives him an orange, which he tears apart and stuffs into his mouth, rind and all. When his mouth is stuffed, the orchestra leader asked him to go into his song.

Hodgson gets rid of the orange without being particularly noticeable, and then, with a French horn, sings 'Music' with appropriate explanatory gestures. Ties up the show, and then into an encore with the audience asked to join in.

Gold.

RAY, PRINCE & CLARK
Songs, Cimedy, Dancing
14 mins.; One
G. O. H., N. Y.

Three lads, dressed in tails, go through a routine of songs, burlesques, tapping and ad-libbing of the type prevalent in the smaller 52nd St. nighteries.

Open with the ad-libbing, which is faintly reminiscent of the innocuous pleasantries of the erstwhile 'Three Doctors' of radio. Thence they wander into a burlesque of a trinle-header fan dance (with pieces of newspapers for fans) which represents the best laugh-getter of the lot. Conclude with 'Music Goes Round and Round' and a deal of so-so tapping.

Material only mildly effective, but the lads make a good attempt at selling what they have to sell. Running time pretty long and the act needs tightening.

Spotted here in the trey.

ELTON RICH REVELS (5)
Dancing
10 mins.; Full
G. O. H., N. Y.

Opens straight but into comedy after the preliminary motions. Timing fair, and the burlesque, making a passable bid for laughs, holds things together via a madcap pace. Spotted here as closer but would serve equally well at either end of a bill.

Ensemble is composed of three lads, attired in tails, plus two blondes. After taking the stage with a routine tap number, two of the boys and the smaller of the blondes proceed into a caricature of an adagio dance. This number starts out slowly, but gradually evolves into such strenuous clowning that a dummy has to be inserted for the blonde. A dizzy series of cartwheels by the other blonde paves the way for this portion of the routine.

Fourth lad tops it off with a short acrobatic tap which is woven around one showy contorlion trick.

BILLY AMES
Imitations
8 mins.; One
G. O. H., N. Y.

Ames' takeoffs, numbering half a dozen, are of well known radio characters—Winchell, Father Coughlin, Roy Atwell, Al Smith and Durante. Delivers them through a mike, imitating only the voice in the first four instances. In the case of Smith and Durante he adds makeup to complete the characterization.

Material appears to be fairly authentic excerpts from the speeches, scripts, etc., of the personnages in question. Rattles this stuff off with fidelity. Good reception here. Fails to build himself up between numbers, however, the chatter being a bit saggy in these spots.

Spotted in the deuce on a four-part bill at this 23rd St. house.

ALLEN, EDWARDS AND REIS
Comedy, Dancing
12 Mins.; One
G. O. H., N. Y.

Mixed trio in one of those chattery acts that starts off like water dripping from a faucet, but picks up momentum before allotted time expires. Lyrics of a comedy song put it over, not the singing of male duo.

In the dancing department everything is soft shoe, and not too impressive, although smooth. Highlight is interpolation of a 'strange interlude' sequence wherein the trio act their thoughts, which culminates in rough house tactics all around. Got some laughs and a heavy hand when departing.

CHRYSIS DE LA GRANGE
Aerialist
10 Mins.
Fox, Detroit

Put into the Fox, which has a very high ceiling, by MCA as a test, this sturdy Parisian lass proves she can stand four-a-day on the ropes and still give her best.

Climbing a rope hanging out over pit, she cuts numerous 'impossible' capers, hanging from both foot and hand, and ending with a whirl. Ascends fully clothed and strips to tights.

Not billed in house's ads, but given big play by local critics.

JIM WONG TROUPE (5)
Acrobatic
8 Mins.; Three
G. O. H., N. Y.

This collection of pretzel-bending Orientals display remarkable physical elasticity. Their nimbleness and wiry strength leaves audience gasping. Each is a No. 1 twister. Feats seen are by no mean banal.

Outstander is a tap dance by one boy standing on a single gam with its mate wrapped around his back. Contortions during plate twirling on bamboo rods are also neatly executed.

Unit Review

FADS AND FANCIES
(ORPHEUM, LINCOLN)
Lincoln, Jan. 10.

Nowhere on the Wilbur Cushman time is there a man who can make a good girl show with as few femmes as can Ed Gardner. 'Fads and Fancies' is his No. 2 opus, better than his 'Sirens in Satin.' His 'Passing Parade' is soon to come in here and a fourth is in process of formation at this time. In 'Fads' Gardner has the best set of dolls seen yet in this grade of unit, and there's a string of novelty turns to round it out for any audience.

Wardrobe is good, likewise the musical background, Jimmy Read's 42d Streeters. Sets are okay. Though carrying only five girls, 'Fads' stretches them out. There isn't a chorus routine in the entire layout. Introduction is via dance specialties; Jeanne Dore, a Spanish number; Cleo Coree, on toe; Myla Carroll, hula; and Dean and Dale, who are hot on trumpet and sax, and do a little flash terp. All this happens with Read fronting the band and changing instruments and pace alike to new femme entrants.

First novelty turn is the Gabby Bros., who juggle. Start with a series of hat tricks and to the inevitable Indian clubs, which they wield in fine fashion. Dean and Dale in their musical sequence and Myla Carroll, in a near nude veil flutter, are repeats, then emsee Tommy Seymour sings for some laughs.

Miss Coree, snappy acrobatic dancer, is strong in the next spot, her stunts showing finish and grace. Then a band number which features Read at the electric guitar, a musical innovation which should be a strong punch for this time. Got a fine hand on it here. The best of the novelties on the 'Fads' routine is Harry Sykes, cyclist. He is a semi-comic peddler, with some difficult work. Rated the mitts, and clears the way for Jeanne Dore in a hot-cha step or two. She's a comely brunet with plenty of sparkle.

Tom Gabby of the brothers brings out a pup for a few tricks, all good, and the headline act, South and Bell, blackface, is one of the few of its kind to make an impression here in the past two seasons. Gags went over and the applause was good. Several bits of material blue. Normal act in this spot is Murdock and Mayo, out because the former threw a muscle in his leg. Is to go back in after this date.

'Fads' is a first rank unit on this circuit. At any rate, if the billboards say 'beauties' they won't be lying, which is something to think about when exploiting.

Timed at barely short of 50 minutes. *Barney.*

15 YEARS AGO
(From VARIETY and Clipper)

Olympic, down on 14th street, revived Amateur Night and helped biz. Pro-amateurs in those days, too.

Comparison of theatre costs over 1918-'19 showed a big up in two years. Railroad fares were up 70% and costumes 250 to 300%. Salary increases from 55 to 250% and trucking cost three times as much as two years before. Extra stage hands up from $1.25 night to $3.50 out on the road and everything else in proportion.

George Tyler offered to guarantee $100,000 gross on a production of 'Erminie' with Francis Wilson and De Wolf Hopper.

Shuberts finally decided to lay off vaudeville, at least for a time. Loaded up with heavy contracts and looking for an out.

Dime museum was netting $2,000 a week in Phila., but it didn't hold the pace. In the old Bingham hotel building.

Loew theatre in Nashville permitted the public backstage during performances. Commercial hook-up with a store.

Sells Floto show passed from ownership of Denver Post owners up to Muggivan-Ballard interests. Tammen & Bonfils were tired of show biz.

Acts were playing the Keith time without definite salary until value of act could be appraised. If one rated more pay it got the arrearage.

Yiddish stage was in a slump with only about one fourth of the actors working.

Vaudeville Managers Protective Association issuing labels for theatrical baggage. To insure special attention from the railroads. Baggage smashers didn't believe in signs.

Picture producers announced 'real plays' would supplant the 'mush' to which the public was objecting.

Famous Players opened its Long Island studios. Carried a $650,000 mortgage.

Famous Players in a reciprocal agreement with UFA following sensational success of 'Passion.' Never very important.

Clipper reported 163 shows in N. Y. in 1920. Of these 115 were dramas and 59 were comedy or farce. There were 24 musicals. In all about $5,000,000 had been invested. 50 of the total were flops.

50 YEARS AGO
(From Clipper)

James Owen O'Connor, who sometimes played Shakespeare behind a net, was starting out. Advertised he paid half salary during rehearsal. Took half his ad space to reproduce a letter telling him the mantle of the late John McCullough had fallen on his shoulders. It didn't fit.

Blondin, the ropewalker, advertised from London for a backer for a farewell American tour. Using his own name of Jean Francois Gravelet.

In London, Can., the local manager was pinched for distributing allegedly indecent picture cards for a variety show. Merchants who displayed posters also received summonses.

Man suing the Lyceum, Chicago, wanted $10,000 because they ran him to the police station when he kicked at not being given the reserved seat he had purchased.

Modjeska opened at the Star to a big welcome, but they did not care for her leading man, E. H. Vanderfelt, specially imported from England.

Musical Union in N. Y. wanted to fire Theodore Thomas and his orchestra of 60 because he had a foreign oboist. He and his band had previously been fined on the same account.

Jack Dempsey (the original fighter of that name,) joined the ranks of statue posers. Headlining in the museums.

Dramatic co. was building business with giveaways. Holders of downstair seats had a chance to get a gold watch or a pair of diamond earrings. Balcony people had a silver watch hung up. Nothing for the gallery.

Washington, Ark., opened a new 400 seat theatre. Railroads ran excursions at one-fourth the regular rates. The manager, who also ran the chief saloon, fed the audience of 450 after the show and welcomed the company on its arrival with a brass band. Regular red letter affair.

Boston dime museum gagged that its lioness was sick and being treated by a vet. Made an act of the daily administration of the medicine. Drew crowds.

Denman Thompson was readying his 'The Old Homestead.' To open before the season ended f. a tryout.

Saranac Lake
By Chris Hagedorn

Joe (Paramount) Parker up for wo meals a day in dining-room.

The winter season is on for mustaches at the Lodge—Fred Rith, Armand Monte, Milton Pollack, Max Pfeffer, Fred Bachman and Harry Gordon going in for the spinach.

Eddie (Shuffle) Ross, one of the Four Carltons, hit another birthday last week.

We were all happy to know that Harry Livingstone was discharged from the Polyclinic hospital, N. Y., last week. Harry, one of the Capitol theatre stage crew, put in our stage equipment here.

Bert Ford (Ford and Price) laid up at 28 Church street with a broken ankle received while skating.

Mr. Herman Levine paying another visit to the Lodge this week.

Dr. Karl Fischel back from New York.

Betty Huntington back to school to finish her shorthand and typing course.

Milton Pollack and Joe Dabrowski both back from visiting their families during the holidays.

Mrs. Mae Griffo moved entire household to a new and larger house, 28 Church street.

Write to those you know in Saranac.

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Just Completed 14-Week Tour, RKO Theatres
Address
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Phone Nyack 586

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JOHNNY PERKINS
MATTISON RHYTHMS
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HEADLINING
The Nation's Leading Vaudeville Theatre
LOEW'S STATE - NEW YORK (This Week, Jan. 10)
The Queen of Hi-De-Ho
BLANCHE CALLOWAY
and HER ORCHESTRA
Thanks to Marvin Schenck — Sidney Piermont and Matty Rosen
Exclusive Management: HARRY D. SQUIRES

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THEATRES
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RADIO CITY NEW YORK

America's LARGEST CIRCUIT OF STAGE UNITS
The WILBUR CUSHMAN CIRCUIT
MELBA THEATRE BLDG.

Variety Bills

NEXT WEEK (JAN. 17)
THIS WEEK (JAN. 10)

Numerals in connection with bills below indicate opening day of show, whether full or split week

RKO

NEW YORK CITY
Jefferson
1st half (17-19)
Bob Carver Co
Fred Lightner
Grace DuFaye
(Two to fill)
BROOKLYN
Tilyou
1st half (17-20)
Lang & Squires
(Others to fill)
ALBANY
Keith's
1st half (17-20)
Morgan Girls
Local Act
Lang & Smeck Co
Teddy Bergman
Mills & Martin
2d half (14-16)
Jackson Boys
Karle Lavere
Grace Hayes
Ross & Edwards
Adair & Richards
BOSTON
Keith's (16)
Earl Carroll's Co
(9)
Hagley Dancers
Nonchalants
Arnida
Joe Morrison
Hollywood Secrets
CHICAGO
Palace (17)
Ted Adair Co
Fred Sanborne
Jane Froman
Slate Bros
(10)
5 Rellys
Ada Brown
Weaver Bros
CINCINNATI
Palace (17)
Hollywood Secrets
(10)
DeCardos
Clyde Hager
Arren & Broderick
Wayne King Orc

CLEVELAND
Palace (17)
Mayfair Casino
Lamberti
(10)
Ted Adair Co
Frank Gaby
Paul Lukas Co
Jane Froman
Gautier's Toy Shop
DETROIT
Fox (17)
DeCardos
Arren & Broderick
Wayne King Orc
Bliss Lewis & Ash
(10)
H'wood Rest'r't Rev
KANSAS CITY
Mainstreet (17)
Major Bowes Co
(10)
Ada Leonard Co
PROVIDENCE
Keith's (0)
Int'l Scandals
ROCHESTER
Keith's (17)
5 Rellys
Ryan & Dell
Joe Morrison
Frank Gaby
Mangean Int'l
(9)
Paul Sydell Co
Irene Vermillion Co
Hickey Bros
SCHENECTADY
Keith's
1st half (16-18)
Allen & Kent
Sully & Thomas
Gypsy Nina
Cass Mack O & T
Schlicti's Co
TROY
Keith's
1st half (17-20)
Jackson Boys
Karle Lavere
Rae Samuels
Rio Bros
Adair & Richards

Charlie Brugge
Evans & Rudie
Nan Bedini
Pat Nevaro
Dan & Ann Manos
Mile Lila
7 Musical Play Boys
CEDAR RAPIDS
State
1st half (17-19)
Cellophane Sc'ndals
Billy Wade
Margaret Sis
Peggy Manning
Jerry Lynne
Johnny Special
Earles
Harry LaToy
King Rector
Lon Beverly
7 Terry Tarr Girls
Rhythm Masters Bd
DODGE CITY
Dodge
1st half (19-20)
Lets Have a Party
6 Denise Dancers
Billy Raymond Co
Carlton Sis
Frank Sterling
Ralph Peters
Evelyn Page
8 Melody Men
FARGO
Fargo
2d half (20-22)
Rainbow Rev
Fiddlers 3
Herbert Mundin
Hanlon & Oml
Vince Andrews
Marlene Sis
Connie Mitchell
Jimmy Mack
Black Panther
7 Sirene Sync'n'tion
HIBBING
State
2d half (22-24)
Ritz-Carle'n Bl'nds
J & Flo McBride
Armstrongs
Inez & DeWyn
Elmer Brown
Flo Clark
Lila
Jackie Jamie & R
6 Carleton Blondes
Roof Garden Bd
HUTCHISON
Fox
1st half (17-18)
Fads & Fancies
Gaby Ross
Murdock & Mayo
DeLoule & Milo
Harry Sykes
Dale & Dean
Tommy Seymour
Myra Carol
Doree & Hayward
Louise DeLoule
Jimmy Read
42nd Streeters Bd
LACROSSE
Majestic
1st half (18-19)
Chic-ago Follies
Col'Cher Davis
Henri Nelser
Skating Swingers
Bobby Bedford
Ellison Sis
Zander & Xandria
Anita Muth
Frank Fee Jones
Ted Harris Bd
MARSHALLTOWN
Capitol
1st half (16-18)
Town Scandals
Joe E Dayton
St Clair Sis & O'D
Art Gleason
Phil Bernard
Mayfair Sis
Allyn & Gaudraux
Joyce Rogers
Town Criers Bd
MINOT
State
1st half (19-21)
Sirens in Satin
Shannon Stanley
Parker & Anderson
Billy Baird
3 Aristocrats Dance
Faye Sis
Langdon & Storey
Leroy & Sharp
6 Satinettes
Stanley Myers Bd
MOLINE
LeClaire
2d half (23-25)
Chicago Follies

Col Ches Davis
Henri Nelser
Skating Swingers
Bobby Bedford
Ellison Sis
Zander & Xandria
Anita Muth
Frank Fee Jones
Ted Harris Bd
NEWTON
Rialto
2d half (22-23)
6 Denise Dancers
Billy Raymond Co
Carlton Sis
Frank Sterling
Ralph Peters
Evelyn Page
8 Melody Men
OTTUMWA
Ottumwa
1st half (19-21)
Brown & LaVelle
Clifford Wayne 6
Jerry & Jean
Clarence DeLores
Grey Wolf
Iron Heart
Little Deer
Carlyle Wayne
R Patrick Sutton
Jack Tracy's Bd
PENSACOLA
Saenger
1st half (17-18)
Glen Dale
Hall Baba 3
Shannon & Harris
Jack Lowe
Dorothy LaRue
Jack Smoke Gray
George LaTour
Masqueraders Bd
PITTSBURGH
Cosy
1st half (19-21)
Passing Parade
Bradna Boys
4 Bars Harmony
Great Koban
Chan Knoll 3
Gish Sis
8 Rhythm Makers
SEATTLE
Rex (16)
Rancho Grande Rev
Conrad & Emerson
Joe Melvin
Bob Witt
Drake Sis
Buddy & Billie Carr
Bernice Jarnot
6 Roses of Rancho
Don Ricardos Co
VIRGINIA
State
2d half (21-22)
Ritz Carlton Co
J & Flo McBride
Armstrongs
Inez & DeWyn
Elmer Brown
Flo Clark
Lila
Jackie Jamie & R
6 Carleton Blondes
Roof Garden Bd
WICHITA FALLS
Ritz
1st half (19-20)
March of Rhythm
Jed Dooley Co
Shay & Barker
Lane & Harper
Billy Joy
St Clair Sis
Claira
Juanita
Waneta
Billy Joy's Bd
Orpheum
1st half (19-21)
Fads & Fancies
Gabby Bros
Murcok & Mayo
DeLoule & Milo
Harry Sykes
Dale & Dean
Tommy Seymour
Myra Carol
Dorre & Hayward
Louise DeLoule
Jimmy Read
42d Streeters Bd
WILLISTON
Grand
1st half (17-18)
B'way Bandwagon
Billy Farrell Co
Siror 3
Richardson 2
Udell 3
Rich Barnsdale
Harper Rolsman
Rolsmans Co
WINNIPEG
Orpheum
2d half (20-25)
B'way Bandwagon
Billy Farrell Co
Siror 3
Richardson 2
Udell 3
Rich Barnsdale
Harper Rolsman
Rolsmans Co

Loew

NEW YORK CITY
State (17)
2 Delong Sis
Frank Convilie Co
Kingsley & Cass
Geo Givot
Leon Navara Orc
Chester Fredericks
BALTIMORE
Century (17)
Lalseed Arabs
Ross & Bennett
Emil Boreo
Pierce & C Rev
BRIDGEPORT
Majestic (17)
Marons Show
COLUMBUS
Broad (17)
Yates Co

DAYTON
Loew's (17)
Yates Co
DETROIT
Fox (17)
C Beatty's Lions
Don Lee & L. Rev
3 Fonzalls
PITTSBURGH
Stanley (17)
Toby Wing
Lyons & Daniels
Johnny Perkins
Ruth Petty
Geraldine & Joe
Park & Clifford
WASHINGTON
Fox (17)
Maximo
Chas Carlile
Frank Libuse
Kazanova & Ter T

Paramount

BOSTON
Metropolitan (17)
Burns & Allen Co
CHICAGO
Chicago (17)
Velos & Yolanda
Boy Foya
Oriental (17)
Howard Fine & H
Southtown (17)
Olsen & Johnson Co

DETROIT
Michigan (17)
'1 Hour With You'
MINNEAPOLIS
Minnesota (17)
Ina Ray Hutton U
SAN ANTONIO
Majestic (17)
Blackstone
SPRINGFIELD
Paramount (17)
Connie Hot-Choc'lts

Warner

PHILADELPHIA
Earle (17)
Mayer & Ballet
Fifi D'Orsay
Joe Phillips
Eddie White
(10)
Major Bowes Co
PITTSBURGH
Stanley (17)
Perkins & Petty
Toby Wing
Daniels & Lyon
Geraldine & Joe
Park & Clifford
(10)
Lottie Mayer Co
Lela Moore
Eddie White
3 Sailors

READING
Astor (10)
Larimer & Hudson
Edison & Louise
Steve Evans
Jack Randall Co
WASHINGTON
Earle (17)
3 Walkmirs
F Christy Co
12 Aristocrats
Cross & Dunn
Nyra Nash
(10)
Phil Spitalny
Gloria Gilbert
YORK
Strand
1st half (16-18)
Bert Smith U

Wilbur Cushman

ABERDEEN
Capitol
1st half (17-18)
Sirens in Satin
Shannon Stanley
Parker & Anderson
Billy Baird
3 Aristocrats Dance
Faye Sis
Langdon & Storey
Leroy & Sharp
6 Satinettes
Stanley Myers Bd
ALBUQUERQUE
Kimo
1st half (18-20)
Blue Paradise Rev

DeBarries Birds
Carvelle Sis
Carl Thorson
Lean Nichols
Margie Richman
Emily Winnette
Gay & Marcis
Tony Francesco
Billy Burt
Dot Higgins
Paradise R'y't'm Bd
BEAUMONT
Jefferson
1st half (19-21)
Cavalcade of Lads
Myles Bell
Murand & Firton

Independent

CHICAGO
State Lake (11)
Ed Lowry's Revue
INDIANAPOLIS
Indiana (17)
Carroll's 'Vanities'
Billy House
Buster West
Lucille Page
Violet Carlson
Hugh Cameron
Charles Carrer
Line of Girls
Lyric (17)
M Bowes Am No 3
KANSAS CITY, MO
Tower (17)
Stroud & Dodge

Meyers & St John
(Two to fill)
LOUISVILLE
National (17-20)
Stratosphere Rev
4 McNally Sis
NASHVILLE
Princess (14-16)
Stratosphere Rev
4 McNally Sis
ST. JOSEPH, MO.
Electric (17-18)
Randall & Banks
Spec & Spot
WATERLOO, IA.
Iowa (19-21)
'Top Speed' Rev

London

Week of Jan. 13

Canterbury M. H.
1st half (13-15)
Norwich 2
Rusty & Shine
2d half (16-18)
Alan Reno
Penslow Co

Trocadero Cab
Les Allen
Canadian Bachelors
Bennett & Williams
Almaro
3 Dyna-mites
Maurice & Bedford
BRIXTON
Astoria
6 Christiani
Lee Don
CHADWELL H'TH
Palace
Jewell & Warriss
Gintaro
Van Ryder 3
CHELSEA
Palace
Apache Bd
CLAPTON
Rink
Harry Wilson
7 Elliotts
Dwyer & Dwyer
EAST HAM
Premier
Jewell & Warriss
Gintaro
Van Ryder 3
EDGWARE RD.
Hall
Bernhart & Klid're
5 Magnets
Levanda
EDMONTON
Empire
5 Sherry Bros
HAMMERSMITH
Palace
June Dancers
3 Emeralds
Drury & Raymond
HOLLOWAY
Marlborough
Lewis & Lawn
Joe Boganny Co
4 Paulettes
ILFORD
Super
O'Shea & Joan
Bashful Boys
Johnson Clark
ISLINGTON
Blue Hall
1st half (13-15)
Alan Reno

Penslow 3
2d half (16-18)
Norwich 2
Rusty & Shine
KILBURN
Grange
Bernhart & Klidare
5 Magnets
Levanda
LEWISHAM
Palace
'Songs From Films'
NEW CROSS
Kinema
Evetts & Browning
Vine More & N
Susan & Pat
PECKHAM
Palace
Evetts & Browning
Vine More & N
Susan & Pat
SHEPH'RDS BUSH
Pavilion
Drury & Raymond
3 Emeralds
STAMFORD HILL
Regent
Lewis & Lawn
Joe Boganny Co
4 Paulettes
STRATFORD
Broadway
O'Shea & Joan
Bashful Boys
Johnson Clark
STREATHAM
Astoria
Mona Grey
Palace
Anita Chas & Jack
Rawicz & Landauer
TOOTING
Granada
Chas Manning Bd
Rawicz & Landauer
Anita Chas & Jack
TOTTENHAM
Palace
Harry Wulson
7 Elliotts
Dwyer & Dwyer
WALTHAMSTOW
Granada
5 Sherry Bros

Provincial

Week of Jan. 13

EDINBURGH
Regent
1st half (13-15)
Lloyd Bros
2d half (16-18)
2 Sharpes
LEEDS
Paramount
Troise Mandolinlers

LEITH
Capitol
1st half (13-15)
2 Sharpes
2d half (16-18)
Lloyd Bros
LIVERPOOL
Paramount
Jack Hylton's Bd

Germany

Month of January

BERLIN
Kabt. der Komiker
Kurt Valentin
Liesl Karstadt
Irene de Noiret
Henry Lorenzen
Baby Gray
Robert Dorsay
3 Rulands
Andre & Dilonka
Lazzaroni
Scala
3 Diamonds
Ray Hulling
Edna Covey
Geo Dorlis
24 Scala Girls
Claire Waldoff
Theo Lingen
Kurt Seiffert
Gerda Nikolajewa
Bobby Streib
Rudi Grasi
Beuwell & Towa
Adriano & Chariot
Adaiet
H Stengel
Richardson
Wilhelmshallen
Georg Kroenlein
Otto Ke'mrich & L
Dolly Fischer
Thea Lucca
Tra Addams
2 Battons
Florida
Hartmann & Faldin
Mory & Gypsy
Anny Nowak
4 Oreilys
Wintergarten
Emmy & Louis
24 Gypsy Boys
3 American Babies
Tokowa
Wilhelm-Konze
Hilde Seipp & B
3 Orantos
Contra & Re
3 Verona
6 Artonis
May & May
Kay Kay & Kay

COLOGNE
Belchshallen
2 Fratellinis
Handy
Fred Martin
Charlott & Zebra
7 Menorcas
2 Hanseens
3 Adieras
ESSEN
Casanova
Boba & Walja
Muny & Blanc
Dell & Ohll
M Eberth
2 Geltners
2 Harlequins
E Haskel
Mathe
Anni Serve
Telmadge & Cyril
Toux & Mackie
LEIPZIG
Drei Linden
10 Adlerits
Fred Belgaus
4 Bennos
Colliers
Delfini Co
Dewes & Gempp
Peters & Dorian
Marion Cardoni
Kristallpalast
3 Baldors
Duecker
Gue Erpap
Camilla Mayer
3 Splendid
3 Wellons
Katia's Lilliputs
Deszo Retter
Vay Bros
MUNICH
Circus Krone
Claudia Alba
Arsen Cardinale
Carlo Medini Co
Harald Ryle Co
Olga Statis
3 Cairolle
4 Castons
Italo
Tr Poppescu
Sobolsky Tr
Marta Westera
Krone's Animals

Cabarets

NEW YORK CITY

Bal Musette
Marie Charvet
Jean Muare
Yvonne Jacquet
Mitzi LaMarr
Jeanne Meliar
Papalia & Yvette
Maurice Bouche
Parisian Serenaders
Barrel of Fun
Hanson H'w'rd & B
Percy Stoner
Bert & Leo's
Percy Stoner
Chic Goldman
Bijou
Geo Scherban's Orc
Bill's Gay 90's
Joe E Howard
Kay Parsons
John Steel
Bill Lorraine
Ed Furman
Ethel Gilbert
Black Cat
Amanda Randolph
Russell Smith
Cafe Loykie
George Edmund O
Cafe Rene
Carlton & Juliette
Richardson & Boys
Vincent Sorey Orc

Cafe Trouv
Rita Bell
Burt Stevens Orc
Casino Venezia
F Bracciante Ens
Central Pk. Casino
Mario Braggiotti O
Jane Cooper
Grace Herbert
Charles Herbert
Chateau Moderne
Alice H. Burrage
Billy Cole
Fnk McFarlane O
Club Gaucho
Dimitri
Virgil
Bianca Volland
Olga Acosta
Munoz & Baian
Club New Yorker
Dotty Drum
Jack Meyers Orc
Jimmie Rogers
Club Richman
Lee Carr
James Sherry
Harry Bernie
George Oliver
Freddie Monroe
Jack Mayo Orc
Cocoanut Grove
Geo Libby Girls
Brodel Sis

Santino & Lenora
Lafanzes
Peggy Mann
Henry Halstead Or
Connie's Inn
Evelyn Dove
Mear & Mears
Billie Holliday
Snakeships Tucker
Bobbie Caston
3 Palmer Bros
Reed Bros
4 Bahama Dames
Kaluha
Ted Hale
3 Dukes
Prince Orella
Ada Ward
Chuck & Chuckles
Lillian Fitzgerald
L Armstrong Orc
Congress
Frank Haynes Orc
Coq Rouge
Kay Cornelius
Buddy Rogers Or
Cotton Club
Nina Mae McKinney
Cora La Redd
Baba Wallace
Juano Hernandez
Lena Horne
Henry Ninm Queens
Cook & Brown
Jessie Cryar Co
Orlando
Nicholas Bros
Butter Beans & S
John Henry
Baba Mathews
Miller & Mantan
Claude Hopkins Orc
Deanville
Marie Aimonte
Eugene Borel
Bobbette Christine
Lucien La Riviere
Kathleen Howard
3 Aristocrats
Jean Prague Oro
Delmonico's
Jerry Baker
Hello Jimmy'
Perry 2
Mike Landau Oro
Jack Dempsey's
Dorothy Williams
Anne White
Dorothy Mack
Carlos & Marchan
M Schuster's Orc
Jan Brunesco Orc
Clemente Bd
Dickens
Johnny Macklin
George MacLean
El Chico
Consuelo Morena
Portia Portar
Emile de Torre Orc
El Toreador
Cortes & Maida
Fermin & Gloria
Leon Villamarin
Medardo
Aura del Bar
Don Gilberto Oro
D J Escarpinter Or
El Morocco
Ernie Holst's Orc
Famous Door
Roy Eldridge 4
Wingy Mannone Bd
French Casino
Emil Boreo
Felicity Andreae
Arabelle Rich & A
Christian Arnault
Enrico Bertolano
Assia De Buzny
George Campo
Elsi Roy
C Craddocks
Juliana Enakieva
Polly Frank
Georges Mayes
Renita Kramer
Lalage
Eleanora Mara
Mattrice & Rudi
Menito
Rodolfo
Romova Ballet
Mohamed & Jaarra
Jack Carlton
Jean Shaw
Carl Hoff Orc
Jack Denny Oro
Gino's Cedar Gard'n
Filberto Tosell
Don Martin Orc
Gr'wich Vill. Inn
Albert Pryme
Elena McCoy
Pat Clayton
Lillian Caimes
Antony Tosca Oro
Gypsy Tavern
Bert Linden
Violet Vagelle
Chubby Ross
Anne Gereon
Ruth Rusell
Jules Keaton Orc
Jim Healey's
Joe Frisco
Jack White
Kay Hamilton
Vincent Padula Orc
Anna Held's
Alda Ward
Paul Bass Oro
Chauncey Lee
George Rickson
Lindy Lou
Toots
Hickory House
Francetta Malloy
Ted Lane
Arthur Gansfried E
Red Norvo Bd
H'lyw'd Restaurant
Abe Lyman Orc
Estelle Taylor
Jack Waldron
3 Biltmorettes
Rose Blaine
Variety Eight
Jack Waldron
V'rnelle & D'n'lds'n
Marion Martin
Eugene Jelesnick O
Frazee Sis
Patau Sis
Hotel Ambassador
Jack Holland
June Hart
Max Bergere Orc
Vincent Lopez Orc
Hotel Astor
Jack Berger Orc
Hotel Barbizon-P'za
Joe Moon
Melvin Pahl
Hotel Biltmore
Howard Lally Orc
E & Seymour Royce
Hotel Buckingham
Bob Frame
Patricia Leeds
Hotel Commodore
Johnny Johnson
Carlotta Dale

McCell'nd & Parker
Terry Green
Hotel Edison
Vicki Joyce
Sammy Wilson Orc
Mac Coogan
Frank Cornwell 3
Hotel Essex House
Musical Rogues
Hotel Elysee
Vivian Johnson
Barney Winton Orc
Hotel Fifth Ave
Harold Stern Orc
Hotel Gotham
Raoul Lipoff Orc
Hotel Gov Clinton
Eddie Lane Orc
Hotel Lexington
Billie Trask
Ozzie Nelson Orc
Hotel Lincoln
Eton Boys
Barker 3
Isham Jones Oro
Hotel Madison
Val Oiman Orc
Hotel Montclair
Jaysnoff Sis
Townsends
Peggy Lawson
Mel Ling
Carlos & Marahan
Cora Saunders
Rhythmaids
Art Kahn Orc
Hotel New Yorker
D'Angelo & Porter
Muzzy Marcellino
Stanley Hickman
3 Debutantes
Frank Bessinger
Will Hollander Orc
Ted Rio Rito Oro
Hotel Paramount
Phil Traversi Oro
Hotel Park Lane
Jan Rubini Oro
Hotel Pennsylvania
Hal Kemp Orc
Knott & Towne
Hotel Pierre
Capert'n & Col'mb's
Joe Moss Orc
Gregori Pranzell Or
Harry Evans
Hotel Plaza
Lydia & Joresca
Eddy Duchin Orc
George Sterney Orc
Jay & Lucille
Paul Levo
Dunn Broe
Hotel Ritz-Carlton
Arman Vecsey Oro
Hotel Roosevelt
Guy Lombardo Orc
Hotel Savoy-Plaza
Endor & Farrell
Dick Gasparre Orc
Medrano & Donna
Basil Fomeen Orc
Habaneras Orc
Hotel Shelton
Ben Cutler Orc
Hotel Sherry-Netherland
Allan Gray Orc
Colony Boys
Hotel St. Morita
Nikita Balieff
'Chauve Souris Rev'
Dorothy Fox
Ron Perry Orc
Sunny Rice
Irene Antarova
Leo Reisdick
Hotel St. Regis
Eve Symington
Hartmanns
Jules Lande Orc
Emil Coleman Orc
Hotel Taft
Geo Hall Orc
Dolly Dawn
Hotel Vanderbilt
Murray Dancers
Alex Fortesein Orc
Hotel Waldorf-Astoria
Mitzi Mayfair
Georges & Jaina
Manya & Drigo
Russell Swan
Lawrence White
Henry King Orc
Xavier Cugat Bd
Michael Zarin Bd
Freddy Martin Orc
Hotel Warwick
Joe La Porte Oro
Hotel Weylin
Dario & Diane
Charlie Wright
Kathleen Barrie
Louis Breese Oro
House of Morgan
Sophie Tucker
Phil Tillman
Jimmy Lee
Edgar Bergen
L. Brings Orc
Howard's Showboat
Joe Howard
Joe Ricardel
Walter Lopez Ens
Jimmy Kelly's
John Rockwood
Evelyn Wilson
Betty Murray
Mary Lane
Janice Andre
Chiquita, Venezia
Warren & Bodle
Carter & Schaub
Midget Parks
Billy Mack
Joe Capella Orc
Mary Barton
3 Raymonds
Kit Kat
Buck & Bubbles
6 Spirits of Rh'thm
La Rue
Ann Greenway
Pedro's Siboney Bd
Mario di Polo Orc
Le Bus
Dick Piano
Leon & Eddie's
Eddie Davis
Terry Lawlor
Delia Carroll
Haywood & Allen
MacDonalds
Win Farmer Orc

Madeleine's
Lucille Jarrett
Duke Enston
Joe Gray 3
Man-About-Town
Barbara Beason
Baity Bowker
Jerry Williame
Elise Eckhert
Dorothy Biensing
Al Manuti Orc
Marden's Riviera
Harry Spear
K'thana & Malcolm
Jonis Williams
Mimi Rollins
Carrol Sis
Jimmy Carr Oro
Maisonette Russe
Codolban Orc
Maisonette 4
Maxim's
3 Rivera Boys
Jane & J Farrar
Rita Renaud
Irving Fields
Val Ernie Orc
Mon Paris
Jean Sargent
Eddie Barnes
Freddie Steer
Arthur Ravel Orc
Oscar Calvet's Orc
Monte Rosa
Herrera Orc
No. 1 Fifth Ave
Paul Weston Oro
Jules & Joe
Hazel Webster
Rosa Rosan & Seville
Clair Willis
New Montmartre
Beatrice Lillie
Reginald Gardner
Dario & Diane
Jacques Fray's Orc
Normandie
Ella Logan
Clifford Newdahl
Hal Hope Oro
Old Roumanian
Thais
Sadie Banks
Jack Hirsch
Rumian Gypsy 3
Mickey Mallory
Sol Schneider
Roumania Gypsies
Onyx Club
Frank Pooba
Joe Helbeck
Red McKenzie
Farley-Riley Oro
Boy Foy
Joseph Zatour Orc
Marti Michel Orc
Palladium M. Hall
Ritz Broe
Helen Reynolds
Patsy O'Neill
Giggie & Alvarado
Billy Branch Co
Ruth Denning
Adrienne Andre
Arthur Ball
A. B. C. 3
Abbott & Tanner
Miiam Dancers
Jimmy Carr Oro
Ted King Orc
Paradise
Ben Bernie Orc
Georgie Tapps
James Evans
Violet Lowe
Pritchard & Lord
Jigsaw Jackson
Place Elegante
Tommy Mills
Bill Farrell
Benn Kauff
Irve Harris
K'rman's M'd'rnists
Lee Lazaro Orc
Rainbow Grill
Joe & Betty Lee
Imogen Carpenter
Ruby Newman Orc
Rainbow Room
Kathleen Price
Timothy Palmer
Pila & Tabet
Harold Nagel Bd
Ray Noble Orc
Russian Tzeyka
Amstel's Bd

San Souci
Jerry Blaine Orc
Sidewalks of N. Y.
Roscoe Ails
Mammy Jinny
Helen Stone
Clark & Verdi
Anthony Trini Oro
Betty Lewis
Small's Paradise
Charlie Johnson Ore
Palmire & Valez
Cnunk Robinson
Ollie Potters
Alfreda
Arnette
3 Blink Boys
Amos Bonds
Marion Heirston
Stork Club
Marjorie Logan
Gus Martel
Anatol's Cubans
Sully's Showboat
Alberta Pryne
Betty Rowland
Dorothy Buckley
Doris Scott
Francis Scott
Francis Smith
Jimmy Wats'n B'ys
Thru the Looking
Frances Faye
Ted White
Bert Mann
Aristocrats
Allan Cole Orc
Town Bar
Gypsy Erma
Brook 2
Jack Kennedy
Barbara LaPorte
Gordon Davis
Chubby Smith
Town Casino Club
Cobina Wright
Pierre Doray
Barbara La Mar
Owens Hunt Farco
Thomashefsky's
Harry Kleinman Oro
Chas Doherty Rev
Trocadero
Morton Downey
Peppy De Albrew
D'Ivons
Arnold Oro
Hal Hoffer
Budd Hulick Oro
Ubangi
Gladys Bentley Rev
Pearl Haines
Ray White
3 Melody Maids
Avon Long
Lucky Sis
3 Lang Sis
Edna Mae Holly
Ken & Rea
Teddy Hill Oro
Versailles
Harry Richman
Lila Carmen
Rosita & Montana
Brito's Rumba Bd
Jos Smith Orc
Village Barn
Sammy Walsh
Bronco Busters
Val & F Vestoff
Barbara Bellmore
Rosalyn Kenny
Mickey Brantz
Milton Mann Orc
Village Nut Club
Murray & Alan
Al Samuels
Rosita Royce
Benia Gerard
Chiquita Garcia
Helen O'Shea
Dickie Wells
Kenny Watts Orc
Billy Griffin
Joe Smothers
Hannah Sylvester
Wivel
M'anne Rohrkraste
Sylvia Fina
Lilyan Lorraine
Baron Gyldenkorn
Nelma Kirch
Frank LaSalle Oro
Bob Lee
Wynne Rolph
Roberts & White

LOS ANGELES

Beverly Wilshire
Viola Von
Larry Lee Oro
Biltmore Bowl
2 Radio Rogues
Fred Scott
Wayne & Teake
Betty Roth
Tom & B Wonder
Ross Wise Jr
June Marietta
Larry Cotton
Trudy Wood
Jimmy Grier Oro
Cafe Clement
Nita Mitchell
Judy Lane
Ralph Dunn
Ray Bradford Orc
Kathleen Dale
Ruth Velosa
Cafe de Paree
Torraine Kruger
Al Gesco
Jerry Ross
Claire Francis
Armand & Diane
Ted Dawson Oro
Cafe La Maze
Vi Bradley
Park Ave Boys
Stan Clair Oro
Club Century
Irene Taylor
Jimmy Ray
Gray & Jorgen
Lester Lee
Hal Chansler Oro
Club Envoy
Ray Toland
Julius Klein
Bob Lightner
Clover Club
Aniwa Boys
Cocoanut Grove
Edna Strong
Nascha
Radio Aces
Hi Hatters
Charlie Whittier
Ted Lewis Orc
Radio Aces
Cotton Club
Dynamite Hocker
Bobby Johnson
Loyce Bright
Vaiaida Snow
Flora Waalington
Dudley Dickerson

(Continued on page 62)

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
1561 Broadway, New York
This Week: Pat Kelly; Jack Delacy

Equity Members Form 90% of WPA Theatre Payroll; Drive to Force Amateurs, Non-Professionals, Out

One finding of the reclassification board which is checking up on professionals in the Works Progress Administration's theatre project in New York is that 90% of the legits on the payroll are, or were, members of Equity. Balance are being investigated, but the indications are that few are incorrectly in the casts of relief shows.

Equity, which did much of the preliminary work culminating in governmental aid through the WPA set-up, takes the position that the federal theatre project should engage only players of experience in the relief shows. Association is backed by the administrators, who on various occasions have pointed out that the project is intended for professionals only, and not for amateurs. It is likely that junior players, those with less than two years' experience, will be removed from the projects' shows, although not necessarily dropped from the payroll. They are to be placed with other WPA projects.

Of the 2,[illegible] people in the New York theatre project's payroll about 1,000 are vaudevillians and some of the latter are in legit casts. Recently several applications for membership in Equity from persons who, it was felt, aimed to get jobs in the federal relief shows, were rejected. These

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New Haven Starts

New Haven, Jan. 14.

WPA theatre project is slated to get underway here at the Lincoln next week. Preliminary activities have already started under direction of Gertrude Dondero, supervisor for the state.

Auditions for applicants were held today (14), audition board being Alexander Dean, Yale Drama School, Day Tuttle, director of Mt. Kisco summer players and Julia Tuthill, Hartford Times drama ed.

Walter Bradley Klavun, Mary Hone and Charles Atkin, members of the Theatre of Eleven, Inc., stock group operators of the Lincoln prior to subsidization by WPA, are being held over for the new setup.

Herb Munson Heads Troupers on Coast

Hollywood, Jan. 14.

Herbert Munson has been elected prez of the Troupers' Club. Other officers are: Beatrice Wood, vice-president; Adabelle Driver, secretary; Louise DeVarney, treasurer, and Ed Kimball, chaplain.

Members of the board of directors are Charles French, Lydia Knott, Truly Shattuck, Betty Young, Charles Schaffer, Charles Thurston and Rose Murphy. L. E. Behymer was voted grand trouper and Cora Shattuck was appointed publicity head.

Troupers reported gain in funds of $1,365 over last year.

Epsteins Revising 'Stars' For Theatre Guild Prod.

Hollywood, Jan. 14.

Julius J. and Phil Epstein left here by plane yesterday (Mon.) for New York to work with Theresa Helburn of the Theatre Guild on revisions of their play 'And Stars Remain,' which the Guild has optioned.

Julius is on a leave of absence from Warners, while Phil has just completed 'Don't Bet on Love' for Radio.

Reading Budget

Reading, Jan. 14.

A federal allotment of $41,129.66 to employ 73 unemployed actors has been granted this city by the Works Progress Administration. Working under Jasper Deeter, of the Hedgerow Players, in suburban theatre near Philadelphia, the Reading-Berks project is being directed by H. A. Archibald.

Shows will be presented in various city and county theatres under auspices of federal recreational and educational organizations.

'Professionals Only'

Fort Wayne, Jan. 14.

Bessie Baldwin, legit actress of 20 years back, who's been handling WPA dramatic activities in Allen County for the past month, will get an assistant. New worker will teach English, as many adults who turn up for Miss Baldwin's sessions can't speak the language yet.

WPA Road Tours Okayed; $3 a Day Expense Grant

Washington has opened the way for the touring of relief shows under the Works Progress Administration theatre project, okaying the allowance of $3 per day expenses to players, in addition to $103.40 per month wages. Allowance money ruling is likely to revive Eddie Dowling's plan to tour musicals, comedies and vaudeville shows, which has lain dormant for several months.

Although the touring end will be administered by the New York regional office, Hallie Flanagan, federal project's head, will be in charge of the first show sent out. It is a biographical play about Jefferson Davis and will be toured through the South.

Claimed that if the tour is successful other plays will be toured out of Chicago and Los Angeles.

The Davis piece is stated to have been written by the suggestion of John McGee, who authored a book on Davis and who is a little theatre director. First stand out for the show is Chapel Hill, N. C., a center for the little theatre movement.

Dowling was expected to confer with Mrs. Flanagan early this week with the idea of getting his project started. Understood she was opposed to the Dowling plan until the $3 per day allowance was ruled on, it being figured that actors would not be able to support themselves on the road without expense money.

It was announced this week by the WPA theatre project in New York that four plays had been selected to be presented around a circuit of Long Island and Westchester towns by relief units. Plays are: 'The Old Maid,' 'Valley Forge,' 'Criminal at Large' and 'Post Road.'

ANDREWS TO HANDLE WPA'S ADMISH COIN

Lyle D. Andrews has been engaged to handle the receipts from admissions to the WPA theatre project shows, due to get started in New York within two weeks. Post has been given the title of 'agent-cashier.' Andrews will supervise the box offices of the four WPA-leased theatres within the show zone. He was formerly owner-operator of the Vanderbilt theatre, also producing some shows.

For some of the WPA relief shows there will be reserved seat sections. There will also be scrip and other types of tickets used.

Albuquerque Little Theatre on WPA Coin

Albuquerque, N. M., Jan. 14.

After much wailing and gnashing of teeth, approval of a Little Theatre building with WPA funds has been secured and construction on a 640-seat house started here.

Since it was started five years ago by Kathryn Kennedy O'Connor and Irene Fisher, a group has been plugging for the house. Outfit has presented 27 plays since its start, rehearsing all night at times in the Kimo Theatre after film performances. House will be of mission style architecture.

6 SHOWS OUT

Six Broadway shows are definitely on the exit list, including two of last week's arrivals. 'Porgy and Bess,' colored cast musical, withdraws from the Alvin next Saturday. It did not earn back its production outlay, but the Theatre Guild is expectant of turning a profit with road dates. 'Porgy' is in its 15th week.

'PORGY AND BESS'

Opened Oct. 10, 1935. No show in recent years received such coverage as the George Gershwin operetta got from the daily dramatic and music critics. Nearly all the notices were raves as fulsome as the coverage. Gabriel (American) said it was 'a delightful libretto, an opera abundant of lovelinsse, picturesqunesc, pathos, humor, charm,' Anderson (Journal), though seeing the production as 'brilliant,' said, however, 'I found two-thirds of it mi dull.'

Variety (Abel) said: 'Besides being highly significant contribution to the American theatre, it is also box office.'

'Tapestry in Gray' will fold at the Shubert Thursday (16), at which time it will have played three weeks. Production for drama was costly and show ends in deep red.

'TAPESTRY IN GRAY'

Opened Dec. 27, 1935. With the exception of one, Lockridge (Sun), all the first-stringers nixed Martin Flavin's latest. Hammond (Tribune) said the 'whole thing seemed to me to be a waste of author, actors, scenery and audience.'

Variety (Kauf) said: 'Sort of dummy play—never anything more than puppets strutting the stage.'

'O Evening Star' was withdrawn from the Empire last Saturday after playing four days. Drew weak press. Also a costly production which drew weak notices.

'O EVENING STAR'

Opened Jan. 8, 1936. Opinions were mixed on this one, but the assenting votes were not strong. Those in favor placed the chances of Zoe Akins' drama on Marie Dressler strictly on possible femme matinee trade. Those who voted 'nay,' however, did so politely.

Speaking of the central character, Anderson (Journal) claimed 'it should be a grand and heartrending story and it is a pity that Miss Akins hasn't written it.'

'Truly Valiant' failed to relight after the opening performance at the 49th Street last Thursday (9). It was heavily panned.

'TRULY VALIANT'

Opened Jan. 9, 1936. Emulating the early season's 'Satellite,' 'Truly Valiant' gave up after its premiere performance. First-stringers' pans were most caustic, Atkinson (Times) saying 'the actors were the most valiant sufferers in the house.'

Gabriel (American) said it was 'among the season's worst.'

'The Taming of the Shrew' will go to the road from the Guild after this week for several dates. Business was excellent throughout the 16-week engagement and could have stayed longer. Averaged $17,000 weekly most of the way.

'Ghosts' will leave the Morosco for the road Saturday. Revival won high praise when recently arriving at the Empire. Played five weeks in all, which was more than originally planned.

ENGAGEMENTS

Tucker McGuire, Royal Dana Tracy, 'Sap Runs High.'

Minor Watson, Demetrios Vilan, Doris Dudley, Herbert Yost, 'End of Summer.'

Ruth Gates, Dorothy Libaire, 'One Good Year.'

Gertrude Flynn, Caroline Newcomb, Mitchell Harris, Marie Hunt, J. P. Wilson, Catherine Proctor, Elywynne Harvey, Gordon Nelson, Gerard Hayden, Beatrice Hendricks, Charles Gerard, Philip Bishop, George R. Taylor, Ruth Chorpenning, Lawrence M. Hurdle, Ver Mellish, 'Puritan.'

Florence Edney, Frances Williams, Valerie Cossart, Lillian Brennard Tonge, Esther Mitchell, John Buckmaster, Jean Dante, Florence Williams, 'Call It a Day.'

Brian Aherne, Kent Smith, Maurice Evans, Arthur Byron, 'Saint Joan.'

Albert Van Dekker, 'Light Behind the Shadow.'

Beatrice de Neergaard, 'Ghosts' (road).

Jeanne Kelly, 'Name Your Poison.'

Dudley Clements, Charles Halton, Philip Ryder, Joseph Cotton, 'Postman Always Rings Twice.'

Broderick Crawford, Philip Huston, Fred Stewart, Flora Campbell, 'Danger—Men Working.'

Eddie Foy, Jr., Bruce MacFarlane, 'Home Town Boy.'

Helen Lynd, Earl Oxford, Niela Goodelle, Gomez and Winona, Otto Sogiow, Fred Cooper, Elizabeth Houston, Dan Harden, Joe Donatello, Norman Lynd, Robert Berry, Edward Mowen, William Houston, 'Illustrator's Show.' (Complete cast.)

Ruth Weston, Selena Royle, William Harrigan, Edward Trevor, 'Among Those Sailing.'

Frederica Going, 'Children's Hour.'

Arthur Margettson, 'Mainly for Loves.'

Inside Stuff—Legit

Margaret Perry and Burgess (Buzz) Meredith, married last Friday (10), met but recently, although both have been in legit for seasons. Groom attended the marriage of Margalo Gillmore to Robert Ross early in November and was introduced to Miss Perry at the home of Laurence Riley ('Personal Appearance'). Honeymoon will be delayed because Meredith is in 'Winterset,' Beck, N. Y. Miss Perry attracted attention when she jumped into the lead of 'Strictly Dishonorable' which her mother, Antoinette Perry, staged. That was a few seasons ago. Last year she was in 'Ceiling Zero'.

The Chicago showing of 'Squaring the Circle,' a quick flop there, was backed by Dr. Adolph Raboff, New York dentist. He secured the show with Dmitri Ostrov, its stager, on a royalty basis from Edmunds, Inc., which produced it on Broadway. Latter group includes Julius Stone, who is operating the Lyceum, Spencer Bettleheim and Otto Diehl, who are on the staff of the Music Box.

Proposed to recast 'Circle' with people selected from the Chicago and New York companies and send it on tour.

Withdrawal of Hilda Spong from 'One Good Year', Fulton, N. Y., came after she expressed dislike over lines recently added to script. She refused to handle the new dialog and handed in her notice.

Miss Spong conducts a dramatic school in the midtown district.

Letter from Bill O'Donnell to Phil Guyran, manager of the late Leo Newman's ticket agency on Broadway, has been framed and hung on the wall. It expresses his regard for Newman in ticket men's jargon.

Leontine Sagan, who has directed a number of plays in London, was brought over here by Harry Moses to direct 'O Evening Star' which opened and closed at the Empire, N. Y., last week. Miss Sagan was recommended by Zoe Atkins, 'Star's' author.

Miss Sagan staged 'Maedchen in Uniform' (play) in London, and as a picture in Germany. She also directed 'Vicky,' but did not see this London premiere because of sailing for the Adkins play.

Baltimore, where Ed Wynn premieres his first production in which he is not cast, 'Light Behind the Shadow,' at Ford's week of Jan. 20, is having its first taste of a show using teaser advance ballyhoo in years. Charley Washburn has plastered town with one-sheets using Ed Wynn's name, but with no title or theatre mention.

Teasers spotted over town five days before newspaper ads appeared.

Laurence Schwab has returned to Miami Beach and will remain there until April. He is then due in St. Louis to prepare for his second season there as director of the Municipal Light Opera season. Richard Berger will again be Schwab's aide.

Pictures of Schwab's Florida home appear in the current issue of Town and Country.

Charles Bochert, who agented 'Sketch Book' during its fall engagement at the Winter Garden and Majestic, N. Y., was bitten on the finger by John Shubert's dog about the time the revue folded mid-December. Infection imperilled his right arm and he was not discharged by doctors until last week.

Henry Miller planed to Palm Beach in his own craft Saturday (11). He will return next week and is due to sail for London, Jan. 25.

Coast reports were that the manager would visit Hollywood to advise on the picturization of 'Libel' which he is presenting at the Miller, N. Y.

Matty Zimmerman, general manager of the Public Service Ticket Agency, one of the Leblang enterprises, has moved his office into the quarters formerly occupied by the late Joe Leblang.

Place has been named the 'Bar Z'.

NEW STYLE BOOKING

'Horse' Company In and Out of Mpls Four Times for One-Niters

Minneapolis, Jan. 14.

A sample of the wild and wooly road show routing now in evidence is furnished by 'Three Men On a Horst.'

After playing in Minneapolis and St. Paul the show goes to Duluth. Then it jumps back through the Twin Cities to reach Eau Claire, Wis., for a one-night stand. After that it again comes back through the Twin Cities to play a one-night stand in St. Cloud, Minn. This is followed by a one-night stand in Rochester, Minn., and to reach there the company for a third time doubles back through the Twin Cities.

9 LITTLE THEATRES IN N. Y. LIBRARIES

There are now nine little theatres established in branch public libraries in the more congested parts of the City of New York. All were built by emergency relief workers within the past two years and are now under the direction of the WPA federal theatre project. Most recently completed is the 'community stage' in the basement of the Hamilton Fish branch, East Houston street. Proscenium has a width of 35 feet, stage depth being 12 feet.

In addition to amateur presentations, under the direction of library staffs principally, there is chamber music, monthly 'sings' and other types of concerts. Previously plays done by the reading and drama clubs were presented on crude platforms. Other little theatres in libraries are at the West 135th street branch, Harlem branch, Muhlenberg branch, Aquilar branch, Hudson Park branch, George Bruce branch, Woodstock branch, and Fort Washington branch.

School Board Ban Turns Amateurs Into Profesh

Washington, Jan. 14.

Local school board reared its censorial hind leg this week and kicked the premiere of 'Benevolent Blackmail,' local play, off the schedule of the Roosevelt High School Auditorium. Show was set for Jan. 21.

Play is the work of Morgan Baker, conductor of federal employes' column in the Washington Post, and deals with a newspaper columnist who lands a seat in the U. S. Senate through threatening to expose a job-juggling congressman.

Show, which is being put on by local amateurs and semi-pros, has gained courage through the publicity and will open Feb. 4 at Wardman Park theatre for an indefinite run.

Reinhardt, Directing 'Road,' Is Show By Himself; Knows, Plays Every Part

By Wolfe Kaufman

Professor Max Reinhardt was busy. On the stage of the Adelphi theatre were a series of rough, plain boards—mock standins for the five-level stages under construction at the Manhattan Opera House. Back of, ahead of, behind, and around the boards were strung 100 odd actors. On one side of the stage a piano was doing yeoman service. In the audience a motley group of watchers of various rank and import. In the fifth row of the orchestra, in exact center and atop four seats, was a sort of desk clotted with papers, scripts, notes. A rehearsal of 'The Eternal Road' was on and Professor Reinhardt was directing it.

And when the Professor directs a spectacle, it is something to watch and hear.

He has only two actual directorial assistants on this show, Heinz Herold and Francisco von Mendelssohn. They are his shadows, his interpreters, his disciplinarians. Von Mendelssohn has been with Reinhardt before, many times. He is Reinhardt's right hand. Herold is the Professor's left.

Every line, every move, every slightest inflection is worked over by the Professor on his own. He doesn't pass up as much as a breath. He works with each actor on each scene.

'Like this,' he says. 'Watch me.'

And he acts out the scene that is so important. It is, it seems, only a line. Then the same with another actor—for a word.

He knows all the lines. He acts all the parts.

The actors may be good—but that doesn't interest him. They are good to the extent to which they can reenact his interpretations. He doesn't give them the clues, nor even the outlines—he gives them the entire scenario.

$450,000 Nut to Date

Finally, he seems to have enough. He whispers to his left hand. Herold scrambles off backstage. He whispers to his right hand. Von Mendelssohn precedes him to his desk. Press agent number one whispers in the VARIETY mugg's ear: 'The show's cost $450,000 so far.'

'Oh, yeah?' says the mugg, watching the Professor.

Suddenly Van Mendelssohn shouts, 'Angels, over here. Jacob and Joseph center. Let's have it all, please.'

The rehearsal's on again. Benjamin Zermach is doing the dances. He's watching. Franz Werfel wrote the play. He's watching. Ludwig Lewisohn adapted it into English. He can't watch. He has to stay out of New York. Alimony trouble.

On stage the whole first act is being run through. There's Sam Jaffee, the mocker. There's Rosamund Pinchot. Jacob Ben Ami.

'Nein, nein, nein,' wails the Professor. Everything stops. He talks to his left hand. There's a conference. The act starts again. Now there will be no interruption. Now it'll go through all the way. The Professor seats himself at his desk. Van Mendelssohn is at his right. Herold at his left. Werfel behind him. Next to Werfel, Helene Thimig, who has a part in the play, the part of Ruth. She is really, of course, Mrs. Reinhardt, so she can sit close and make comments. All of them have notebooks. All of them are writing all the time. On stage the play proceeds.

Press agent number two tells the mugg that there will be about 350 actors in the show altogether. The principals are rehearsing at the Adelphi. The dancers are rehearsing at the Manhattan Theatre. The orchestra is rehearsing at Liederkranz Hall. The Manhattan Opera House is being torn down and rebuilt by Virgil Bel Geddes.

'Von onfang,' the Professor had said. From the beginning. That's what they're doing. Silence through the house. Kurt Weill, the composer of the score, is sitting two rows behind Reinhardt. He doesn't take notes.

On stage, the actors work. Samuel Goldenberg, Isidor Cashier, Marc Schweid, Thomas Chalmers, Miriam Elyas (the last of the Habima troupe), Joseph Macaulay, Walter Eillott, Lotte Lenya.

Some of the actors wear praying shawls. A scene is over and an-

(Continued on page 57)

GERSHWIN EXPECTS

Thinks His 'Porgy' Will Join the Met Rep Next Season

George Gershwin states that he expects his 'Porgy and Bess' to wind up in the repertory of the Metropolitan Opera Co. next season and to be done by a Caucasian cast, against the Negro background, possibly with Lawrence Tibbett. Gershwin, considering the 16 weeks that 'Porgy and Bess' will have stayed at the Alvin on Broadway when it closes Saturday, expresses gratification.

The Theatre Guild and Gershwin anticipate getting a profit from the road tour of 'Porgy,' although they haven't gotten their production back from the Broadway run.

To Build Theatre Near Washington For Banned Plays

Washington, Jan. 14.

Crushing defeat on the floor of the House of a bill to amend the Capital child labor laws and permit children on professional stages has led Steve Cochrane, manager of the National theatre, town's only legit, to erect a summer theatre just across the D. C. line in Maryland, where he will play shows barred here.

Cochrane has been leader in the fight to amend the laws here for years. Rep. Mary T. Norton, chairman of the House District Committee, introduced the bill after a hearing in which everybody possible endorsed it. Congressmen, however, killed it on the floor by a vote of 227 to 68.

New theatre would be a 1,000-seater, only 15 minutes by auto from the center of town. It would be put up on the grouds of Griffith Farms, suburban eatery operated by Tom O'Donnell. O'Donnell and Cochrane are in on the theatre deal together.

New venture will not interfere with the annual season of the National Theatre Players, also run by Cochrane, which will get in 10 weeks before the country place opens, about June 1. Plan to bring in inexpensive roadshows of plays banned in the District, or produce them with stock groups.

EQUITY CONCESSIONS ON 'PORGY,' 'MULBERRY'

Equity made two concessions to managers last week, with the idea of continuing one play on Broadway and sending another to the road.

Theatre Guild asked one week's lay-off for 'Porgy and Bess,' which will close at the Alvin, N. Y., Saturday 18). Show is booked into Philadelphia Jan. 27. Because the colored musical has operated in the red for the past several weeks, permission to be dark next week was granted.

'Moon Over Mulberry Street,' which closed last week, resumed Monday (13) at the 44th Street, Equity waiving its eight-week rule. Usually, when a show is withdrawn, it is not permitted to reopen in New York or the road within that period. There is a new management set-up for 'Mulberry,' one reason the concession was made. Play is slated for an indefinite engagement with Leblang backing.

Portland Likes Bard

Portland, Ore., Jan. 14.

For the first time in years a legitimate road attraction is extending its Portland engagement.

Old Globe Theatre players and their streamlined Shakespeare are to remain an added three days, making their stay here 11 days, instead of the sight originally scheduled.

New Version

Baltimore, Jan. 14.

Arousing comment is an ad appearing in the papers here Sunday (12), which read: 'Refined student, interested in drama and music, will drive your car to theatre in exchange for tickets.'

'HOUR' FOR CHI NOW UP TO SHUMLIN

Chicago, Jan. 14.

Afternoon dailies broke out in front-page headlines Jan. 9 to state categorically that Barnet Hodes, head of the city's law department, had 'decided' that 'The Children's Hour' would not be permitted in performance here, his 'decision' being based on reading of play. Issuance of the statement was credited to Thoda Cocroft, resident representative of American Theatre Society. Miss Cocroft was quoted as adding some personal indignation to the effect that adult playgoers, meaning A. T. S. subscribers, might be regarded as knowing better than the Mayor what they would like to see in the theatre.

Asked about the 'decision,' Counsellor Hodes stated he had read a printed copy of the play by request of Rollo Timponi, manager of the Erlanger, and had then said that, if ever called upon for a legal opinion by the Mayor, he would prefer to see the prompt-book.

'I don't know Miss Cocroft, have never met her, and have had no communication of any kind with her,' he added. 'I'm not the city's censor of plays, but simply its lawyer, and have no interest in 'The Children's Hour' save that of giving my opinion, when asked, as to legality. Moreover, the Mayor could not, I'm sure, undertake to ban any play until after it had been acted at least once in the city.

'As matters stand now, this play is in the producer's own lap, as any play would be.'

Jones Gets Vanderbilt, N.Y., but Must Move His Own Show, 'Mulatto' Out

Martin Jones is now owner of the Vanderbilt theatre, N. Y., having taken title last Friday (10). But he was forced to move his show 'Mulatto' from that house to the Golden as notice had been served to exit before Jones secured possession of the Vanderbilt, where 'Granite' was booked. Latter opened Monday.

Jones was plenty steamed over the situation and, after 'Granite' premiered doubtfully, there was talk of moving 'Mulatto' back to the Vanderbilt. It is the first show on his own for the young showman, although he was silently interested in several Earl Carroll attractions.

Vanderbilt has been bank-owned for two seasons, being operated for the Drydock Savings by Alfred E. Aarons and Harry Somers, who also operate the National for the same institution.

'Granite' was presented by Charles Hammerslough, a stock broker, who was formerly interested in some of the Klaw and Erlanger attractions. He gave the English drama a summer tryout some seasons ago.

Mrs. Gustav Blum Sues Cafeteria on Injury

Wife of Gustav Blum, producer, has instituted suit against Horn and Hardart cafeterias for $25,000 for injuries sustained in one of the chain's eateries.

Accident happened Dec. 16. While having dinner, Mrs. Blum was struck on the head by a fork falling from balcony above her. Suit in Supreme Court charges that she suffered a brain concussion and severe shock. Blum is co-suing for loss of companionship and inconveniences. Richard J. Macakey is attorney for the plaintiff.

Howard Says Drama Guild Eager To Keep Film Money in Stagers

SETS RECORD

New Golden Show Has Practically 100% Old-Timer Cast and Crew

John Golden has set some sort of record in casting 'Three Wise Fools,' which, with but two exceptions has have veteran players. That takes in the 80-year-old star William Gillette and includes the company manager, Walton Bradford, formerly g.m. for George Tyler.

Weight for age in support takes in Charles Coburn, James Kirkwood, Brandon Tynan, Isabelle Irving, Sidney Booth and John Blair. Two young players are Mary Rogers and William Post.

Addison Pitt is the stager of 'Fools,' which opened on tour in Newark Monday. With its name cast, it is mentioned for a Broadway engagement.

Leblang's Battle Vs. Cheap Ducats; 'Mulberry' Buy-In

Battle to wipe out cheap ducats on Broadway has been started by the Public Service Ticket office, which is the Leblang cut rate outfit. Specializes on half price theatre tickets, but wants to stamp out the practice of selling 'passes' accompanied by a 'service charge.'

First move by Leblang's is to guarantee 'Moon Over Mulberry Street,' a play which closed a week ago at the 44th Street theatre but which resumed at the same house Monday (13). Show had been eking out a run by means of the 40c gag. Stipulation in the contract is that no tickets shall be sold at the box office at a lower price than is charged at Leblang's.

In addition to the Leblang move in the case of 'Mulberry' the 40 centers, of which there are several on the list now, face claims from the collector of internal revenue. Latter declares that the full tax is collectable on all bargain tickets—that is, if the box office scale lists $3.30 as the top all tickets at that price which are sold for 40 or 55c should be accompanied by the 10% admissions tax. That means that the box office should have collected 80c instead of 55c. Claim against 'Mulberry' is said to be around $6,000. Show, however, is under new management and whether the claim tax can be collected from the defunct corporation is in doubt.

Originally there were 10 'backers' of 'Mulberry.' One gave a check to Leblang's recently in order to meet the payroll. Check bounced, there being no account in the bank. Fellow was arrested, but when he then said he wished to repay the ticket agency, the magistrate consented to drop the charge. Because of the incident there was some surprise that Leblang's entered into the present deal.

Nagel in 'Forest' Lead on Coast

Los Angeles, Jan. 14.

Coast production of 'Petrified Forest' has been put into rehearsal here by Henry Duffy, preparatory to its opening in San Francisco Jan. 19.

Conrad Nagel plays the Leslie Howard role, with Milburn Stone also set.

Just Hanging Around

Equity last week upheld the claim of Shea and Raymond, male comedy team in 'Scandals,' that they held a run of the play contract with George White. Contract was originally for two weeks and White attempted to cancel the act last Friday (10), but the team exhibited a letter from White picking up an option for the run of the revue.

As a result, team is still on the show's payroll, but haven't appeared on the stage since Friday. They're backstage at every show, but don't work.

Hollywood, Jan. 14.

Dramatists' Guild and its members are anxious to keep motion picture money in the legitimate theater and hope the film companies will expand their production activities in financing new plays.

Stories that the dramatists want the basic agreement with stage producers re-written so that playwrights obtain all moneys from film rights to play is without foundation. Such an idea has never occurred to the dramatists and part of the object of revisions in the contract is to keep and further encourage studios to back play production.

These definite statements were made by Sidney Howard, president of the Dramatists' Guild, who is at Metro writing the screen play for Sinclair Lewis' 'It Can't Happen Here.' He stated further that there is no idea of changing the present arrangement whereby stage producer and dramatist of a play equally split revenue from disposal of the film rights to the piece.

Howard said that revisions in the basic contract for another five-year stretch starting March 1 are being made to clear up previous ambiguities in the agreement which proved confusing both to the managers and playwrights. Attorneys for the managers and Guild are now working on a re-write of the agreement in New York.

One of the major points to be considered is the complications over English presentation rights to stage property. Conditions in London, where the English managers have theatres tied up for their own attractions, has created a situation which puts a heavy burden on American managers who wish to stage their plays in London. Discussion is on for contract revision which will tend to extend to the producer the co-operation of dramatists on English presentations.

It is learned that the new agreement will contain a new minimum advance which must be paid by manager to playwright, besides new stipulation on the maximum length of time elapsing between option and opening of play. Minimum advance provision will be taken in to eliminate the practice of sharpshooting managers nabbing prospective plays on option and then attempting to interest film backing on staging the property. Such options, of which there have been many during the past year, sometimes tie up the playwright and prevent his placing his piece elsewhere for immediate production.

ONLY 2 STOCK COS. IN ALL U. S.

There are only two stock companies in the entire country, according to an Equity check-up. Last winter at this time there were half a dozen, which was then considered a new low in the stock field.

Equity blames the decline of stock on picture people. Claimed that exhibitor interests are so strong that the average stock manager is unable to operate, either sharing terms or rentals being placed so high that stock can not play to a profit.

It was expected that stock would be included in the Works Progress Administration's relief theatre project, but no such plans are known to have been considered. While there are a number of WPA units enacting familiar plays, relief shows are not regarded as stock.

Only known extant stocks are being operated at the Copley, Boston, by Mary Young and John Craig, Jr. and at Miami by Raymond Moore.

Lambs Sue on Taxes

Washington, Jan. 14.

The Lambs Club last week asked the Supreme Court to compel repayment of disputed taxes aggregating $101,121.

Petition asserted the organization, taxed as a 'social' institution, is predominantly interested in the professional life of the membership, which embraces individuals wrapped up in the promotion of drama and the theatre.

Plays on Broadway

MID-WEST

Drama in three acts presented at the Booth, N. Y., Jan. 7, '36, by the Shuberts; written by James Hagan; staged by Mellville Burke; $3.30 top.

Beulah Zanhiser	Jean Adair
Hilda Zanhiser	Bernadine Hayes
Tooteboy Zanhi	Van Heflin
Reverend Carr	Frank Wilcox
C. D. Aker	Cliff Hicks
Jim Meed	Edgar Nelson
Luke Zanhiser	Curtis Cooksey
Fred Zanhiser	Don Dillaway
Bigwash Rowell	John Alexander
Jipiwreed Bandy	Walter Baldwin
Roy Meeker	David Byrne
Ed Hendee	Eugene Keith
Doc Tanner	Dodson Mitchell
Lee Bragg	Richard Taber

As a reminder of the devastating drought and dust storms which tortured the people on the plains of the middlewest last year, this drama is effective, aided by the playing of its well chosen cast. But as popular drama it is distinctly doubtful.

'Mid West' is interesting as to story, yet audience-exacting in that it demands long periods of quiet attention. Author was cognizant of that, as indicated by working in of laughs here and there.

Play is enacted in front of the farmhouse of upstanding Luke Zanhiser, and his clear-headed wife, Beulah. Their two sons are mature, Fred wed to Hilda, a city girl who never could get used to farm life, and Tooteboy, who is a problem. He had attended college and returned as a Communist, tirading against government autocracy. He had fallen in with two reds who had been railroaded out of San Francisco after fomenting trouble there.

Tooteboy inflames the farmhands of a neighbor and also the men on his father's place. They make demands for double pay and go on strike, disregarding the kindnesses of Luke in the past. Zanhiser is warned by friends that the people of the district have threatened to lynch those sewing the seed of revolt and that it would be best for his son to desist.

Tooteboy and the other agitators are taken at the point of guns and there is a 'necktie party.' Boy had been told by his parents to leave the county, but he refused. Grief of the father and mother in the good last act is well simulated. The other son, his wife and babe depart for Detroit, he to make a fresh start there.

Land is parched to powdery dust, the chickens die in the heat, so do the cattle, except for the few head taken east by the government. The old people are stony broke, but the land is theirs and there they will stay.

Then, at the finale, comes the rain.

There is some criticism of the federal restrictions on farming, which is another political aspect of the play and, while it may take in too much territory, that section of the country attracted much attention during last summer's long arid stretch.

Curtis Cooksey as Luke, and Jean Adair as his wife, are excellent and there are other good performances, including Bernadine Hayes as the young wife, Dodson Mitchell as the doctor, and Van Helfin as Tooteboy.

'Mid-West,' despite its good points, has a theme too thickly spread with trouble for the average playgoer. *Ibee.*

in the

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AA			1	3	4	9
A		1	3	7	7	13
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D	5	21	15	10	3	1

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O EVENING STAR

Drama in three acts presented at the Empire, N. Y., Jan. 8, '36, by Harry Moses; written by Zoe Akins; Jobyna Howland featured; staged by Leondine Sagan; $3.30 top.

Auctioneer	Foster J. Williams
Ellis Charteris	Frank Fenton
Agnes Jessey	Merle Maddern
Auctioneer	George Justin
Amy Bellaire	Jobyna Howland
Ronald Bland	Anderson Lawlor
Richard	Biscoureen Yoshiwara
Dr. Wolfram	Hans Hansen
Frau Wolfram	Edith Andree
Alice Whitridge	Whitney Bourne
Mr. Howard	Frank Conroy
Mrs. Hopper	Vera Hurst
Madame Marie	Josie Intropidi
Lillian Dunn	Joan Engel
Dr. Boyd	James Todd
Studio Gate Keeper	Jack Ball
Studio Guard	Rosa Chetwynd
Miss Leland	Mary Howes
Ben Martin	Eddie Albert
Ed	Epra Stone
Assistant Director	O. Z. Whitehead
Actress	Ethel Intropidi
Cameraman	B. D. Kranz
Actor	Alexander Micone
Professor	Edward Stephson
Mr. Strassberg	Edward Emerson
Waiter	Regis Joyce
Edward Sothern Paul	John Raby

People at the auction, studio personnel, etc.—Sara Floyd, Myrtle Ross, Quina Bilotti, Carrie Weller, Emily Draper, Virginia Reson, Annette Robinson, Jenny Mac, Maxine Marlowe, Eda Elliott, George Lambert, Joe Fields, Earl Talbot, Richard Ogden, Larry Williams, Al Fields, Patterson Breene.

Latest play about Hollywood is sentimentally concerned with the success of one of its stars, unmistakably the late Marie Dressler. It was fairly well received by first nighters but seemed limited in appeal.

'Star' is an atmospheric play given to emotionalism, and in that direction it is effective. Perhaps the central character is on the stage too much, but mainly trouble is that Zoe Akins provides too little opportunity for comedy. Just once does the pace change, and that is a noisy studio scene.

Play is not supposed to be biographic but Marie Dressler did climb to the heights in pictures after being washed up on Broadway, broke and growing old. So does Amy Bellaire of the play, whose well adorned home on Riverside Drive is being sold at auction to satisfy creditors at the prolog.

A woman friend, Agnes Jessey, has Amy as a house guest in her Hollywood home shortly thereafter. But meeting the celebs doesn't get the stage belle of other days into pictures. Going on her own in cheap lodgings and giving lessons in acting on the side, she decides to try for an extra part and joins the mob outside the gates of a studio. An actress goes hoarse from repeats and Amy is given a chance, injecting comedy where none was suspected.

That is the start of Amy Bellaire's rise in filmdom, the final scene of act two. At the close, her director and producer are begging her to consider scripts when she has been ordered on vacation by her doctor. That is similar to the Dressler tradition, but the gaiety and good humor of the departed star are missing. Instead there is heavy sentimentality, Amy receiving white violets and a gift from her former admirer-producer at the hands of his son, who, it is presumed, is her son, too.

Jobyna Howland, who hasn't been around for some time, and who is comparable in age to the character she portrays, took the curtain calls as a friendly tribute, tears streaming down her face. Formerly Miss Howland had a flair for comedy parts, such as in 'The Gold Diggers,' some 15 years ago. Her performance now as the sentimental Amy is something different, a woman who is anything but a comedienne.

Play calls for quite a variety of bits but running through most of the scenes are Frank Conroy as a flashy picture director and Merle Maddern as Amy's best friend. Smaller parts stand out as played by Whitney Bourne, Ethel Intropidi, Edward Emerson (making one appearance as Strassberg, big shot producer), Hans Hansen, James Todd and Eddie Albert.

There are 29 speaking parts and 17 extra people. *Ibee.*

(Withdrawn Saturday after four days; printed for the record.)

GRANITE

Drama in three acts presented at the Vanderbilt, N. Y., Jan. 13, '36, by Charles Hammerslough; written by Clemence Dane; staged by producer; $2.75 top.

Penny Holt	Phyllis Welch
Jordan Morris	Len D. Hollister
Judith	Mary Morris
Prosper	Byron McGrath
Nameless Man	Robert H. Gordon
Clergyman	Jack Sonnes

'Granite' is another drama loaded with misery. It stands no more chance than others of the kind of recent arrival.

Fact that it is a one set show with a short cast may explain the why of its presentation. That lure has fooled many an aspiring showman. Another reason may be the fact that Clemence Dane authored it. However, the play was presented in London 10 years ago and didn't get to first base there either.

Dated more than 100 years ago, the play does not give much indication of the people of the period. It is set on the granite rock known as Lunday Island off the coast of England. There, Jordan Morris lives alone with his wife, Judith, save for their half grown girl Penny. He is a hard man and there is no affection between the couple. Ostensibly a farmer, his real racket is to lure ships by means of false lights and gather goods that wash ashore from the wrecks.

Penurious people with not a grain of humanity, such characters cannot be expected to have audience sympathy. Story develops when Jordan's half brother, Prosper, arrives. He is half owner of the farm and demands that Jordan put his house in order. A nameless man washed ashore is taken in by the wife. She grudgingly gives him sustenance and in return he promises to fetch and carry, to be her servant and swears to kill any man who hurts her.

When Jordan grips Judith's wrist and bruises her the fellow, who is supposed to be looney, takes a gun and shoots Jordan in the back as he stands at the brink of the 200 foot cliff that overlooks the sea.

Previously Prosper and Judith had started an affair. The half brother goes to England, returning in five months with a parson. Judith and Prosper are happy in a fashion, but after a year trouble starts when he fires the handyman. Because of their secret she pleads for the man and the order is rescinded. However, in a tiff, the new husband, too, grips the woman's wrist and she cries out in pain. He is promptly stalked on the cliff by the killer and tossed in the drink.

It is unknown who is now master and he calmly tells the woman they will live together, sending the kid away. He partially identifies himself by saying that he had leaped overboard from a convict ship, which is good enough reason why he does not want to return to England.

Listening to a whining woman through most of a play, is too tough on the customers but that is what Mary Morris is called on to do. Play has been done previously here by amateurs and that seems to be where it belongs. Direction is faulty, but that doesn't make much difference. *Ibee.*

TRULY VALIANT

Drama in three acts presented at the 49th Street theatre, N. Y., Jan. 9, '36, by Gustav Blum; written by Irving Stone; staged by the producer.

Esa Cranby	Ian MacLaren
Martha Cranby	Martha Mayo
Dale Cranby	Alan Handley
Berne Bowen	Margot Stevenson

Author of this piece wrote a best seller novel not long ago and that may have tricked Gustav Blum into believing that Irving Stone also wrote a winning play in 'Truly Valiant.' No explanation, however, can change the rating of the piece, among the new lows of the season.

Four persons and one set. It could have been a money getter if good, but that is merely theory. Story is set within the living room of a professor in economics out on the coast. There is mention of a rift some years previous between the man and his wife, although they seem to be a well suited couple. However, that is the explanation of professor's affair with a girl who is working her way through college.

Son of the professor falls in love with the lass and, being offered a berth in St. Louis, proposes marriage, though she is to have a baby. There are several ideas about what to do about it. After all exhibit anguish the youngsters exit for the parson and the train, while the wife sticks to aid the professor finish his great book on economics.

First nighters seemed to think they were taking it on the chin and audibly protested by giggling over lines. *Ibee.*

(Withdrawn after one performance; printed for the record.)

Current Road Shows

Shows in Rehearsal

'Fresh Fields,' Aldrich and de Llagre.

'Danger, Men Working,' Raymond Moore.

'End of Summer,' Theatre Guild.

'Name Your Poison,' A. H. Woods.

'The Puritan,' Chester Erskin.

'Lady Precious Stream,' Morris Gest.

'Postman Always Rings Twice,' Curtis and Hoagland.

'Call it a Day,' Theatre Guild.

'The Light Behind the Shadow,' Ed Wynn.

'The Sap Rune High,' Milton Kroopf.

Illustrators Show, Tom Weatherly.

'The Eternal Road,' Max Reinhardt.

Week Jan. 13

'Anything Goes,' Grand, Chicago.

'Black Pit,' Erlanger, Philadelphia.

'Blossom Time,' Majestic, Wichita Falls, Tex., 13; Paramount, Amarillo, 14; Auditorium, Oklahoma City, 15; Convention Hall, Tulsa, 16; Arcadia, Wichita, 17; Grand, Topeka, 18.

'Boy Meets Girl,' Cox, Cincinnati.

'Dear Old Darling' (George M. Cohan), Cass, Detroit.

'Dodsworth,' Paramount, Salt Lake City, 13; layoff, 14; Memorial Aude, 15; Curran, San Francisco, 16-18.

'Ethan Frome,' Garrick, Philadelphia.

'Follies,' Forrest, Philadelphia.

'Great Waltz,' Auditorium, Chicago.

Hedgerow Theatre, Russell, Winter Park, Fla., 15; College Aude, Tallahassee, 16; University Aude, Gainesville, 17.

'Julie the Great,' National, Washington.

'Night of Jan. 16,' Geary, San Francisco.

'Old Maid,' Davidson, Milwaukee, 13-15; Parkway, Madison, 16; Metropolitan, St. Paul, 17-18.

'Personal Appearance,' Erlanger, Buffalo.

'Personal Appearance,' Harris, Chicago.

San Carlo Opera, Century, Jackson, Miss., 13-15; Strand, Shreveport, La., 16-18.

'Three Men on a Horse,' Plymouth, Boston.

'Three Men on a Horse,' Polk, Lakeland, Fla., 13; Edwards, Sarasota, 14; La Plaza, St. Petersburg, 15-16; Victory, Tampa, 17-18.

'Three Men on a Horse,' Coliseum, Ottumwa, Ia., 12; Masonic Aude, Davenport, 13; Shrine Aude, Des Moines, 14; Tech High School, Omaha, 15-16; Coliseum, Sioux Falls, S. D., 17; Auditorium, Sioux City, Ia., 18.

'Three Wise Fools' (Wm. Gillette), Shubert, Newark.

'Tobacco Road,' Nixon, Pittsburgh.

'Tobacco Road,' Orpheum, Kansas City.

'Waiting For Letty' ('Post Road'), El Capitan, Hollywood.

RICE INCOME TAX BATTLE IN COURT

Albany, Jan. 14.

Court of Appeals is considering arguments on behalf of Elmer Rice, who is fighting a state tax of $3,231.85 levied on royalties for 1929, '30 and '31.

State contends it has a right to collect the money on royalties amounting to $121,818.38 received by Rice in the three years. This claim is based on a decision of the United States Supreme Court to that effect, handed down in May, 1932.

Rice, however, argues that the decision was not retroactive and that up to May, 1932, royalties on copyright articles were subject only to federal tax.

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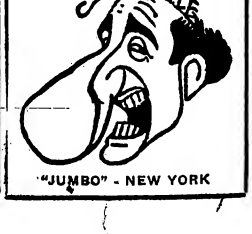

"JUMBO" - NEW YORK

Loop Legit Box Office Slides; 'Maid' $12,000; 'Great Waltz' $28,000

Chicago, Jan. 14.

Strange things happened to the legit houses last week, with the box-offices taking it on the downbeat generally. Went on the downbeat despite the fact that the town was packed with miscellaneous mercantile conventionites. Two items which might account for the slide-off are: the reaction from the hotcha New Years' week and the snow and blizzard conditions of the early part of the session. That the weather is a reason and not an alibi was seen in the perk of box-office bustle towards the end of the week, with sell-outs taking the place of the empty pews of Monday and Tuesday.

All grosses slipped. 'Great Waltz' fell off sharply in the early days of the week, but perked strongly at the finish, selling out on Saturday matinee and night, which means a take of approximately $9,000 on the day. Show has cut its Sunday performance in order to evade the payment of the additional one-eighth to the cast. At its present pace the musical figures to stick in town eight to 10 weeks.

'Anything Goes' also clipped a show off its schedule, eliminating the Wednesday matinee. Musical is showing fine evening strength, however, and has little to worry about on that score.

Week-end brought the conclusion of scheduled runs to 'Old Maid' and the Ruth Draper one-woman show. 'Maid' finished three excellent weeks under the American Theatre Society banner, while Miss Draper drew two weeks of fine carriage trade for her first appearance in the loop in six years. 'Squaring the Circle' failed to open Monday (13) after two weak sessions.

Estimates for Last Week

'Anything Goes,' Grand (1,200; $3.30) (4th wee).—Now doing eight performances a week. Slid somewhat last session to $21,000, a bit disappointing after its strong getaway.

'Great Waltz,' Auditorium (3,700; $2.75) (3d week).—Also clipped to eight shows weekly. Got a couple of bad shoves by weak business during the early days of the week, which held the gross down sharply to $28,000 for the stanza. Figuring on at least eight-week stay here.

'Old Maid,' Erlanger (1,200; $2.75).—Closed here on Saturday (8) after good three-week subscription gallop to $12,000 for its final nip-up. Next play in will be Nazimova in 'Ghosts,'

'Personal Appearance,' Harris (1,000; $2.75) (4th week).—Slumped with the general toboggan of the loop. Around $8,500 last week.

'Squaring the Circle,' Blackstone (1,000; $2.20)—Had difficulty last week on general weak conditions and tough competition. Off to $5,000. Failed to reopen Monday (13).

Ruth Draper, Selwyn (1,000; $2.20).—Had a good fortnight. Touched $5,000 for the final gallop.

HEAVY ADVANCE SALE ON 'ROAD' IN PITTS.

Pittsburgh, Jan. 14.

Advance sale for 'Tobacco Road,' which opened last night (13) at the Nixon has hit around $14,000, a record figure over the week-end, with every indication that will do twice that, or pretty close to absolute capacity, at $2 top. Not in a long time has a play worked up as much excitement around town. First night had 100 standees in.

Catholic press has been pretty bitter against 'Road' during the last couple of weeks, with both police and Mayor McNair being besieged by requests for interference. Authorities, however, indicated they wouldn't step in unless absolutely necessary.

Last night was a complete sell-out, with plenty of standees, flock of buyers unwilling to miss anything and not taking a chance of running into deletions later in week. Next week is being held open by both the show and house, everything pointing to a h.o. It'll be the first time in years a straight play has had two weeks here.

Nixon was dark last week, with nothing definitely booked in to follow, although 'Porgy and Bess' is expected early in February as the third subscription offering of ATS.

'Larger Than Life,' comedy by Joseph Schrank, goes into rehearsal for Crosby Gaige shortly.

'Lend Me Your Ears,' comedy of rural politics by Lewis Beach and Philip Wood, due for a February opening under banner of Charles Harris.

COHAN $9,000, FAIR

Cleveland Just Doesn't Seem to Care Much for Legit

Cleveland, Jan. 14.

Legit theatre season here will wind up behind the eight-ball, judging by poor returns of the Hanna's previous plays and now the rather discouraging reception given George M. Cohan's 'Dear Old Darling,' which drew only a fair $9,000 for the week.

Being the only legit house remaining in Cleveland, with all cricks whooping the show up, the figure was particularly disappointing to William Blair, manager, who used extra ad space. Slushy weather didn't help; neither did the fact that a rival film house put on the flickerized 'Ah Wilderness' (MG) same week, ballyhooing it as Cohan's best play.

Next play for the Hanna is 'Personal Appearance,' due Jan. 27, which should give the natives time to recuperate from holiday expenses. Nazimova in 'Ghosts' follows during the second week of February.

Estimates for Last Week

'Dear Old Darling' (Hanna; 1,435; $2.50 top). A good Cohan show. Below-par gross of $9,000 not an accurate criterion; it's an off-season, with not enough dramas or musicals being booked regularly to make 'em play-conscious here.

'FROME' $8,500 IN PHILLY, BIG

Philadelphia, Jan. 14.

It was proved rather conclusively last week that Philly legit patrons will turn out, in numbers, for a try-out if they like the price scale and if there are any names in it.

Max Gordon brought his latest tryout production, 'Ethan Frome,' to the Garrick last week and it marched right into real business. A grand set of notices helped; so, probably, did the fact that the management took extra advertising in the dailies. Names of Pauline Lord, Ruth Gordon and Raymond Massey also meant something, but the fact that, with it all, only a $2 top was charged, likely is the real answer. Biz picked up steadily and reached virtual sell-out proportions by Friday with $8,500 reported—big at the scale. Second week ought to be even better.

Chestnut and Forrest were both dark last week and 'I Want a Policeman,' on its second full week at the Broad, where it played two weeks and a half, fell off badly to only $5,500.

'The Black Pit,' leftist piece put on by the New Theatre outfit here had negligible takings in its second week at the Erlanger with a $1.50 top and most seats at 30 and 50c.

Forrest relights tonight (Tuesday) with the 'Follies,' in for a fortnight's stay. Chestnut reopens next Monday with William Gillette in the John Golden revival of 'Three Wise Fools,' also for two weeks. First two performances have been taken over by the Philadelphia Forum. 'Porgy and Bess' comes to the Forrest on Jan. 27, with Walter Hampden's 'Cyrano' revival due on Feb. 10 at the Garrick.

Following the two weeks of 'Ethan Frome,' that house gets a single week of 'The Fortune Teller,' Victor Herbert operetta done by the Little Opera Company, another local group. Erlanger goes into pix on Jan. 30.

Estimates for Last Week

'Ethan Frome' (Garrick, 1st week). Great notices and growing attendance; $8,500 at $2 top, big. Second week ought to be very big, too.

'Black Pit' (Erlanger, 2d week). Trade union backing but got negligible takings at $1.50 top and lots of 30 and 50c seats. House goes into pix on Jan. 30.

'I Want a Policeman' (Broad, 3d week). Two and a half weeks in all. Last six days weren't so forte. Maybe $5,000.

Lincoln's Single

Lincoln, Jan. 14.

Shortest legit season in years is due here this year. Only one show is on the books and it's the prize winning 'Old Maid' starring Judith Anderson and Helen Menken, which is skedded at the Liberty Jan. 27 for a mat and eve showing.

Liberty is a 1,400-seat house and normally runs second run films.

'Night' $15,000, S. F.

San Francisco, Jan. 14.

'Night of January 16th,' A. H. Woods, coast production at the Geary, had it all its own way last week, being the only legit open. Second week drew a nifty approximate $15,000 into the b.o. same as first week.

'Dodsworth arrives Thursday (16) to give opposition at the Curran, next door to the Geary. 'Petrified Forest' with Conrad Nagle is being readied for the Frisco by Henry Duffy.

'Old Maid' and 'Children's Hour' are also skedded as road show attractions.

'FOLLIES' $20,000 2D WEEK, HUB

Boston, Jan. 14.

Town has quieted down after the boom holiday week and last week found only 'Three Men on a Horse' at the Plymouth, 'Ziegfeld Follies' closing a two-week engagement at the Opera House, and 'Ceiling Zero' completing a third week at the Copley.

'Follies' led the group, although a sharp swerve was noted in the take, as compared with the opening week.

Immediate future looks fairly bright, with Lunt and Fontanne coming to the Colonial for two weeks with 'Shrew,' starting Jan. 20. Same night will find Cornelia Otis Skinner opening a week of repertoire at the Shubert.

Walter Hampden is coming to the Shubert Jan. 27 with 'Cyrano,' and he will probably be followed by William Gillette in 'Three Wise Fools.'

Another opening will be 'End of Summer,' new S. N. Behrman play, starring Ina Claire, skedded to unfold at the Colonial Feb. 3.

Estimates for Last Week

'Ziegfeld Follies' (Opera House, $3.30, 2nd week).—Underwent some radical revision here, with some good results, but intake sagged on final week to $20,000.

'Three Men on a Horse' (Plymouth, $2.75, 10th week). Felt the pinch of post-holiday b.r. tightening and lopped off to $9,000, which is still oke.

'VANITIES' OKE $15,000 2D WEEK IN DETROIT

Detroit, Jan. 14.

Following two bang-up sessions with Earl Carroll's 'Vanities,' the Cass Theatre this week is housing George M. Cohan's new play, 'Dear Old Darling,' which opened Monday (13) before a good-sized audience. Given an extensive circus-like exploitation for the past several weeks, 'Darling' should hit high-level coin.

Last week's take on 'Vanities' was a reported $15,000 for eight performances. First session of nine shows, aided by high-price New Year's Eve performances, exceeded $20,000, terrific, topping everything so far this season. Exploitation on 'Vanities' was very intensive and extensive. Revue now to be a unit.

'Personal Appearance' is booked for the Cass starting Jan. 19. The Wilson, Detroit's only other legit, is still dark. Theatre Guild's 'Porgy and Bess' may come in Feb. 10 prior to Chicago.

Estimate for Last Week

'Vanities' (Cass; 1,400; $2.75)—Held over after a big $20,000 first session, show continued to get an extra lot of publicity and drew a nifty $15,000 for eight performances last week. 'Dear Old Darling' opened Monday (13) at $2.75 top.

'Goes' Notice Up

Chicago, Jan. 14.

Two weeks' closing notice was posted last night for 'Anything Goes.' Company proposed to take a 25% salary cut in order to prolong the loop engagement and is awaiting word from the show's producer, Vinton Freedley, whether okay.

As originally planned, the limited tour of 'Goes' is to terminate here because of the February release date for the picture version. Flim, however, cannot be exhibited locally during the run of the stage show.

FINAL CURTAIN

Cedar Rapids, Ia., Jan. 14.

The Majestic, one time leading legit house here, will be razed under a municipal decree as being unsafe. Was erected in 1908.

Musicals Off in Post-Holiday Drop; 'Regina' Leads Dramas with $23,200

Post-holiday reaction was not uniform along Broadway last week. It was expected that the legits would dive after New Year's week. Some did, but there were more big grosses recorded and several of the intermediate successes got as much as during the holiday going.

The musicals were more affected than the straight play hits. Drop was more severe with 'Jumbo,' which fell off nearly 50% at the Hippodrome takings being around $45,000. 'Jubilee' held up better than the others at $31,000 and 'Scandals' showed strength and approximated $28,000 on its first normal week.

'Victoria Regina' was established as the new dramatic leader, with takings of $23,200 for its first eight performance week. 'Boy Meets Girl' was a strong runner-up with $19,500, topping 'First Lady,' which got $18,800, 'Boy' having boosted its ticket prices. 'Dead End' again was around $16,000, while 'Pride and Prejudice' slipped to $15,500.

'Parnell' and 'Night of January 16' held the holiday pace, while 'May Wine,' a non-chorus musical, perked.

'Taming of the Shrew,' in its final week at the Guild, should be up among the leaders. 'Porgy and Bess,' Alvin, also winding up, was drawing heavy trade early this week, too. Other closings are 'Evening Star,' taken off at the Empire after four days; 'Truly Valiant,' which lasted only one night at the 49th Street, and 'Tapestry in Gray,' folding on Thursday (16). 'Mid-West,' Booth, is the sole survivor of three entrants last week and it got a mixed press, with indications doubtful.

Coming next week: 'Ethan Frome,' National; Illustrators' Show, 48th Street; 'The Puritan,' Belmont. 'Julie The Great' is a possibility.

Estimates for Last Week

'A Room in Red and White,' 46th Street (CD-1,375-$3.30). Presented by Dwight D. Wiman and George Kondolf; written by Roy Hargrave; slated to open Saturday (18).

'At Home Abroad,' Winter Garden (18th week) (R-1,493-$4.40). After another week will move to the Majestic, 'Follies' coming here; 'Abroad' doing fairly well after excellent start; $28,000 estimated.

'Boy Meets Girl,' Cort (8th week) (C-1,059-$3.85). No post-holiday reaction for smash, paced around $19,500, which is capacity at new scale, boosted from $3.30.

'Children's Hour,' Elliot (61st week) (D-1,000-$3.30). Still making goodly profit and engagement indefinite; last week's takings around $7,500.

'Dead End,' Belasco (12th week) (D-1,000-$3.30). Agency demand not so strong, but box office line always present and better than $16,000 registered last week.

'First Lady,' Music Box (8th week) (C-1,000-$3.30). Very little under capacity last week for standout comedy, and the gross was $18,800.

'Granite,' Vanderbilt (1st week) (D-804-$3.30). Presented by Charles R. Hammerslough; written by Clemence Dane; originally produced in London in 1926; opened Monday.

'Hell Freezes Over,' Ritz (3rd week) (D-918-$3.30). All sorts of cut-rates but not much money; takings estimated around $4,000; not sure after this week.

'I Want a Policeman,' Lyceum (1st week) (D-957-$3.30). Presented by Francis Curtis and Richard Myers; written by Rufus King and Milton Lazarus; opened Tuesday.

'Jubilee,' Imperial (14th week) (M-1,468-$4.40). Post-holiday reaction among musicals more than straight show hits, but approximately $31,000 here was big last week.

'Jumbo,' Hippodrome (9th week) (M-4,327-$4.40). Nose-dived last week as expected, after big coin of New Year's; estimated around $45,000.

'Libel,' Henry Miller (5th week) (D-944-$3.30). Showed strength, grossing as much as New Year's week, which had an increased 'eve' scale; $10,500 indicates English meller will stick.

'May Wine,' St. James (7th week) (M-1,520-$3.85). Picked up smartly at week-end and expected to make a go of it; estimated at $14,000 or better.

'Mid-West,' Booth (2nd week) (D-704-$3.30). Opened last mid-week and drew divided press; fair trade thereafter; better line this week.

'Mulatto,' Golden (13th week) D-1,150-$2.75). Moved here from the Vanderbilt Monday; mixed cast drama using cut rates of various types but low gross; under $2,500.

'Night of Jan. 16,' Ambassador (18th week) (D-1,156-$2.75). Holding to very good money and now looks set into the spring; last week close to $10,000.

'O Evening Star,' Empire. Withdrawn Saturday after four nights; drew a weak press.

'One Good Year,' Fulton (8th week) (C-913-$3.30). Claimed to be making some money; with cut rate aid, business around $5,000 last week for one set comedy.

'Parnell,' Barrymore (10th week) (D-1,096-$3.30). As good last week as during New Year's period and should go through winter; around $10,000.

'Paradise Lost,' Longacre (6th week) (D-1,019-$3.30). The party show; all kinds of groups, mostly going for balcony; around $6,000 weekly, which may get it by.

'Porgy and Bess,' Alvin (15th week) (M-1,355-$3.30). Final week; lays off next week, then plays Philadelphia; under $20,000; not enough for musical of kind.

'Pride and Prejudice,' Plymouth (11th week) (D-1,036-$3.30). Eased off more than other leaders last week; with takings around $15,500, however, goodly profit.

'Russet Mantle,' Masque (1st week) (C-700-$3.30). Presented by Jerome Mayer and Murray Jay Queen; written by Lynn Riggs; opens Thursday (16).

'Scandals,' New Amsterdam (4th week) (R-1,717-$4.40). Figured to have clicked and well up in the money last week, with takings around $28,000.

'Taming of the Shrew,' Guild (16th week) (CD-941-$3.30). Final week; could remain longer but road dates imperative; paced around $15,000; house probably dark until next month, then getting 'End of Summer.'

'Tapestry in Gray,' Shubert (C-1,325-$3.30). Will close after Thursday (16) night's performance; will have played three weeks, which gives management participation in picture rights coin.

'Three Men on a Horse,' Playhouse (51st week) (C-869-$3.30). Long run laugh show continues to turn weekly profit; last week estimated around $11,000 mark.

'Tobacco Road,' Forrest (111th week). (C-1,017-$1.65). Should last through season; now in third year and still making money; around $9,000.

'Truly Valiant,' 49th Street. Taken off after premiere; severely panned.

'Victoria Regina,' Broadhurst (4th week) (CD-1,118-$3.30). New dramatic leader; three matinees (no Tuesday night performances because of broadcasts); first full normal week $23,200; capacity all shows.

'Winterset,' Beck (17th week) (D-1,214-$3.30). Should stick through winter; despite moving in and out the Beck, business holds to profit; over $10,000 last week.

Other Attractions

'Ghosts,' Morosco; Ibsen revival again goes to the road after this week.

'Let Freedom Ring,' Civic Rep theatre; well spotted on 14th street; top goes up to $1.50 from $1 this week.

$7,000 FOR 'LETTY,' L. A.; PIX TRY PLAYS

Hollywood, Jan. 14.

Approximately 11,000 dribbed and drabbed into the El Capitan's b. o. last week for Charlotte Greenwood's 'Waiting for Letty,' Southern California's lone legit holdout. This is the show's third week. Should stay three more.

Nothing of importance in the legit field hits here until 'Dodsworth' at the tail end of this month. Meanwhile the Fox-West Coast will attempt to revive legit and kill double bills with condensed versions of plays.

'P. A.' $9,000, D. C.

Washington, Jan. 14.

'Personal Appearance' wound up its week at the National here Saturday with approximately $9,000, which was oke considering the cast had no stars and most of the smart crowd had seen the show on Broadway.

Current attraction is Alex Yokel's new one, 'Julie the Great.' Opening was set up from Monday to tonight (14) because of installation of heavy scenery.

'Vanities' Folds

'Vanities' closed as a road show in Detroit Saturday (11) and is being converted into a unit for picture and vaude house bookings. Revue toured the south, then worked north through the Mississippi valley.

In unit form, 'Vanities' is being rehearsed this week in Indianapolis.

German Dilemma: Don't Want Modern Operettas and Can't Use Old Ones

Berlin, Jan. 5.

Popularity of modern operettas and musical plays is way below that of classical productions, according to an official of Reichs Theatre Chamber. Experience of recent years, including the period before the Nazi regime, shows that for a safe long run it's still the old classical operetta that catches the public's fancy.

When Oscar Hammerstein II came to Berlin a score of years ago to produce 'Rose-Marie' at the Admirals Palace, he wanted to show the Berlin directors what is what in the musical comedy market. And he succeeded, only in the other direction. Loss on the play during its Berlin run was staggering.

Modern musical plays produced here in grand style before 1933 were mostly built around a star, such as Richard Tauber or Lily Massary or Gitta Alpar. 'Ball at the Savoy,' featuring Miss Alpar, did beautifully for the Rotter Brothers, then the big moguls in Berlin's theatrical market, controlling seven large houses. What the 'modern' Lehar production, 'Frederike,' with Tauber and Kaethe Dorsch leading, brought in financially, was spent on another Lehar operetta, 'Land of Smiles,' which came out on the wrong side of the ledger. 'Victoria and Her Hussar' and 'The World Is Beautiful,' both were termed fine productions, but no money makers.

So German producers of today have to look to the classical operetta of years ago, such as 'The Bat,' 'The Merry Widow,' 'The Bird Dealer' and 'Frau Luna.' Fancy salaries are out, anyway, and so are Jewish composers, Jewish actors, and Jewish producers.

With so much boosting of the classical operetta, Offenbach's 'Orpheus' and his 'Tales of Hoffman' would be ideal, as would Oscar Straus' 'Waltz Dream' and Leo Fall's catchy tunes. But the Aryan laws forcibly changed the map of Germany's theatrical market.

Operetta-minded Germany is still waiting for a new Oscar Straus, Jacques Offenbach, Leo Fall, Paul Abraham, Jean Gilbert-Winterfeld, etc. And in the meantime, nothing.

Legit, Vaude Troupes For Russe Provinces

Moscow, Dec. 16.

As a first step in its plan to feed the hinterland flesh shows, the Soviet has launched two troupes in the province of Leningrad to play the outlying districts and huge collective farms wherever possible. Repertoire includes operettas, comedies and some vaudeville.

Companies are staffed with experienced actors and musicians as well as freshly graduated students of Thespis.

Moscow province is also slated for a similar treat as soon as the outfit can be assembled.

NEW ANZAC UNIT

is and Moore Head Bill Lined Up for Neil in London

London, Jan. 5.

Frank Neil's new unit for the Tivoli in Melbourne, Australia, has just been lined up by Harry Hilling, who represents Neil here.

Show will comprise Sammy Lewis and Patti Moore, originally brought over for the Piccadilly theatre here; Yvette Rugel, the Three Bonos, Decca and Decca and the Geddes Brothers, latter two local acts. Besides the bill will have Johnny McGregor and Bobby Kerrigan, down there from England with the last show.

Company, which is due to open about the end of March, sails Feb. 14, having a 10 weeks' guarantee with options.

Mex National Reopens

Mexico City Jan. 14.

Palace of Fine Arts (National theatre) is scheduled to reopen on Jan. 16 with a gala function after having been closed for repairs during several weeks.

Mexico Remains Adamant Against Ticket Specs

Mexico City, Jan. 14.

Specs got another wallop here when the senate nixed a proposition to make legal the peddling of amusement tickets by organizing hawkers into co-ops, bonding each seller for $1,500, licensing each with federal government and limiting their slice to 10% over the ducats' face value.

Solons decided that ticket speculation is prejudicial to public interests in any form.

Bill to make local anti-spec law national is pending in congress.

BERLIN VAUDE SANS NATIVE COMEDY

Berlin, Jan. 6.

Any foreigner here the first time marvels how vaude still carries on in the Fatherland, inasmuch as bills of from 10 to 12 acts consist to the largest extent of acrobatic exhibitions and dancing. Whatever comedy of note is offered hails from the United States.

Reason for the almost total absence of comedy is that native talent, such as offered by the late Otto Reutter and Robert Steidl, has no more field to develop. Reutter, earning $2,000 per week in his time and considered the safest draw in vaude, was a comedian of rare ability. Yet, under changed conditions as they are today, he would probably have to starve if he had to depend on vaude for a living, because his political songs would either land him in a concentration camp or in an asylum.

Comedians going in for politics today in Germany would soon become tragedians. Any attempt in this direction, if merely mentioning names, is suicide.

Such native comedians as still grace the boards go in for hokum and, if it's real hoke, they own their theatres themselves, as illustrated by Eric Carow and Wilhelm Bendow.

Painful attempts of native actors to solve this acute problem has done a lot to encourage managers to import foreign talent. No artificial camouflage can fool audiences today any more, with the Hollywood flickers just around the corner at 20c a throw.

Coward-Lawrence Single Actors Get Lukewarm Nod, but Biz Sure

London, Jan. 14.

Two sets of three one-acters by Noel Coward, starring himself and Gertrude Lawrence, opened at the Phoenix Thursday (9) and last night (13), respectively. The first set was not well received but the second won warm praise. Engagement is limited to 12 weeks, with capacity practically assured due to Coward's local popularity.

Robert Donat opened in an anti-war propaganda play last night (13) at Southport, titled 'Red Night.' It was splendidly received despite having a tragic ending.

Trahan Lands

London, Jan. 14.

Al Trahan, with Yukona Cameron, opened at the Holborn Empire on the new bill, after a fortnight at the Alhambra, Paris. It is his first London date in four years and, despite the fact he's following another piano act, is the laughing hit of the bill.

George Robey in a new act, is below his usual standard.

Business is far under that of last week, when Will Mahoney headlined.

Tait Goes Back

Hollywood, Jan. 14.

Carrying the stage rights to 'Three Men On a Horse' and 'Anything Goes,' E. J. Tait, head of the Williamson-Tait theatres in Australia, has sailed for home.

Plans to put the two into production immediately on his arrival down under.

PARIS HOLIDAY BIZ VERY GOOD

Paris, Jan. 5.

Holiday period, climaxed by New Year's eve, was a bonanza for Paris theatres and niteries. Even weak legit shows drew coin on the two big nights, Christmas eve and New Year's eve, and the danceries raked it in. Only film exhibs are kicking that they didn't get their share.

Some of the record Christmas eve takes in legit houses were at the Chatelet, with spectacle-operetta 'Sun of Mexico'; Theatre de Paris, with Marcel Achard's comedy, starring Raimu, 'Coconut'; Marigny, with Edouard *Bourdet's* historical pageant play, 'Margot'; Gymnase, with Henry Bernstein's 'Heart'; Bouffes Parisiens, with Max Dearly farce, 'Popinod'; and the tiny Vieux Colombier, with 'Elizabeth.'

In the niteries, $10 was a normal supper price with champagne extra.

Vaude houses did three shows on both big days, with plenty biz. Film theatres did all right Christmas and New Year's, but the slump in between was so bad that it cut total grosses seriously.

Melbourne Legit Oke

Melbourne, Dec. 24.

Williamson-Tait will produce 'Yes, Madam,' with Freddy Foss, next. 'Desert Song' finishes this week after a short revival season.

W-T will also revive 'Paul Jones' for a run try at a later date. 'White Horse Inn' will be shown in New Zealand by W-T starting Dec. 26, while the big concert attraction next year will be Richard Crooks.

Ernest Roll[illegible] just completed a run with 'Fla[illegible] Desire' and will probably mo[illegible]ow to Sydney for a spell. [illegible] done fairly well here o[illegible] few weeks.

[illegible]s Abroad

Fr[illegible]

Lo[illegible]

Musical in two acts by Sy[illegible]. Edward Royce. Lyrics by Arthu[illegible] music by Carl Tucker. Presented by Pemberton (by arrangement with [illegible] Productions, Ltd.) at the Adelphi thea[illegible] Dec. 20, '35. Staged and directed by Jo[illegible] Wyse.

Clemenceau	Gerald Rex
Petain	William Burden
Briand	Douglas Branch
Foch	Jack McCloud
Loubet	William Jacob
Bismarck	Charles Turner
Hess	Miles Byrne
Pasteur	Terence Bray
Zola	John Wasstaff
Napoleon	Raymond Smith
Dumas	Arthur Smith
Madame Pigache	Hamley Clifford
Fritzi	Rosalinde Fuller
Mimi	Lucille Lingley
Sergeant	Alfred Wellesley
Andre Serbier	Ivan Wilmot
Mervell	Charles Peters
Bill Peeter	Walter Brodie
Stage Door Keeper	Douglas Phillips
Stage Hands	The Leerdos
Francois	Kenneth Selby
Ferdinand Bluet	Berthold Bavburn
Charles	Leslie French
One Man Band	Berney Powell
Estelle	Mary Gordon
Blanca	Olga Stephanie

'Fritzi' is described as a Parisian musical play, and the time is given as the present. Yet resort is had to the Can-Can and other attempts at entertainment of a vintage not of the moment.

'Fritzi' is not unlike 'Kiki,' bears some resemblance to 'Vicky,' and at times goes back to 'Mimi.' The locale is Paris, and everybody speaks straight English except Fritzi herself, who affects a polyglot dialect not readily recognizable.

She lives in a cellar and has gathered about her a bunch of boys of the street, supporting them by hanging around cafes and picking up the residue of discarded cigarettes. In addition, she doesn't hesitate to steal things. While in a shop, she picks up a pie addressed to a prominent theatre manager. Manager visits the cellar, accompanied by a gendarme. Fritzi sings to him, and he gives her a card to [illegible]is stage manager to put her in his [illegible] production.

[illegible]ding lady proves unsatisfac[illegible]t the dress rehearsal, and [illegible]er tells Fritzi to jump in at a [illegible]nt's notice and replace her. [illegible]n the manager takes Fritzi to [illegible]pper and to his flat, where she [illegible]s provided with alluring negligee and an enormous couch, augmented by champagne, and when the manager retires to his own room to make ready for the night, she locks the door between them and remains a good girl.

At the end of the evening, when Fritzi has returned to her cellar, he follows her there and proposes marriage.

Some of the music is tuneful, and there is a funny burlesque number called 'My Lord, the Carriage Waits.'

Rosalinde Fuller, in the name part, is more vigorous than sympathetic, and Ivan Wilmot as the manager is far from attractive. Probably the strongest hit is scored by Leslie French, a light comedian who sings and dances amusingly.

A reasonably talented company handle the supporting roles, and the production and costuming are better than average.

Piece is not likely to enjoy any extended stay in the West End.

Jolo.

LE TEMOIN

('The Witness')

Paris, Dec. 30.

Three act play by Steve Passeur, presented by Paulette Pax and Lucien Beer at the Oeuvre, Paris.

Stephane	Rachel Berendt
Solange	Marguerite Cavadaski
Valerie	Sonia Batchoff
Violette	Danielle-Lory
La Plaideuse	Emmy Gullies
Odette	Denise Javelet
Jose	Fernand Fabre
Gregoire	J.-H. Chambois
Daniel	Lefevre-Bel
Edouard	Paul Paulet

New Passeur piece is full of strange psychology and overdrawn characters.

Single set represents entrance hall of a provincial hotel, where man (Fernand Fabre) has a date with his mistress (Sonia Batchoff). He's greeted by the hotel keeper (Rachel Berendt) a widow, who falls in love with him at first sight. Then his mistress arrives, and after a quarrel because he won't let her come to the small town in which he lives with his wife and children, she commits suicide.

Rest of show consists of the man's determination to follow the girl in suicide, and fight of the hotel woman, who loves him, to prevent it. She makes him, but this is merely a postponement, his suicide being the show's denouement.

Play is not as morbid as it sounds in a brief summary, but is nevertheless packed with an atmosphere of strangeness. Doesn't seem to be the click which has been expected of Passeur for several years.

Acting is of high Paris standard, particularly that of Mlle. Berendt, who returns from a long run in London—she plays in English as well as French. Sonia Batchoff is a newcomer with promise.

Stern.

Paris Fetes (Sh! It's Tourist Bait) Will Even Include Some Baseball

Paris, Jan.

Heavy list of entertainments is planned for the official Fetes de Paris, to be held next spring from April 23 to July 15 in an attempt to attract tourists back to this town.

Passion Play in front of Notre Dame, with the Cathedral floodlighted and the organ playing, will be repeated. This was about the only successful feature of last season's Fetes de Paris, which failed as a tourist draw.

Festival in honor of Moliere will be given in the courtyard of the Louvre Palace, with cooperation of stage and film celebs. Only outfit that has not been asked to contribute to this demonstration is the Comedie Francaise, which Moliere founded and which gives the most authentic representations of his plays. Just one of those Paris slip-ups.

Other events scheduled are a Wagner festival at the Opera, May 12 to 14, with a troupe from Bayreuth; presentations of Mozart's 'Don Giovanni' and of 'Fidelio' by an orchestra and troupe from Salzburg, and a French music festival.

Also a polo match between Argentina and Chile in the Bois de Boulogne, football and baseball games, a Russian ballet season, a ball in the Place des Vosges, picturesque downtown square; a radio festival in which Sacha Guitry will take part, a military band contest, and a flock of just plain celebrations.

A. Cherniavsky Named To Head Empire Exhib

Johanneasburg, Dec. 26.

Committee of the Empire Exhibition has appointed Alex Cherniavsky director of entertainment.

Impresario will sail for Europe shortly to seek talent for pageants and productions at the Show Grounds. Event comes off in about a year.

Piccadilly Folds In London After 11 Weeks in Red

London, Jan. 14.

Piccadilly theatre here closed after 12 weeks, 11 of which were in the red, of a vaudeville policy which drew mainly on American talent for headliners. House was operated by Charles Olore and Alfred Esdolle.

With the exception of the opening week, when it showed a profit of $1,000, the Piccadilly lost an average of $1,000 weekly.

Leddy & Smith and the Simon agencies in New York stated that the sudden closing of the Piccadilly didn't affect either very much. These offices set most of the American talent into the theatre since it opened.

Simon agency had no acts set to go over, nor any there now, while Leddy & Smith agented Hal Menken, who was to have opened at the theatre last Monday (6). Office claims it has received no word from Menken, though feels that the performer's labor permit will protect him for payment of his contract in England.

American acts going over usually played two weeks at the Piccadilly and two at the Alhambra, Paris, on one contract.

Beatty for Mayfair

London, Jan. 5.

George Beatty has been signed to play the Mayfair hotel cabaret.

Henry Sherek is lining up an all American cabaret show for the occasion, which will include, besides Beatty, Harriett Hutchins and Mary Raye and Naldi. Raye is of the former Raye, Ellis and Le Rue, and Naldi was with Howell and Harger.

La Revue de la Chair

('Flesh Revue')

Paris, Jan. 1.

Revue in two acts (50 scenes) presentes at Concert Mayol, Paris, by Andre Denis and Paul Lefebvre. Written by Listone, Emile Codey and Farelli; staged by Edmond Carlus; dances by Georges Zenga; English line by Gladys Randall; costumes, Armoent and Zanel. Stars Hilda Brown.

Colored America again comes to the front of a Paris show. Hilda Brown here does some of the stuff that Josephine Baker brought to Paris some nine years ago, but without quite as much pep. She's not played up as an American, however, but as a Creole, which in France means a native of the French colonies.

Besides Miss Brown, show depends on nudism and French comedy of a fairly low calibre. Outstanding among the nude dancers is Lorna Rode, who manages to conceal her nudity vial long blond hair, far more modestly than the French girls in the show. Also an oriental dancer billed as Floryane, who does effective exotic grimaces and gestures.

Rest of show is ordinary, but will get by for the baldhead trade.

Stern.

Chi Opera Chorister Turns Impresario, Does Capacity in Rockford

Chicago, Jan. 14.

Jean Baptiste DeKeyser, a chorus man of Chi City Opera, has friends in Rockford, Ill. When last month City Opera shut down with salaries unpaid, DeKeyser got in touch with the town, which had not heard opera in 15 years, and obtained assurance that his friends would organize a paid audience if he provided a show. He banded some of the paid-by-the-week routineers of the City Opera, persuaded Rosalinda Morini to lend a hand as prima donna, rehearsed 'Rigoletto' under a sub-contractor, and gave the opera Jan. 8 to a sold-out house, calling his venture the Chicago Opera. All concerned got some money from the gamble.

Now DeKeyser talks of going back next month to give 'Carmen,' and of organizing a middlewest circuit.

Chicago Tuning Up

By Frederick Donaghey

Eric DeLamarter, who since '17 has been associate conductor of the Chicago Symphony, is so ill that Conductor Stock postponed his vacation by a week and is conducting the concerts of Jan. 14-16-17-18. Hamilton Harty comes as guest-conductor for Jan. 23-24-28, by which time, it is expected DeLamarter will be able to take over pending Dr. Stock's return. DeLamarter was for some years drama-critic of the Inter-Ocean, retired in '14 by merger with the Record-Herald, and served for a time as music-critic of the former and of the Tribune. He was concert-conductor at Ravinia Opera for years. He is heavily represented in the repertoire of the Chicago Symphony as a composer.

Mina Hager, Chicago contralto at one time under Campanini a member of the Chicago Opera, is soloist of the Jan. 14 concert by the Symphony with John Alden Carpenter, another Chicagoan devoted to music represented in her contribution by 'Gitanjali,' his setting of some poems by Tagore, the Hindu aesthete.

Having in the 10 years since the orchestra was founded allowed special privileges on wage-scales and such to the Chicago Woman's Symphony, the musicians' union is now insisting that the organization is of age, and that it pay attention to some of the rules and regulations of the Chicago Federation. The orchestra for 10 years has been depending for revenues for overhead on gifts, sponsored series of concerts, and window-sales. So, 75 sponsors are asked to give $30 apiece to carry the player's fees for remaining concerts of this season's schedule, with 25 of those so far solicited having promised to help. Each sponsor's $30 will take care of one player's fees, there being 75 players and the whole sum required being $2,250. The union is not insisting that the players be paid the same scale as the men of the Chicago Symphony, but requires that salaries be guaranteed. The women gave their third concert of the season Jan. 12, in the Studebaker, with Olga Valentine's ballet as an extra.

The group of 11 well-knowns who set out in December to find responsible guarantors of $100,000 for a six-weeks season of opera next season, expect to call it a day by the end of the month and disband, saying: 'If Chicago can't insure a season for that sum, it's silly to worry whether or not there's to be a 1936 opera-season. Men and women who were expected to give $1,000 apiece said they would give $100, the same men and women who are horrified when told there may be no opera and then grimly ask what's become of the Chicago spirit. They were so used to letting George do it,— that they think another George should happen along with a load of what they call Chicago spirit. We will try until the end of the month; but just now we have in sight $22,000.'

Liederkranz Society Sued

Reading, Pa., Jan. 14.

George D. Haage, who for many years has presented stars of opera and concert locally, has brought suit for $1,350 against the Reading Liederkranz, German singing society, to recover salary alleged due him as its musical director.

Haage has served the organization for many years.

Met's Balto Fold-Up

Baltimore, Jan. 14.

Metropolitan Opera will close its '35-'36 season with a three-day stand in Balto, April 2-3-4. Productions will be 'Carmen' (Rosa Ponselle), 'Tristan and Isolde' (Kirsten Flagstad and Lauritz Melchior), and 'La Boheme' (Lucrezia Bori, Lawrence Tibbett and either Giovanni Martinelli or Nino Martini). Met comes here after its week in Boston, starting March 21.

Deemed fitting that the final performance the Met gives this season should be the one in which Lucrezia Bori has announced will signal her retirement after 28 consecutive seasons with the outfit.

DETROIT SENDING 3 OPERAS TO CHICAGO

Chicago, Jan. 14.

Thaddeus Wronski, impresario of the Detroit Opera, here to fix dates and terms for an after-Easter visit of his company in repertoire of three operas. Two will be novelties in Chicago—'The Dybbuk' and Prince Igor,' old stuff in the Met but never placed in repertoire of Chicago Opera. 'Aida' will be third opera, with Rosa Raisa in title-part. She will have title-part in 'The Dybbuk,' also. Plan to include 'La Traviata' in rep, with Lucrezia Bori, of the Met, and a star tenor, has been dropped.

Concert dates not yet decided. Wronski wishes to come in mid-April; but time he desires is held by San Carlo Opera and Monte Carlo Ballet, both returns. Expectation is that, if Fortune Gallo refuses to push back into May, Detroit venture will go into first half of April.

Booking Mgr. on Skates

St. John, N. B., Jan. 14.

Edwin Wedge of Detroit, former U. S. Olympics athlete (1928), is here to participate in the speed skating events.

On the side he is acting as booking agent for his bride, Goeta Ljungberg, operatic soprano, in lining up dates in this section for early summer. She's now in New York.

Couple were married in October.

Radio Build-Up Ripens New Met Diva for Road

Suzanne Fisher, debuting this season with the Metropolitan Opera company, goes out as a concert headliner next season under NBC Artists banner. Singer is spotted for various radio appearances this year. Bureau feels these will pave the way for concert dates next winter.

She's one of the new U. S. divas in the Met.'s personnel.

Further Denver Bookings

Denver, Jan. 14.

Arthur M. Oberfelder and Itobert Slack have just contracted four more attractions for their concert series. This group includes Trudi Schoop and her comic ballet, Jan. 27; Ruth Slenczynski, Feb. 4; Mischa Elman, Feb. 8, and the Philadelphia Symphony Orchestra, May 6.

Next attraction in the regular Oberfelder-Slack series will be the appearance of Nelson Eddy, Jan. 17. Only seats available are chairs on the stage.

Rosa Raisa in Detroit

Detroit, Jan. 14.

Rosa Ralsa is booked for Orchestra Hall next week at top price of $2 as concert season swings into high again. Jooss European Ballet is another star bill, also scheduled for Orchestra Hall at $3 top, on Saturday, Feb. 1.

Detroit Concert Society's series of five piano recitals opens same week, with Poldi Mildner as artist. Others to appear later are Josef Lhevinne, Arthur Schnable, Albert Hirsh and Mischa Levitzki.

Heifetz, $2,200, Balto.

Baltimore, Jan. 14.

In first concert here in several years by Jascha Heifetz, last Wed. (8), the large Lyric was nearly capacity upstairs and down.

Estimated gross at $2.20 top, $2,200.

ROYAL OPERA HOUSE GA-GA ON NOVELTY

Rome, Jan. 3.

Stage sets used in the production of 'Iris' which was the opening night attraction at the Royal Opera House in Rome actually and literally presented a novel angle. In both the first act, which was laid in a Japanese landscape, and the second act, which took place in the interior of a Japanese brothel, the scenery was tilted toward the audience. The plane of the stage was inclined at a considerable angle, so that all the actors' motions had to take place up or down the slope instead of on a level, and 'upstage' meant a lot more than usually.

In the first set, the house and the bridge spanning the river were designed at angles corresponding to the tilt of the whole set, so that the audience, even the part of it that is used to the worm's eye view, got a bird's eye view of both, being treated to a good look at the roof of the house, and a good guess as to whether the bridge would come toppling over the footlights most any moment or not.

In the brothel scene, the furniture was adapted in the same angular way; and when the drapes at the rear (and top) of the stage were drawn aside and the crowd appeared in back and above the interior, the audience shared the nice sensation of being menaced by the crowd with the little Japanese girl who was being exhibited.

Sets were after designs by Nicola Benois, but with important artistic modifications and technical adaptations by Pericle Ansaldo.

Reinhardt

(Continued from page 53)

other starts. The dance troupe romps on before the men with the praying shawls can quite get off. Some of the legs show. It seems sacrilege.

Doesn't Mince Gestures

Isaac Van Grove, who directs the orchestra, is singing some of the parts. Ben Cutler, who leads a jazz band at the Shelton hotel, is handling a small part; he's an angel. Press agent number three wants to know how the VARIETY mugg likes it. Just at that moment Reinhardt puts his fingers to his nose in an expressive gesture.

Paul Denis has a small part. He is really the son of the late Cantor Rosenblatt. He doesn't want anyone to know. He wants to make his way on his own.

Von Mendelssohn is jotting down notes. Herold is jotting down notes. Helene Thimig is jotting down notes. Reinhardt is holding his head.

On stage Abraham (Macaulay) is offering his son in sacrifice to God. The child screams. He is a boy out of the 'Dead End' cast. It is gripping. Reinhardt weeps. Mrs. Reinhardt wipes a tear from her eyes.

A moment later another scene. Sam Jaffee is scoffing. Reinhardt is laughing. Mrs. Reinhardt is laughing.

Press agent number four asks the mugg not to forget to mention that Malcolm Lamar and Harry Beatty are handling the technical end of rebuilding the old theatre on 34th St.

'How many press agents are there anyway?'

No one seems to know. A half-dozen or so. Joseph Brainin is in charge. Or Ann Silver is in charge. They each have several assistants.

The show is scheduled to open the last week of January. It's been postponed twice. It may be postponed again a couple of times. After all, rebuilding a theatre. . .!

Finally the first act is over.

'Wie lang?' asks the professor.

'Sixty-seven minutes,' he is told.

'Fine,' he smiles. Now, Kinder!' They're his children.

Everyone on stage again. The Professor is in center stage. The entire cast surrounds him. All the copious notes are brought forth. Gone over one by one. The Professor explains them.

You said, in YOUR soul,' Abraham. That's not the way. I want you to say 'in your SOUL.'

Abraham repeats it. 'In your SOUL.'

On to the next note. On into the night.

Concerts, Ballets at Jones Beach; Barge as Stage, 5,000 25c Seats

Deal is on for a season of high class concerts to be presented in the open-air at Zach's Bay, Jones Beach, N. Y., next summer. Long Island State Park Commission is contacting various metropolitan agencies on the idea of supplying Grade A talent during the hot months. Presentations would be given on the floating pier, anchored permanently a short ways out from the shore, with total seating capacity (on land) of 10,000 seats.

Besides singers, plans include broadcasting, ballets, pageants, symphonies, and other offerings adapted to such purses. There would be 5,000 seats free to patrons with the remaining half sold at a quarter. Last year WPA talent appeared at the resort, but officials want class fare for the coming season starting in June.

One idea under consideration is to move symphonies and other attractions which are done at Lewisohn Stadium in Manhattan out to the beach for repeat performances. Added appearances would double work for those pacted for such dates and would add prestige to the play spot itself. Commission would like nightly shows or at least four times a week. B. L. Van Schaink is handling preliminary negotiations.

7,000 SEATS SOLD OUT

Seattle Goes Big for $1.50 Top Piano Recital

Seattle, Jan. 14.

Folks here will put out dough for ace attractions. This is again proven this week with sellout of 7,000 seats at Civic aude for Percy Grainger, Australian pianist-composer, who got record crowd at concert last night. Pop prices prevailed, 50c to $2.50, with gross close to $7,000. Mail order biz was great, being 80%, and sellout was chalked up almost week in advance of date.

Capacity biz also greeted Ballet Russe at Music Hall, sponsored by Ladies' Musical Club. This 2,300-seater was packed two nights and at mat, with take range 50c to $2.50.

CHI OPERA LACKED A THEATRE LICENSE

Chicago, Jan. 14.

Annual check-up by bureau having charge of theatre licenses finds that none was asked for, paid or issued to Civic Opera House for 1935, although big theatre was in occasional use for miscellaneous offerings and for five weeks housed season of Chicago Opera. Argument in rebuttal by building-managers is that opera house is a not-for-profit venture, although point is not provided for in city ordinance.

That Civil Theatre, in same building, lacked 1935 license was discovered when owners of 'Tobacco Road' sought to lease house after Mayor Kelly closed play in Selwyn. However, Standard Oil, as importer of Jack Hylton's radio-show, is taking care of license for theatre, which seats fewer than 1,000.

Double Tragedy in L. A.

Los Angeles, Jan. 14.

Mrs. Melita Powell Rovig, 50, former Metropolitan Grand Opera singer, shot her husband to death Sunday (13) and then turned gun on herself with fatal results.

In dying statement Rovig, a liquor salesman, told police his wife had accused him of infidelity. She shot him twice in the abdomen.

WPA

(Continued from page 52)

people were willing to pay $50 initiation plus half a year's dues in order to secure the $103.50 monthly from the government.

Deny Arty Charge

Claim that the project's shows are being framed along little theatre lines is refuted. It is admitted that little theatre managements are at the head of the shows, but the casts are professional and so are those assigned to act as company managers, while the press department is also culled from the ranks of show business. A number of people formerly prominent on Broadway are known to be in the project's New York set-up.

Last week Elmer Rice, regional director, added a fourth house close to the theatre zone to be used for WPA shows. It is the former Princess, on 39th street, which is under lease to Labor Stage, a unionist group sanctioned by the American Federation of Labor. The 299-seater will be ready for use on Feb. 1 but Labor Stage has not formed a playing organization, nor has it found the type of play for which it was formed—dramas favoring the cause of unionism. Other WPA-leased theatres in Manhattan are the Biltmore, Manhattan and Daly's.

Deal between WPA and Labor Stage calls for sharing the receipts 50-50, the admission scale to be 50c. top. Labor reserves the right to select the plays which the WPA will present at the house, to be renamed.

One unit known as the Theatre Workshop has Cleon Throckmorton in charge. It is located at 455 Tenth avenue (35th street), where settings and costumes are designed and made. At these quarters 'The Eternal Wanderer' was tried out early this week by the Yiddish drama group. Another unit known as the Yiddish intimate theatre is readying a number of playlets.

Dervish Technique Studied by Dancer

Belgrade, Jan. 3.

Tashamira, U. S. dancer now here, is studying Dervish prayer-dances with the idea of taking them back to New York after her present tour. She's been visiting some of the old Dervish monasteries in Skelpje near here, to get first-hand sfanis on the ancient rituals.

Dancer lived here until she was nine years old, when her family moved to America. This spring she embarks on a tour of the Balkan states, with a single appearance scheduled in Paris, before leaving for the other side. Her return here was marked with success as natives are keen on dancing, either classical or modern.

Edith Lorand Visits Here Following Tour

Edith Lorand's company of Hungarian musicians (15) is en route to Budapest following a six-week tour under NBC Artists banner. Miss Lorand personally is remaining a bit longer in America before returning to Europe.

Her first American appearance was a Carnegie Hall (N. Y.) date and a Vallee radio guester last fall. She'll repeat next season, it's understood.

Hurok to California

S. Hurok left for the Coast early last week to be on hand during the Los Angeles and San Francisco engagements of the Monte Carlo Ballet Russe. May talk film deals on Coast.

He'll return to New York by the middle of Feb.

Brancato's Laryngitis

Kansas City, Jan. 14.

Rosemarie Brancato, who came back to her own home town to sing with the Kansas City Philharmonic Orchestra the 9th and 10th, was unable to sing the second night on account of an attack of laryngitis.

Although she is expected to be able to return to New York in a few days her physician sent her to a hospital for rest.

Hart '4's Int'l Tour

Saskatoon, Sask., Jan. 14.

Hart House Quartet, Toronto, on tour Canadian and United States in 80 recitals before sailing to England early in May, going to Norway, Sweden, Denmark and Holland in October.

Heard for first time in this city Jan. 10 at University convocation hall.

Emma Redell of Chicago Civic Opera, is scheduled for her first N. Y. recital in three seasons on Jan. 20 in Town Hall.

Using the Air

Following the earlier and fairly extensive practice of newspapers and magazines in using radio to gain readers and prestige, trade papers are now also starting to use broadcasting. Roy Dickinson, head man at Printer's Ink, is a leading spirit in a contemplated program over WOR, New York, in which four advertising trade papers in periods of six weeks each will conduct a once-weekly quarter hour devoted to trade gossip of their field.

Advertising and Selling, Advertising Age and Tide are the others lined up by WOR according to seniority. Program will start later this month.

Drug World and American Druggist, owned by Hearst, are already conducting a three-a-week half hour program over WINS, New York. Ed Flynn is master of ceremonies with lots of music sandwiched in. Trade gossip plus oddities of the drug and medicine world and its history constitute the pattern of the program.

Harry Carr Dead

Harry Carr, 58, author, world traveler Los Angeles Times columnist, died in L. A. Jan. 10 of a heart attack. Deceased joined the Times in 1897 and in his 39 years with the sheet covered Washington and the World War. He was given honorable mention by the Pulitzer committee in 1934 for his articles written abroad and here.

Carr took time out from his newspaper work to do an occasional scenario for D. W. Griffith and Jesse Lasky. His last connection with pictures was on the screen play of Paramount's 'Old Ironsides.'

His four published works include 'Old Mother Mexico,' 'The West Still Is Wild,' 'Riding the Tiger' and 'Los Angeles, City of Dreams.' In His last 'Lancer' column for the Times wrote, 'death cuts down the famous by threes in Hollywood —Thelma Todd, John Gilbert and Quien Sabe?'

His widow, a son and daughter survive.

Polo Mag Changes Title

Starting with Jan. issue, Polo mag becomes Horse and Horseman. Cover, typography and style have been altered, but there will be no material change in editorial policy, ownership or direction.

George A. Hammer, formerly with Curtis Pub. Co., has been named business manager. Alfred Gwynne Vanderbilt and August A. Busch, Jr., have joined board of directors, of which Herbert Bayard Swope is chairman. Peter Vischer, one of the founders of Polo in 1927, remains editor.

Anvil-Partisan Merge

Starting Jan. 22, bi-monthly mags Anvil and Partisan Review will combine as new literary monthly. Merger to be called, for time being, Partisan Review & Anvil. Contents to comprise fiction, poetry, reportage and literary criticism. To sell for 15c.

Editorial board consists of Philip Rahv, Allen Calmer, William Phillips, Edwin Rolfe and Clinton Simpson. James T. Farrell will write a column on legit, and Kenneth Fearing will do same on films.

English Buy Manwaring Tome

Dan Manwaring, of Warners studio publicity staff, has sold the English book rights to his new novel, 'The Man Who Murdered Himself,' to Lane & Co.

Book, published in N. Y. by William Morrow, is due in stalls Feb. 7.

ropping Sunday Edition

St. Paul Daily News, which began publication in Minnesota's capital city in 1900, discontinues its Sunday edition starting March 1. According to Fred H. Strong, city editor, folding the Sunday issue is in line with execs' plan to step up the daily, increasing its size from four to six pages over the present average of 18.

General revamping of the staff is in prospect, with several new men to be added in the plan to improve the tone of the sheet.

New Film Supplement

Movies of the Week is the title of a new fan supplement which starts off with a reported circulation in about 30 newspapers in U. S. and Canada. Published in New York, chiefly in black and white.

More Hose Opry

Winford Publications has another pulp, this one called Western Action Novels and a bi-monthly.

Cliff Campbell is editing.

Best Sellers

Best sellers for the week ending Jan. 11, as reported by the Americans News Co., Inc.

Fiction

'Trail river, The' ($2.00) ..... By Zane Grey
'Floating Peril, The' ($2.00) ..... Phillips Oppenheim
'Sound Wagon' ($2.50) ..... By T. S. Stribling
'Moon's Our Home' ($2.00) ..... By Faith Baldwin
'Men and Brethren' ($2.50) ..... By James Gould Cozzens
'If I Have Four Apples' ($2.50) ..... By Josephine Lawrence

Non-Fiction

'North to the Orient' ($2.50) ..... By Anne Morrow Lindbergh
'Hell Bent for Election' (50c.) ..... By James P. Warburg
'Woollcott Reader, The' ($3) ..... By Alexander Woollcott
'Will Rogers' ($1) ..... By P. J. 'Brien
'Seven Pillars of Wisdom' ($5) ..... By T. E. Lawrence
'Mrs. Astor's Horse' ($3) ..... By Stanley Walker

Trade Papers

The Florida Grower, Tampa, has leased its publication to the Florida Growers' Pub. Co., which assumes authority for operation the monthly.

Robbins Pub. Co. appointed A. C. M. Azoy managing ed of Advertising and Selling. He takes the place of M. L. Gaffney, who resigned to join the Columbia Broadcasting System.

Electric Kitchen Times, formerly published in Cleveland, has been sold to Heating Journals, Inc., of New York.

More Business, new co-operative monthly mag devoted to graphic arts, began with a Jan. issue. American Photo-Engravers Association, Chicago, publishing.

Tuna fishing industry comes into its own with publication of Tuna Clipper mag. Will make its appearance in near future with Byron Woods as ed.

Restoring Shakespearean Theatre

Globe-Mermaid Association of England and America to build in South London a replica of the Globe theatre, which was destroyed by fire in 1613. It is also considering rebuilding old Mermaid Tavern next to the theatre and establishing an Elizabethan Library and Museum in this center.

English section of Association's council includes Shakespearean scholars and actors. American section is just being formed. F. C. Owiett is here from London to discuss project with interested people.

Md. Press Assn's Officers

At close of annual two-day session held in Baltimore last week, the Maryland Press Association, composed largely of county newspapers, elected officers for coming year.

Sam Shanahan, publisher of the Easton Star-Democrat and chairman of the State Board of Charities, was returned to post of president; David Jenkins, publisher of the Annapolis Capital and Maryland Gazette, was re-elected treasurer-secretary; Watson Webb, of Cambridge, was chosen first v.p.; and John Roberts, of Baltimore, second v.p. Board of Governors: Wilmer Cronin, of Aberdeen; I. E. Jones, of Salisbury; and James Curley, of Laurel.

George Morgan Dies

George Morgan, 81, author and former newspaper editor, died Jan. 8 at his home in Philadelphia after a year's illness. For more than 50 years Morgan was employed on various Philadelphia papers, finally retiring in 1928 from the Record, where he was Sunday editor. He was author of 'John Littlejohn of J.' and 'The Issue,' both historical novels, and biographies of Patrick Henry, Lafayette and James Monroe. He also wrote 'The City of Firsts.'

'Nother Tab for L. A.

Los Angeles Illustrated Daily News, that town's only tab, will have a running mate March 1, when the regulation sized Post-Record drops its identity and format for new title of Evening Daily News.

Manchester Boddy owns both sheets and has long tried to unload the P- , a losing venture.

Travel Mag Underway

Pacific Geographic mag, new travel publication, to make its appearance shortly. Will cover entire Pacific area, including South Sea Islands, Australia and India.

Culbreth Sudler is editor.

New Pulps

Associated Authors, Inc., launching two new mags called Scarlet Gang Stories and Scarlet Confessions.

J. Bruce

Writers' L. A. Office

Authors League of America will open Coast offices of the organization immediately, placing in charge a present member of the New York staff.

Organization decided on move in view of the large number of members of the League and Dramatists Guild now on the Coast. Local officers will give members here direct service and eliminate the raft of correspondence and wires in communicating with eastern headquarters on individual problems.

. A. Nabe Daily

Los Angeles Press, community weekly, which goes evening daily tab Feb. 1, will be covered by the City News Service locally, and by Trans-Radio for outside bulletins. First sheet in city to be serviced by T-R.

Outfit will continue twice-weekly shopping news throwaway, which currently has press run of 86,000.

'Round 'n 'Round'

(Continued from page 1)

until Columbia won out. Max Winslow wired for the rights to the forthcoming Columbia-Harry Richman filmusical, 'Rolling Along' and the filmusical will now be retitled and rescored after the pop song. Metro made a screen test of Mike Farley-Eddy Riley, as well as a bid for the boys' song with an eye to the 1937 'Broadway Melody.' Paramount was also hot on it.

Personals

Farley-Riley and their Onyx Club (N.Y.) Boys (swing combo), are currently at the Paramount on Broadway, doubling from the nitery. Eddie Cantor has the songwriting band leaders also slated for a radio commercial.

In the background of 'Music Goes Round and Round' is Red Hodgson, who is the accredited co-author of the song. He first introduced the phrase as an ad lib obligato while working as trumpet player with the late Earl Burnett's orchestra around Chicago. In the choruses of 'Dinah' Hodgson would ad lib, 'The Music Goes Round and Round.' Farley and Riley developed and embellished the present version as currently constituted and Santly-Joy is splitting the royalties three-ways equally.

Hodgson is personal-appearancing around Chi now, upping from $60 a week to $600, and the Farley-Riley boys, besides their Decca recordings, etc., are likewise coming into the fancy money. Rockwell is currently working on the idea of uniting the trio.

'Round and Round' is already the subject of a legal claim by the National Songwriters League, 503 Grand street, Jersey City, of which Louis A. Gorlan is president, and V. Ray Grobholz, executive secretary.

Select Music's attorney, J. T. Abeles, has the claim from the League that it published a Ford's Model T. Joke Book and that included therein is a verse about 'the wheels go round and round; you press the pedal down; whoa-ho-ho; way down below-below-below,' etc., all tending to allege lyric similarity.

Abeles has also a claim against the Chicago Evening American for allegedly printing the entire chorus without permission. The American printed a story on Red Hodgson, Chi boy, hence the lyric reprint.

Campbell-Connelly by blanket contract has 'Round' for England but the song has created unusual demands for the Select Music catalog for other countries. Francis, Day & Hunter has taken it for France and Ralph S. Peer, Inc. (Southern Music Co.) has acquired the Mexican, Argentine and Brazilian publication rights.

French Sunday Paper

Sunday newspaper idea has at last invaded France. Paris Soir, evening sheet with the largest circulation in the country, is publishing on Saturday nights (with a Sunday date) two simultaneous editions, one just like all the weekday papers and the other, called Paris Soir Dimanche, containing eight pages of features as well as regular news. Readers can have either edition they want, but the one including the features costs twice much as the other.

Features are closely imitated from American and English Sunday newspapers, and for the most part are actually translated or adapted from English. Comic strip idea is not entirely adopted, but a page of humorous cartoons is used weekly, each time by a different artist. Women's features are conspicuously played up, and 'Advice to the Lovelorn' is included. Also a page of kid stuff.

Add to D-M Prize

Forum mag has joined Dodd, Mead in its prize contest for a Red Badge gumshoe yarn. Forum is adding another $1,000 for serial rights, which makes total prize money $2,000.

Contest closes July 31.

Chatter

Nebulae, Michigan poetry mag, now a bi-monthly.

Robert Frost wintering at his home near Miami, Fla.

James Rorty back from 15,000 mile auto trip cross continent.

Archibald MacLeish doing articles on anti-Semitism for Fortune.

Upton Sinclair publishing his satire, 'Depression Island,' himself

John Macrae, president of E. P. Dutton Co., Dutton Co., to England.

Jay David Blaufox has a piece in the current Liberty, 'Ladies Who Jump.'

Kyle Crichton in Hollywood for Colliers. Errol Flynn first on his calling list.

Virginia Woolf's most recent is 'The Years' and Harcourt, Brace will publish it in April.

Idwal Jones has written a juvenile, 'Whistlers Van,' which Viking is publishing in April.

Jean Dupuy, publisher Le Petit Parisien and Excelsior, and wife visiting New York.

Anna Louise Strong, ed Moscow Daily News and author of 'I Change Worlds,' in from Russia.

James P. Dawson, of N. Y. Times, elected chairman of New York Chapter of Baseball Writers Assn.

Sidney Fairway is really Dr. S. Herbert Daukes, director of Wellcome Museum of Natural Science in London.

'Antony,' biog of Viscount Knebworth by his father, Earl of Lytton, to be published here this Spring by Scribner.

Rosamond Lehmann's 'Weather in the Streets' skedded for publication in late spring by Reynal & Hitchcock.

Robert Frost to have new book out this spring, his first since 'West-Running Brook' in 1928. Title undecided as yet.

Herschel Brickell now conducting book review department for Review of Reviews mag.

Donand C. Peattie to have his next on Simon & Schuster list and calls it 'Men and Nature.'

Dalton Trumbo's 'Darling Bill' picked for Little-Brown Tome on 'Best Statevepost Stories of 1935.' Writer is on Warners staff.

New Democracy mag has undergone change in editorial staff. Gorham Munson is new editor and James Laughlin IV, literary ed.

W. A. Weaver in as editor and publisher of the Albuquerque New Citizen, weekly throw-away, replacing Arnold Bauer, interest he bought.

Ishbel Ross almost finished with her forthcoming book femme scribes called 'Ladies of the Press.' Harpers has it skedded for spring publication.

Jimmy Richardson, managing editor, and Gilmore Brown, editorial writer, dropped by L. . Post-Record. Tom Grimshaw and Lee Payne took over m.e. spot.

Hillman-Curl publishing Howard Spring's Londc.. best-seller 'Rachel Rosing.' Spring is literary editor of the London Evening Standard, having succeeded J. B. Priestly.

T. M. Pepperday, business manager of Albuquerque Journal and Tribune, and publisher of the Journal, in as business manager of Scripps-Howard papers in Rocky Mountian area with headquarters in Denver. Regan Brewer replaces him in Albuquerque.

Fiction and Films

By WOLFE KAUFMAN

Stearns Is Back

Harold Stearns was once called the 'white hope of American intellectuals.' He was once editor of the old Dial. He was on the old Dramatic Mirror, catching shows, writing about the theatre. He published several books, primarily 'Liberalism in America,' which brought forth a lot of comment and attention. Then he went to Paris. Everyone in Paris who visited the Latin Quarter's bars knew Stearns or knew about Stearns. For a time he was Peter Pickem, handicapper of the Paris Chicago Tribune. For a while he corresponded for American papers. Most of the time he did nothing.

Now Stearns is back in America and has gone back energetically to writing. His newest is 'The Street I Know' (Furman; $2.75), and it is delightful reading. It is Stearns' autobiography, and packs a lot of punch. Some of the show biz reminiscences of the old days are splendid, despite the fact that Searns is still a comparatively young man. There are some understatements, and a lot of omissions, which, had they been included, would have made it an outstanding tome. Even as is, however, it's revealing. Beyond the meat for thought it contains, it is an example of fine, flowing language such as is seldom seen these days.

Dangerous Ground

One of the outstanding of the newer school of writers, James Gould Cozzen, hits the bell once more with his newest novel, 'Men and Brethren' (Harcourt - Brace; $2.50). It deals in an unusual way with an unusual subject, and there will be those who will be offended by it, but one thing is certain: it is impossible to doubt the sincerity and the clarity of the style and the telling.

Story is of the difficult time an intelligent preacher is having. Everyone's troubles are piled on him and he has to straighten everyone out. He narrowly escapes getting himself into a series of jams by preaching and practicing worldly cures for worldly ills, rather than sticking to strict orthodoxy. It's a dangerous subject that could easily have turned to pulp-luridness, but is so carefully and intelligently handled by Cozzens as to avoid anything of the sort.

Not for films.

Hatch Arrives

Eric Hatch has been slowly but definitely climbing for some time. He is described by his publishers as the American Wodehouse, which hasn't been such a bad selling point. It can be dropped now. Hatch won't need it any more. His newest book, 'My Man Godfrey' (Little-Brown; $2) is such a funny piece on its own as to make his name a cinch for sales.

It's a constantly moving action yarn with loads of funny situations and fine dialog. Should make a very good film, too.

Too Old

'The Far Princess,' an old and little-known (in America) play by Edmonde Rostand, is now brought out in a new translation by John Heard (Bruce Humphries; $1.50).

It is a bit difficult to understand the publication of this play at this time. It was written for Sarah Bernhardt, and performed by her. Undoubtedly, in those days, it was fine and beautiful and meaningful. Today, it is hardly likely to interest anyone in the U. S.

Roch. Daily's Newsreel

Rochester, N. Y., Democrat Chronicle has bought a motion picture outfit including sound equipment to revive local newsreels as promotion. Three years ago the newspaper tried it with hired equipment, dubbing in description and sound effects after the actual shooting.

Roy Elliott, night city editor and news broadcaster, will be narrator for the new series, which will be furnished to the RKO Palace in Rochester and all nabe houses.

George Barker

George Russell Barker, 66, Beverly Hills, Cal., newspaper publisher, died there Jan. 6. He recently sold the Beverly Hills Citizen to Will Rogers, Jr.

Deceased published paper at Sand Point, Idaho, for 18 years and during his residence there served a term as Lieutenant-Governor of the State. His widow and a daughter survive. Burial in Glendale, Cal.

Going Places

By Cecelia Ager

What's Going On?

Strange pic, 'Sylvia Scarlett.' Sets the hausfraus puzzling what's going on here. But what of it? Katharine Hepburn, as irritating as interesting; Natalie Paley, good old Iris March. Only Dennie Moore, of the femmes in the cast, keeps her head midst the preciousness. Miss Moore is direct: she just wants a man, any man.

And, though the wardrobe's not important—for 'Sylvia Scarlett' is a 'quaint' thing, all sensitive whimsy and such—it had to have two designers to dope it out. Muriel King to continue the established Hepburn silhouette—bulk across the shoulders, sleekness about the ribs and waist, full flaring skirt; Bernard Newman, to devise Miss Paley's motoring costume—beige tweed suit, belted, patch-pocketed, bound in the black velvet that lines the casually swinging, matching three-quarters length cape. Miss Moore's costumes not credited. What Miss Moore, dame of simple instinct wears, doesn't count.

There's a deal of impishness for Miss Hepburn to put over, which she doesn't; a deal of grace, and delicacy, and a evascent charm, which she does. It's a role with a lot of gamut in it, and two coiffures. One's curly.

So That's What It Is

Mr. Leonidoff himself explained, very patiently, that the wiggly painted set against which the ballet corps are wax flowers in this week's show at the Music Hall, is really a Paisley shawl. Wax flowers are Victorian, Mr. Leonidoff said. Paisley shawls are Victorian, he said, nor was there any reproof in the way he said the two things, one right after the other.

Well, then it's a Paisley shawl that stretches the height and breadth of the Music Hall stage, ominous in its brownish coloring and the tentacles of its epic pattern. But it doesn't scare the girls of the ballet corps out of their well learned routines, and they prance about, after they've scampered down the spiral stairway hidden in the flowery sculpturet set piece, and others of them have torn themselves away from the Dresden china candlesticks that flank it, scamper about on a wave of applause that always bursts when anything on the Music Hall stage comes to life.

As shepherdesses they cavort, the paniers of their skirts made of white net ruffles, the skirts themselves of white chiffon, yes, quite transparent, with pink silk roses appliqued on, and on their sleeves too, and on their sheperdess hats, the whole stage picture accurately stuffy, since stuffiness is Victorian, too.

'The Cake Walk,' which is the Rockettes' assignment for the week, is clear and bright, done with spirit before a set that's either a swank modern apartment house or, more probably, an old southern manse. But first Hilda Eckler and partner, who is costumed with the Continental touch in white pants, green tails and magenta-pink sleeves, do their own cake-walk fantasy, very artistic and cultured. Now the Rockettes, and they look very swell. Those of them who're supposed to be boys wear black tights, those permitted to stay girls, long, sheer, black silk stockings, not, when they get going, too long.

Jean Grows Up

Something happened to Jean Parker in London and 'The Ghost Goes West,' something some of the folks in this country figured had better happen pretty darn soon if they were going to have to see her again. Either she was going to grow up, and in so doing, kick out some of that soft sweetness of hers, or else. But she did, and now that she's come home in 'The Ghost Goes West,' they're going to take her back, even gladly.

She grew up so nicely, indeed, that when she makes her entrance in the picture, the musical score plays jazz and it's not at all incongruous. Also, she seems to play a pretty good game of ping pong on the ship, looks good in her white shorts and dark blouse doing it, so that when later, she's all in white net ruffles, flowers in her hair, and moonbeams, as of yore, well, she's earned it. Gentle, yes, and docile still, but now somehow it fits.

The picture's own wistful charm is a match for Miss Parker's; it lends her some humor from its own vast store, and so Miss Parker's goodness and virtue is kept in its place.

She's Back

It is sweet to meet again, after these long, sensible years, the screen heroine who is half panther, half domestic little kitten, talks in an exotic accent and says 'me' when she should say 'I'. Until Lupe Velez turned up this very week in 'The Morals of Marcus,' there hasn't been a good one around since Mary Pickford was adorable in 'Kiki.'

Miss Velez is like a hunk of lavender and old lace, catapulting about, scratching herself, cuddling, ogling, pouting, snuggling. Her pride in her bosom, her conscientious care that it be photographed from all possible overhead angles; the international decolletage of her costume—of the same sweeping precariousness whether she be waif in Syrian harem or schoolgirl in London's Mayfair, is as dulcet in mood and period as Willie Howard's lovely quartet from 'Rigoletto.' While the rest of the world has been changing, restlessly probing for new techniques for allure, Miss Velez has remained steadfast; to her own self she's been true. So Lupe's an old fashioned girl today, and her work has the old school charm.

It is interesting to note in 'The Morals of Marcus' that sure enough, the ladies in eastern harems dress like acrobatic dancers in floor shows. They wear snug little trunks under their filmsy harem trousers. Since Miss Velez has a penchant for standing before roaring fireplaces in her night clothes, she wears trunks with her nightgowns as well.

'The Morals of Marcus' has Adrianne Allen, too, who is a villainess in the story though the cruel photography and haphazard clothes she's submitted to can't make her look it. Her voice is much too kind and good, her manner much too unquenchably sympathetic.

A New Screamer

If Frances Drake doesn't watch out she's going to be the new Fay Wray of the horror pictures. She's got invaluable equipment for the task; eyes large and wide and good at staring, a fine scream, a voice that slides down to the dull tones of despair with ease, a graceful way of seizing a black velvet mantle and after flinging it about her brave shoulders, stalking out into stormy nights, and a nice, trim look in African jungles. In fact, Miss Drake is simply magnificent in jungles. Take her in the jungle that goes with 'The Invisible Ray.'

There, it's plain from the listless way Miss Drake fans herself, it's very hot. Miss Drake doesn't like it at all; she's miserable. So her face shines with perspiration, which shine is very becoming and very chic—the new 'moist make-up'—and meanwhile her long bob remains fluffy, her white culotte skirt and short sleeved blouse stays fresh and her disposition even. All that happens to Miss Drake in horror picture jungles, therefore, is a flattering shine. That makes her ideal.

Beulah Bondi, in 'The Invisible Ray' too, is another ideal horror picture character, the one who doesn't believe it, who says tush-tush, who looks a little bit odd yet essentially dignified. Miss Bondi can handle the the works. Indeed, she's a whiz at the odd yet dignified test, for she's a big game hunter in 'The Invisible Ray,' prowls about in shorts and sun helmet and carries a rifle, and even so, looks like if she and a tiger ever met, the tiger would be the first to run.

Violet Kemble Cooper, the spectral one, the one of the fateful voice, is okay too. So sincere about her work, in fact, she's willing to hide her own fresh blondeness behind the bloodless make-up and ashen pallor of an enigmatic old matriarch, who's blind to boot.

Did You Know That—

Bugs Baer had a nice 55th birthday party the other night ...Major Bowes was there and the Eddie Sullivans, Benny Rubin, Nancy Carroll, Tyler Brooke, Ronnie Simon, Marvin Schenck and Heywood Broun...Jack Dempsey sent a wedding cake (that reached the ceiling) to Mr. and Mrs. Jack Warner...Dennie Moore flew in from the Coast for her first broadcast the other night... six couples, including the Herb Harris, will spend two weeks at Gilman, Vt., skiing...that was George Givot with Alice White at Reubens...Sheila Barrett gave a cocktail party at the Rainbow Room...Mrs. Earl Hammons has a gorgeous new diamond watch...that was a striking red velvet wrap, trimmed in silver fox, that Tallulah Bankhead wore, at 'Pride And Prejudice'...Ted Trevor's back in town...Judith Wood, lunching with Louis Shurr at Sardi's wore a lovely black caracul coat...George Kaufman was there, too, and Osgood Perkins, Benny Friedman, Sydney Philips, Joseph Schildkraut, Sammy Shipman and Bernie Sobol...Paul Whiteman has taken to horseback riding in the park...Eva Sully is collecting gadgets for her bracelet...So's Regina Crewe...Jerry and Bill Morris held a wedding reception the other night for sister Ruth... the Jimmy Walkers were at the Garden tennis matches...Billy Gaxton's due back in town next week after 'Anything Goes' folds...Gloria Vanderbilt has cut off that beautiful knot of hair and now has little curls, like everybody else...Coast Mayfair demands that all women be in white at its next affair (Jan. 25) at Victor Hugo's, and how the girls are scurrying around.

Studio Placements

(Continued from page 15)

Doran, 'Bridge of Sighs,' Chesterfield.

Dorrel and Stuart McGowan, screen play, 'Singing Cowboy,' Republic.

Ann Rutherford, Lane Chandler, Charles King, Jack Rockwell, 'G Men of the Nineties,' Republic.

Clarence Muse, 'Showboat,' U.

Ralph Morgan, 'Matron's Report,' 20th-Fox.

C. Henry Gordon, 'Under Two Flags,' 20th-Fox.

Sherman Rogers, adapting 'Sitting on the Moon,' Republic.

Stanley Marner, Lorraine Bridges, 'The Great Ziegfeld,' Metro.

Fred Walton, Bela Lugosi, 'House of a Thousand Candles,' Republic.

Ann Doran, 'The Show Goes On,' Lesser.

Donald Meek, Paul Irving, Mariska Aldrich, Arlane Borg, Lucille Ward, Angie Norton, Emily Cabanne, 'One Rainy Afternoon,' Pic-Lasky.

Lucille Lund, Priscilla Lawson, Harry C. Bradley, 'Don't Get Personal,' Radio.

Baby Joan, 'Sutter's Gold,' U.

Doris Lloyd, 'Too Many Parents,' Par.

Richard Carle, 'Love Before Breakfast,' U.

Fredric March, Warner Baxter, 'Wooden Crosses,' 20th-Fox.

Louis Hayward, 'Anthony Adverse,' WB.

Harry Harvey, 'The Moon Is Our Home,' Wanger.

Stuart Holmes, 'Murder by an Aristocrat,' WB.

Horace Murphy, Rafael Carlo, 'Farmer in the Dell,' Radio.

Vivienne Osborne, Grant Withers, Inez Courney, Irene Ware, Richard Carle, Spencer Charter, Clay Clement, 'The Show Goes On,' Lesser.

Robert Kent, 'The Country Beyond,' 20th-Fox.

$1,000,000 for Kids

(Continued from page 1)

voting interest in his corporations and continue as manager.

Cooper said he plans to turn over to the foundation his interests in the Lincoln Theatre Corp., the J. H. Cooper Enterprises of Colorado, Criterion Theatre Corp. and the Regal Theatres, both of Oklahoma.

In addition, Cooper will build two new theatres, one at Bartlesville, Okla., the other at Ardmore, Okla., and all profits from these theatres will be turned to the children's farms. He is at present building a theatre in Oklahoma City, making 10 he operates here, and the same goes for the new house as well as the others.

Cooper, independently wealthy, came to this country from Poland as a boy and went through Ellis Island with the equivalent of 10c. in his pocket. He now lives in New York. A widower, he has a five-year-old son.

Cooper has turned over to E. N. Van Horne, Lincoln banker, $100,000 as an initial grant for the foundation. Van Horne is named treasurer. Cooper will be president of the foundation, with Sam Waugh of Lincoln as secretary.

Trustees are S. R. Kent, president of 20th Century-Fox; A. C. Keough, general legal counsel of Paramount Pictures; Charles Stuart, J. C. Seacrest and J. E. Miller. Edgar S. Vaught, federal judge for the western district of Oklahoma, and J. H. Everest, prominent Oklahoma City attorney and Cooper's legal counsel, will be asked to serve as trustees.

Cooper has bought a 640-acre tract on the Connecticut-New York state line, an estate originally developed by J. C. Morgan, on which is a large English style mansion, and this is expected to serve as the first of the farms for the 'deserving destitute youngsters.' Cooper will pick children from the curbstones on which he used to sit when he first came to New York from Europe.

Spitz-RKO

(Continued from page 5)

ferred shares is in public hands. Meehan owns most of the KAO preferred, or around 40%, and RKO owns around 33⅓%. RKO, however, owns all of the KAO common.

There is an even division of the KAO Board between RKO and the Meehan interests, with Herbert Bayard Swope, chairman and neutral boss of the KAO operating setup. Swope is understood to hold a contract which runs until September, next.

For the present Spitz is not a member of the KAO board, nor does he hold any executive title in KAO.

The entire RKO circuit of directly owned and affiliated houses numbers around 100.

KAO situation, however, is one which could be ironed out following RKO's own reorganization, as it is a matter mostly between Meehan and RKO. RKO's directly controlled theatre operating subsidiary is Stadium theatres which is estimated to have control of around 25 of the RKO affiliated houses.

Hollywood, Jan. 14.

After digesting RKO matters here for two weeks with Sam Briskin, new production head, Leo Spitz, company prez, was scheduled to quit the Coast by tonight (Tues.) for New York, where company reorganization plans will be taken up. Spitz will return here around Feb. 10.

John Hertz (Lehman Bros.) and Floyd Odlum (Atlas), both interested in RKO financing, talked with Spitz while here, but studio reorganization was not discussed. Odlum spent last week-end at San Francisco, but never went near the RKO lot while here.

Briskin, after a week's conferences with Radio execs, has okayed the production of five features immediately. First to get under way will be 'Puzzle of the Briar Pipe.' Others include 'Fugitive Gold,' with Richard Dix. Louis King will direct from the screen play by Tom Lennon, Louis Stevens and Ferdinand Reyher. Starting date of Feb. 15 set for Katharine Hepburn's 'Mary of Scotland.' Dudley Nichols scripted from the Maxwell Anderson play. John Ford will direct.

Fourth okay went to 'Witness Chair' for Ann Harding with the star postponing her European trip to get the picture out of the way. 'One for Two,' by James Edward Grant, winds up the quintet scheduled for production.

Among the Women

By The Skirt

Best dressed woman of the week:
SOPHIE TUCKER
House of Morgan—Night Club

Perfect for Soph

House of Morgan might have been built to order for Sophie Tucker. It is just the right capacity for her. A Tuesday night crowd kept Soph on her feet for a long time.

Most informal was her dress of a heavy silver lame, made in coat fashion with a belt. Four glass buttons match a velvet scarf of dubonnett shade. Intricate is a fold of silver and velvet wound around Soph's blonde hair. Two huge diamond clips hold the scarf in place.

Miss Swarthout Impresses

Gladys Swarthout comes to the screen unfortunately in a film version of 'Rose of the Rancho,' an outdated story. Miss Swarthout, looking like Gloria Vanderbilt, before she parted with her familiar headdress, is a real find for pictures. A real story should be found for this charming young woman to offset the bad impression of 'Rancho.'

Costuming of the picture of Spanish origin is flattering to most anyone, and particularly to Miss Swarthout. The full ruffled skirts with the high comb and lace mantillas are lovely. Disguised as a boy in black velvet bandit outfit, her slim figure is one of the new star's assets.

Another Redhead

'Riffraff' at the Capitol reveals a new Jean Harlow. Gone are the platinum locks. She is Hattie, redhead, a daughter of the waterfront. It's a wig Miss Harlow is wearing, but it would take an expert to detect it.

Clothes as a rule don't go with waterfront pictures, but Miss Harlow manages to wear a few regulars. One white satin evening frocks is frilled around the neckline, forming a bolero. There are prints and checks and a cheap assortment of coats and caps. Una Merkel is also inexpensively dressed, suiting the slum atmosphere. In a dancehall Miss Merkel weara a print chiffon.

No Records

The State won't hang up any records this week. It must be pretty tough following those two past weeks, the Harry Richman and Eddie Sullivan shows. Nevertheless the bill this week is by no means bad, with Emil Boreo headlining.

Yacopis Troupe starts proceedings with the men as bullfighters in white and gold and red capes lined in yellow. The one woman of the troupe wears white satin pajamas embroidered in grape design of red.

Three X sisters, a redhead, a blonde and a brunet, dress exactly alike. Dresses are of white crepe with tops of brilliants.

Blanche Calloway leads her grey coustumed band in a green and red print. The dress, cut V both front and back, has a sash of cloudy blue.

Rialto's Chiller

The new Rialto theatre on 42nd street should prove a gold mine, according to the crowds trying to get in last Saturday (11). But it will have to show better pictures than 'The Case of Dr. Crespi' with Eric VonStroheim. A harrowing tale of burying a man alive. Harriet Russell, a newcomer, doesn't impress here. As the wife of the buried man she shows but two costumes, one a coat dress trimmed with mink with small hat and a mourning out . Geraldine Kay looks well in nurse costume and is also seen in a simple cloth frock.

Lupe's British Film

At the Globe theatre Lupe Velez is starring in an English picture called 'The Morals of Marcus'. Miss Velez is discovered aboard ship in satin pajamas and then in a series of well made frocks, the most prominent being an evening gown of a combination of black and white satin.

Adrienne Allen looks well in a caped frock with wide fur bandings.

Plays on Broadway

MID-WEST

Drama in three acts presented at the Booth, N. Y., Jan. 7, '36, by the Shuberts; written by James Hagan; staged by Melliville Burke; $3.30 top.

Beulah Zanhiser ..... Jean Adair
Hilda Zanhiser ..... Bernadine Hayes
Tooteboy Zanhiser ..... Van Heflin
Reverend Carr ..... Frank Wilcox
C. D. Aker ..... Cliff Hicks
Jim Meed ..... Edgar Nelson
Luke Zanhiser ..... Curtis Cooksey
Fred Zanhiser ..... Don Dillaway
Skywash Rowell ..... John Alexander
Jimweed Bandy ..... Walter Baldwin
Roy Meeker ..... David Byrne
Ed Hendee ..... Eugene Keith
Doc Tanner ..... Dodson Mitchell
Lee Bragg ..... Richard Taber

As a reminder of the devastating drought and dust storms which tortured the people on the plains of the middlewest last year, this drama is effective, aided by the playing of its well chosen cast. But as popular drama it is distinctly doubtful.

'Mid West' is interesting as to story, yet audience-exacting in that it demands long periods of quiet attention. Author was cognizant of that, as indicated by working in of laughs here and there.

Play is enacted in front of the farmhouse of upstanding Luke Zanhiser, and his clear-headed wife, Beulah. Their two sons are mature, Fred wed to Hilda, a city girl who never could get used to farm life, and Tooteboy, who is a problem. He had attended college and returned as a Communist, tirading against government autocracy. He had fallen in with two reds who had been railroaded out of San Francisco after fomenting trouble there.

Tooteboy inflames the farmhands of a neighbor and also the men on his father's place. They make demands for double pay and go on strike, disregarding the kindnesses of Luke in the past. Zanhiser is warned by friends that the people of the district have threatened to lynch those sewing the seed of revolt and that it would be best for his son to desist.

Tooteboy and the other agitators are taken at the point of guns and there is a 'necktie party.' Boy had been told by his parents to leave the county, but he refused. Grief of the father and mother in the good last act is well simulated. The other son, his wife and babe depart for Detroit, he to make a fresh start there.

Land is parched to powdery dust, the chickens die in the heat, so do the cattle, except for the few head taken east by the government. The old people are stony broke, but the land is theirs and there they will stay.

Then, comes the rain.

There is some criticism of the federal restrictions on farming, which is another political aspect of the play and, while it may take in too much territory, that section of the country attracted much attention during last summer's long arid stretch.

Curtis Cooksey as Luke, and Jean Adair as his wife, are excellent and there are other good performances, including Bernadine Hayes as the young wife, Dodson Mitchell as the doctor, and Van Helfin as Tooteboy.

'Mid-West,' despite its good points, has a theme too thickly spread with trouble for the average playgoer. *Ibee.*

O EVENING STAR

rama in three acts presented at the Empire, N. Y., Jan. 8, '36, by Harry Moses; written by Zoe Akins; Jobyna Howland featured; staged by Leontine Sagan; $3.30 top.

Auctioneer ..... ter J. Williams
Ellis Charteris ..... Frank Fenton
Agnes Jessey ..... Merle Maddern
Auctioneer ..... George Justin
Woman ..... Brace Fox
Amy Bellaire ..... Jobyna Howland
Ronald Blair ..... Anderson Lawlor
Richard ..... lacoureen Yoshiwara
Dr. Wolfram ..... Hans Hansen
Frau Wolfram ..... Edith Andree
Alice Whitridge ..... Whitney Bourne
Mr. Howard ..... Frank Conroy
Mrs. Hopper ..... Vera Hurst
Madame Marie ..... Josie Intropidi
Lillian Bunn ..... Joan Engel
Dr. Boyd ..... James Todd
Studio Gate Keeper ..... Jack Ball
Studio Guard ..... Ross Chetwynd
Miss Leland ..... Mary Howes
Ben Martin ..... Eddie Albert
Ed ..... Egon Stone
Assistant Director ..... O. Z. Whitehead
Actress ..... Ethel Intropidi
Cameraman ..... R. D. Kenne
Actor ..... Alexander Micone
Professor ..... Edward Jephson
Mr. Strassberg ..... Edward Emerson
Waiter ..... Reis Joyce
Edward Sothern Paul ..... John Raby

People at the auction, studio personnel, etc.—Sandra Floyd, Myrtle Ross, Quina Biletti, Carrie Weller, Emily Draper, Virginia Bresori, Annette Robinson, Jenny Mac, Maxine Marlowe, Eda Elliott, George Lambert, Joe Fields, Earl Talbot, Richard Ogden, Larry Williams, Al Fields, Patterson Breene.

Latest play about Hollywood is sentimentally concerned with the success of one of its stars, unmistakably the late Marie Dressler. It was fairly well received by first nighters but seemed limited in appeal.

'Star' is an atmospheric play given to emotionalism, and in that direction it is effective. Perhaps the central character is on the stage too much, but mainly trouble is that Zoe Akins provides too little opportunity for comedy. Just once does the pace change, and that is a noisy studio scene.

Play is not supposed be biographic but Marie Dressler did climb to the heights in pictures after being washed up on Broadway, broke and growing old. So does Amy Bellaire of the play, whose well adorned home on Riverside Drive is being sold at auction to satisfy creditors at the prolog.

A woman friend, Agnes Jessey, has Amy as a house guest in her Hollywood home shortly thereafter. But meeting the celebs doesn't get the stage belle of other days into pictures. Going on her own in cheap lodgings and giving lessons in acting on the side, she decides to try for an extra part and joins the mob outside the gates of a studio. An actress goes hoarse from repeats, and Amy is given a chance, injecting comedy where none was suspected.

That is the start of Amy Bellaire's rise in filmdom, the final scene of act two. At the close, her director and producer are begging her to consider scripts when she has been ordered on vacation by her doctor. That is similar to the Dressler tradition, but the gaiety and good humor of the departed star are missing. Instead there is heavy sentimentality, Amy receiving white violets and a gift from her former admirer-producer at the hands of his son, who, it is presumed, is her son, too.

Jobyna Howland, who hasn't been around for some time, and who is comparable in age to the character she portrays, took the curtain calls as a friendly tribute, tears streaming down her face. Formerly Miss Howland had a flair for comedy parts, such as in 'The Gold Diggers,' some 15 years ago. Her performance now as the sentimental Amy is something different, a woman who is anything but a comedienne.

Play calls for quite a variety of bits but running through most of the scenes are Frank Conroy as a flashy picture director and Merle Maddern as Amy's best friend. Smaller parts stand out as played by Whitney Bourne, Ethel Intropidi, Edward Emerson (making one appearance as Strassberg, big shot producer), Hans Hansen, James Todd and Eddie Albert.

There are 29 speaking parts and 17 extra people. *Ibee.*

(Withdrawn Saturday after four days; printed for the record.)

GRANITE

Drama in three acts presented at the Vanderbilt, N. Y., Jan. 13, '36, by Charles Hammerslough; written by Clemence Dane; staged by producer; $2.75 top.

Penny Holt ..... Phyllis Welch
Jordan Morris ..... Lee D. Hollister
Judith ..... Mary Morris
Prosper ..... Byron McGrath
Nameless Man ..... Robert H. Gordon
Clergyman ..... Jack Sonnes

'Granite' is another drama loaded with misery. It stands no more chance than others of the kind of recent arrival.

Fact that it is a one set show with a short cast may explain the why of its presentation. That lure has fooled many an aspiring showman. Another reason may be the fact that Clemence Dane authored it. However, the play was presented in London 10 years ago and didn't get to first base there either.

Dated more than 100 years ago, the play does not give much indication of the people of the period. It is set on the granite rock known as Lunday Island off the coast of England. There, Jordan Morris lives alone with his wife, Judith, save for their half grown girl Penny. He is a hard man and there is no affection between the couple. Ostensibly a farmer, his real racket is to lure ships by means of false lights and gather goods that wash ashore from the wrecks.

Penurious people with not a grain of humanity, such characters cannot be expected to have audience sympathy. Story develops, when Jordan's half brother, Prosper, arrives. He is half owner of the farm and demands that Jordan put his house in order. A nameless man washed ashore is taken in by the wife. She grudgingly gives him sustenance and in return he promises to fetch and carry, to be her servant and swears to kill any man who hurts her.

When Jordan grips Judith's wrist and bruises her the fellow, who is supposed to be looney, takes a gun and shoots Jordan in the back as he stands at the brink of the 200 foot cliff that overlooks the sea.

Previously Prosper and Judith had started an affair. The half brother goes to England, returning in five months with a parson. Judith and Prosper are happy in a fashion, but after a year trouble starts when he fires the handyman. Because of their secret she pleads for the man and the order is rescinded. However, in a tiff, the new husband, too, grips the woman's wrist and she cries out in pain. He is promptly stalked on the cliff by the killer and tossed in the drink.

It is unknown who is now master and he calmly tells the woman they will live together, sending the kid away. He partially identifies himself by saying that he had leaped overboard from a convict ship, which is good enough reason why he does not want to return to England.

Listening to a whining woman through most of a play is too tough on the customers but that is what Mary Morris is called on to do. Play has been done previously here by amateurs and that seems to be where it belongs. Direction is faulty, but that doesn't make much difference. *Ibee.*

TRULY VALIANT

Drama in three acts presented at the 49th Street theatre, N. Y., Jan. 9, '36, by Gustav Blum; written by Irving Stone; staged by the producer.

Esa Cranby ..... Ian MacLaren
Martha Cranby ..... Martha Mayo
Dale Cranby ..... Alan Handley
Berne Bowen ..... got Stevenson

Author of this piece wrote a best seller novel not long ago and that may have tricked Gustav Blum into believing that Irving Stone also wrote a winning play in 'Truly Valiant.' No explanation, however, can change the rating of the piece, among the new lows of the season.

Four persons and one set. It could have been a money getter if good, but that is merely theory. Story is set within the living room of a professor in economics out on the coast. There is mention of a rift some years previous between the man and his wife, although they seem to be a well suited couple. However, that is the explanation of professor's affair with a girl who is working her way through college.

Son of the professor falls in love with the lass and, being offered a berth in St. Louis, proposes marriage, though she is to have a baby. There are several ideas about what to do about it. After all exhibit anguish the youngsters exit for the parson and the train, while the wife sticks to aid the professor finish his great book on economics.

First nighters seemed to think they were taking it on the chin and audibly protested by giggling over lines. *Ibee.*

(Withdrawn after one performance; printed for the record.)

Current Road Shows

Shows in Rehearsal

'Fresh Fields,' Aldrich and de Liagre.

'Danger, Men Worki ,' Raymond Moore.

'End of Summer,' Theatre Guild.

'Name Your Poi ,' A. H. Woods.

'The ,' Chester kin.

'Lady Precious Stream,' Morris Gest.

'Postman Always Rings Twice,' Curtis and Hoagland.

'Call It a Day,' Theatre Guild.

'The Light Behind the Shadow,' Ed Wynn.

'The Sap Runs High,' Milton Kroopf.

Illustrators Show, Tom Weatherly.

'The Eternal Road,' Max Reinhardt.

Week Jan. 13

'Anything Goes,' Grand, ...

'Black Pit,' ranger, phia.

'Blossom Time,' Majestic, Wichita Falls, Tex., 13; Paramount, Amarillo, 14; Auditorium, Oklahoma City, 15; Convention Hall, Tulsa, 16; Arcadia, Wichita, 17; Grand, Topeka, 18.

'Boy Meets Girl,' Cox, Cincinnati.

'Dear Old Darling' (George M. Cohan), Cass, Detroit.

'Dodsworth,' Paramount, Salt Lake City, 13; layoff, 14; Memorial Aude, 15; Curran, San Francisco, 16-18.

'Ethan Frome,' Garrick, Philadelphia.

'Follies,' Forrest, Philadelphia.

'Great Waltz,' Auditorium, Chicago.

Hedgerow Theatre, Russell, Winter Park, Fla., 15; College Aude, Tallahassee, 16; University Aude, Gainesville, 17.

'Julie the Great,' National, Washington.

'Night of Jan. 16,' Geary, Francisco.

'Old Maid,' Davidson, Milwaukee, 13-15; Parkway, Madison, 16; Metropolitan, St. Paul, 17-18.

'Personal Appearance,' Buffalo.

'Personal Appearance,' Harris, Chicago.

San Carlo Opera, Century, ...son, Miss., 13-15; Strand, Shreveport, La., 16-18.

'Three Men on a Horse,' ...mouth, Boston.

'Three en on a Horse,' Polk, Lakeland, la., 13; Edwards, Sarasota, 14; La Plaza, St. Petersbur 15-16; Victory, Tampa, 17-18.

'Three Men on a Horse,' Coliseum, Ottumwa, Ia., 12; Masonic Aude, Davenport, 13; Shrine Aude, Des Moines, 14; Tech High School, Omaha, 15-16; Coliseum, Sioux Falls, S. D., 17; Auditorium, Sioux City, Ia., 18.

'Three Wise Fools' (Wm. ...lette), Shubert, Newark.

'Tobacco Road,' Nixon, ...burgh.

'Tobacco Road,' Orpheum, Kansas City.

'Waiting For Letty' ('Post Road'), El Capitan, Hollywood.

RICE INCOME TAX BATTLE IN COURT

Albany, Jan. 14.

Court of Appeals is considering arguments on behalf of Imer Rice, who is fighting a state tax of $3,231.85 levied on royalties for 1929, '30 and '31.

State contends it has a right to collect the money on royalties amounting to $121,818.38 received by Rice in the three years. This claim is based on a decision of the United States Supreme Court to that effect, handed down in May, 1932.

Rice, however, argues that the decision was not retroactive and that up to May, 1932, royalties on copyright articles were subject only to federal tax.

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TEXACO

"JUMBO" - NEW YORK

Loop Legit Box Office Slides; 'Maid' $12,000; 'Great Waltz' $28,000

Chicago, Jan. 14.

Strange things happened to the legit houses last week, with the box-offices taking it on the downbeat generally. Went on the downbeat despite the fact that the town was packed with miscellaneous mercantile conventionites. Two items which might account for the slide-off are: the reaction from the hotcha New Years' week and the snow and blizzard conditions of the early part of the session. That the weather is a reason and not an alibi was seen in the perk of box-office bustle towards the end of the week, with sell-outs taking the place of the empty pews of Monday and Tuesday.

All grosses slipped. 'Great Waltz' fell off sharply in the early days of the week, but perked strongly at the finish, selling out on Saturday matinee and night, which means a take of approximately $9,000 on the day. Show has cut its Sunday performance in order to evade the payment of the additional one-eighth to the cast. At its present pace the musical figures to stick in town eight to 10 weeks.

'Anything Goes' also clipped a show off its schedule, eliminating the Wednesday matinee. Musical is showing fine evening strength, however, and has little to worry about on that score.

Week-end brought the conclusion of scheduled runs to 'Old Maid' and the Ruth Draper one-woman show. 'Maid' finished three excellent weeks under the American Theatre Society banner, while Miss Draper drew two weeks of fine carriage trade for her first appearance in the loop in six years. 'Squaring the Circle' failed to open Monday (13) after two weak sessions.

Estimates for Last Week

'Anything Goes,' Grand (1,200; $3.30) (4th wee).—Now doing eight performances a week. Slid somewhat last session to $21,000, a bit disappointing after its strong getaway.

'Great Waltz,' Auditorium (3,700; $2.75) (3d week).—Also clipped to eight shows weekly. Got a couple of bad shoves by weak business during the early days of the week, which held the gross down sharply to $28,000 for the stanza. Figuring on at least eight-week stay here.

'Old Maid,' Erlanger (1,200; $2.75). —Closed here on Saturday (8) after good three-week subscription galley to $12,000 for its final nip-up. Next play in will be Nazimova in 'Ghosts.'

'Personal Appearance,' Harris (1,000; $2.75) (4th week).—Slumped with the general toboggan of the loop. Around $8,500 last week.

'Squaring the Circle,' Blackstone (1,000; $2.20)—Had difficulty last week, on general weak conditions and tough competition. Off to $3,000. Failed to reopen Monday (13).

Ruth Draper, Selwyn (1,000; $2.20).—Had a good fortnight. Touched $5,000 for the final gallop.

HEAVY ADVANCE SALE ON 'ROAD' IN PITTS.

Pittsburgh, Jan. 14.

Advance sale for 'Tobacco Road,' which opened last night (13) at the Nixon has hit around $14,000, a record figure over the week-end, with every indication that will do twice that, or pretty close to absolute capacity, at $2 top. Not in a long time has a play worked up as much excitement around town. First night had 100 standees in.

Catholic press has been pretty bitter against 'Road' during the last couple of weeks, with both police and Mayor McNair being besieged by requests for interference. Authorities, however, indicated they wouldn't step in unless absolutely necessary.

Last night was a complete sell-out, with plenty of standees, flock of buyers unwilling to miss anything and not taking a chance of running into deletions later in week. Next week is being held open by both the show and house, everything pointing to a h.o. It'll be the first time in years a str ight play has had two weeks here.

Nixon was dark last week, with nothing definitely booked in to follow, although 'Porgy and Bess' is expected early in February as the third subscription offering of AT'S.

'Larger Than Life,' comedy by Joseph Schrank, goes into rehearsal for Crosby Gaige shortly.

'Lend Me Your Ears,' comedy of rural politics by Lewis Beach and Philip Wood, due for a February opening under banner of Charles Harris.

COHAN $9,000, FAIR

Cleveland Just Doesn't Seem to Care Much for Legit

Cleveland, Jan. 14.

Legit theatre season here will wind up behind the eight-ball, judging by poor returns of the Hanna's previous plays and now the rather discouraging reception given George M. Cohan's 'Dear Old Darling,' which drew only a fair $9,000 for the week.

Being the only legit house remaining in Cleveland, with all cricks whooping the show up, the figure was particularly disappointing to William Blair, manager, who used extra ad space. Slushy weather didn't help; neither did the fact that a rival film house put on the flickerized 'Ah Wilderness' (MG) same week, ballyhooing it as Cohan's best play.

Next play for the Hanna is 'Personal Appearance,' due Jan. 27, which should give the natives time to recuperate from holiday expenses. Nazimova in 'Ghosts' follows during the second week of February.

Estimates for Last Week

'Dear Old Darling' (Hanna; 1,435; $2.50 top). A good Cohan show. Below-par gross of $9,000 not an accurate criterion; it's an off-season, with not enough dramas or musicals being booked regularly to make 'em play-conscious here.

'FROME' $8,500 IN PHILLY, BIG

Philadelphia, Jan. 14.

It was proved rather conclusively last week that Philly legit patrons will turn out, in numbers, for a try-out if they like the price scale and if there are any names in it.

Max Gordon brought his latest tryout production, 'Ethan Frome,' to the Garrick last week and it marched right into real business. A grand set of notices helped; so, probably, did the fact that the management took extra advertising in the dailies. Names of Pauline Lord, Ruth Gordon and Raymond Massey also meant something, but the fact that, with it all, only a $2 top was charged, likely is the real answer. Biz picked up steadily and reached virtual sell-out proportions by Friday with $8,500 reported—big at the scale. Second week ought to be even better.

Chestnut and Forrest were both dark last week and 'I Want a Policeman,' on its second full week at the Broad, where it played two weeks and a half, fell off badly to only $5,500.

'The Black Pit,' leftist piece put on by the New Theatre outfit here had negligible takings in its second week at the Erlanger with a $1.50 top and most seats at 30 and 50c.

Forrest relights tonight (Tuesday) with the 'Follies,' in for a fortnight's stay. Chestnut reopens next Monday with William Gillette in the John Golden revival of 'Three Wise Fools,' also for two weeks. First two performances have been taken over by the Philadelphia Forum. 'Porgy and Bess' comes to the Forrest on Jan. 27, with Walter Hampden's 'Cyrano' revival due on Feb. 10 at the Garrick.

Following the two weeks of 'Ethan Frome,' that house gets a single week of 'The Fortune Teller,' Victor Herbert operetta done by the Little Opera Company, another local group. Erlanger goes into pix on Jan. 30.

Estimates for Last Week

'Ethan Frome' (Garrick, 1st week). Great notices and growing attendance; $8,500 at $2 top, big. Second week ought to be very big, too.

'Black Pit' (Erlanger, 2d week). Trade union backing but got negligible takings at $1.50 top and lots of 30 and 50c seats. House goes into pix on Jan. 30.

'I Want a Policeman' (Broad, 3d week). Two and a half weeks in all. Last six days weren't so forte. Maybe $5,000.

Lincoln's Single

Lincoln, Jan. 14.

Shortest legit season in years is due here this year. Only one show is on the books and it's the prize winning 'Old Maid' starring Judith Anderson and Helen Menken, which is skedded at the Liberty Jan. 27 for a mat and eve showing.

Liberty is a 1,400-seat house and normally runs second run films.

'Night' $15,000, S. F.

San Francisco, Jan. 14.

'Night of January 16th,' A. H. Woods, coast production at the Geary, had it all its own way last week, being the only legit open. Second week drew a nifty approximate $15,000 into the b.o. same as first week.

'Dodsworth arrives Thursday (16) to give opposition at the Curran, next door to the Geary. 'Petrified Forest' with Conrad Nagle is being readied for the Frisco by Henry Duffy.

'Old Maid' and 'Children's Hour' are also skedded as road show attractions.

'FOLLIES' $20,000 2D WEEK, HUB

Boston, Jan. 14.

Town has quieted down after the boom holiday week and last week found only 'Three Men on a Horse' at the Plymouth, 'Ziegfeld Follies' closing a two-week engagement at the Opera House, and 'Celling Zero' completing a third week at the Copley.

'Follies' led the group, although a sharp swerve was noted in the take, as compared with the opening week.

Immediate future looks fairly bright, with Lunt and Fontanne coming to the Colonial for two weeks with 'Shrew,' starting Jan. 20. Same night will find Cornelia Otis Skinner opening a week of repertoire at the Shubert.

Walter Hampden is coming to the Shubert Jan. 27 with 'Cyrano,' and he will probably be followed by William Gillette in 'Three Wise Fools.'

Another opening will be 'End of Summer,' new S. N. Behrman play, starring Ina Claire, skedded to unfold at the Colonial Feb. 3.

Estimates for Last Week

'Ziegfeld Follies' (Opera House, $3.30, 2nd week)—Underwent some radical revision here, with some good results, but intake sagged on final week to $20,000.

'Three Men on a Horse' (Plymouth, $2.75, 10th week). Felt the pinch of post-holiday b.r. tightening and lopped off to $9,000, which is still 'oke.

'VANITIES' OKE $15,000 2D WEEK IN DETROIT

Detroit, Jan. 14.

Following two bang-up sessions with Earl Carroll's 'Vanities,' the Cass Theatre this week is housing George M. Cohan's new play, 'Dear Old Darling,' which opened Monday (13) before a good-sized audience. Given an extensive circus-like exploitation for the past several weeks, 'Darling' should hit high-level coin.

Last week's take on 'Vanities' was a reported $15,000 for eight performances. First session of nine shows, aided by high-price New Year's Eve performances, exceeded $20,000, terrific, topping everything so far this season. Exploitation on 'Vanities' was very intensive and extensive. Revue now to be a unit.

'Personal Appearance' is booked for the Cass starting Jan. 19. The Wilson, Detroit's only other legit, is still dark. Theatre Guild's 'Porgy and Bess' may come in Feb. 10 prior to Chicago.

Estimate for Last Week

'Vanities' (Cass; 1,400; $2.75)—Held over after a big $20,000 first session, show continued to get an extra lot of publicity and drew a nifty $15,000 for eight performances last week. 'Dear Old Darling' opened Monday (13) at $2.75 top.

'Goes' Notice Up

Chicago, Jan. 14.

Two weeks' closing notice was posted last night for 'Anything Goes.' Company proposed to take a 25% salary cut in order to prolong the loop engagement and is awaiting word from the show's producer, Vinton Freedley, whether okay.

As originally planned, the limited tour of 'Goes' is to terminate here because of the February release date for the picture version. Film, however, cannot be exhibited locally during the run of the stage show.

FINAL CURTAIN

Cedar Rapids, Ia., Jan. 14.

The Majestic, one time leading legit house here, will be razed under a municipal decree as being unsafe. Was erected in 1908.

Musicals Off in Post-Holiday Drop; 'Regina' Leads Dramas with $23,200

Post-holi reaction was not uniform along Broadway last week. It was expected that the legits would dive after New Year's week. Some did, but there were more big grosses recorded and several of the intermediate successes got as much as during the holiday going.

The musicals were more affected than the straight play hits. Drop was more severe with 'Jumbo,' which fell off nearly 50% at the Hippodrome takings being around $45,000. 'Jubilee' held up better than the others at $31,000 and 'Scandals' showed strength and approximated $28,000 on its first normal week.

'Victoria Regina' was established as the new dramatic leader, with takings of $23,200 for its first eight performance week. 'Boy Meets Girl' was a strong runner-up with $19,500, toppling 'First Lady,' which got $18,800, 'Boy' having boosted its ticket prices. 'Dead End' again was around $16,000, while 'Pride and Prejudice' slipped to $15,500.

'Libel,' 'Parnell' and 'Night of January 16' held the holiday pace, while 'May Wine,' non-chorus musical, perked.

'Taming of the Shrew,' in its final week at the Guild, should be up among the leaders. 'Porgy and Bess,' Alvin, also winding up, was drawing heavy trade early this week, too. Other closings are 'Evening Star,' taken off at the Empire after four days; 'Truly Valiant,' which lasted only one night at the 49th Street, and 'Tapestry in Gray,' folding on Thursday (16). 'Mid-West,' Booth, is the sole survivor of three entrants last week and it got a mixed press, with indications doubtful.

Coming next week: 'Ethan Frome,' National; Illustrators' Show, 48th Street; 'The Puritan,' Belmont. 'Julie The Great' is a possibility.

Estimates for Last Week

'A Room in Red and White,' 46th Street (CD-1,375-$3.30). Presented by Dwight D. Wiman and George Kondolf; written by Roy Hargrave; slated to open Saturday (18).

'At Home Abroad,' Winter Garden (18th week) (R-1,493-$4.40). After another week will move to the Majestic, 'Follies' coming here; 'Abroad' doing fairly well after excellent start; $28,000 estimated.

'Boy Meets Girl,' Cort (8th week) (C-1,059-$3.85). No post-holiday reaction for smash, paced around $19,500, which is capacity at new scale, boosted from $3.30.

'Children's Hour,' Elliot (61st week) (D-1,000-$3.30). Still making goodly profit and engagement indefinite; last week's takings around $7,500.

'Dead End,' Belasco (12th week) (D-1,000-$3.30). Agency demand not so strong, but box office line always present and better than $16,000 registered last week.

'First Lady,' Music Box (8th week) (C-1,000-$3.30). Very little under capacity last week for standout comedy, and the gross was $18,800.

'Granite,' Vanderbilt (1st week) (D-804-$3.30). Presented by Charles R. Hammerslough; written by Clemence Dane; originally produced in London in 1926; opened Monday.

'Hell Freezes Over,' Ritz (3rd week) (D-918-$3.30). All sorts of cut-rates but not much money; takings estimated around $4,000; not sure after this week.

'I Want a Policeman,' Lyceum (1st week) (D-957-$3.30). Presented by Francis Curtis and Richard Myers; written by Rufus King and Milton Lazarus; opened Tuesday.

'Jubilee,' Imperial (14th week) (M-1,468-$4.40). Post-holiday reaction among musicals more than straight show hits, but approximately $31,000 here was big last week.

'Jumbo,' Hippodrome (9th week) (M-4,327-$4.40). Nose-dived last week as expected, after big coin of New Year's; estimated around $45,000.

'Libel,' Henry Miller (5th week) (D-944-$3.30). Showed strength, grossing as much as New Year's week, which had an increased 'eve' scale; $10,500 indicates English melier will stick.

'May Wine,' St. James (7th week) (M-1,520-$3.85). Picked up smartly at week-end and expected to make a go of it; estimated at $14,000 or better.

'Mid-West,' Booth (2nd week) (D-704-$3.30). Opened last mid-week and drew divided press; fair trade thereafter; better line this week.

'Mulatto,' Golden (13th week) D-1,150-$2.75). Moved here from the Vanderbilt Monday; mixed cast drama using cut rates of various types but low gross; under $2,500.

'Night of Jan. 16,' Ambassador (18th week) (D-1,156-$2.75). Holding to very good money and now looks set into the spring; last week close to $10,000.

'O Evening Star,' Empire. Withdrawn Saturday after four nights; drew a weak press.

'One Good Year,' Fulton (8th week) (C-913-$3.30). Claimed to be making some money; with cut rate aid, business around $5,000 last week for one set comedy.

'Parnell,' Barrymore (10th week) (D-1,096-$3.30). As good last week as during New Year's period and should go through winter; around $10,000.

'Paradise Lost,' Longacre (6th week) (D-1,019-$3.30). The party show; all kinds of groups, mostly going for balcony; around $6,000 weekly, which may get it by.

'Porgy and Bess,' Alvin (15th week) (M-1,355-$3.30). Final week; lays off next week, then plays Philadelphia; under $20,000; not enough for musical of kind.

'Pride and Prejudice,' Plymouth (11th week) (D-1,036-$3.30). Eased off more than other leaders last week; with takings around $15,500, however, goodly profit.

'Russet Mantle,' Masque (1st week) (C-700-$3.30). Presented by Jerome Mayer and Murray Jay Queen; written by Lynn Riggs; opens Thursday (16).

'Scandals,' New Amsterdam (4th week) (R-1,717-$4.40). Figured to have clicked and well up in the money last week, with takings around $28,000.

'Taming of the Shrew,' Guild (16th week) (CD-941-$3.30). Final week; could remain longer but road dates imperative; paced around $15,000; house probably dark until next month, then getting 'End of Summer.'

'Tapestry in Gray,' Shubert (C-1,325-$3.30). Will close after Thursday (16) night's performance; will have played three weeks, which gives management participation in picture rights coin.

'Three Men on a Horse,' Playhouse (51st week) (C-869-$3.30). Long run laugh show continues to turn weekly profit; last week estimated around $11,000 mark.

'Tobacco Road,' Forrest (111th week) (C-1,017-$1.65). Should last through season; now in third year and still making money; around $9,000.

'Truly Valiant,' 49th Street. Taken off after premiere; severely panned.

'Victoria Regina,' Broadhurst (4th week) (CD-1,118-$3.30). New dramatic leader; three matinees (no Tuesday night performances because of broadcasts); first full normal week $23,200; capacity all shows.

'Winterset,' Beck (17th week) (D-1,214-$3.30). Should stick through winter; despite moving in and out the Beck, business holds to profit; over $10,000 last week.

Other Attractions

'Ghosts,' Morosco; Ibsen revival again goes to the road after this week.

'Let Freedom Ring,' Civic Rep theatre; well spotted on 14th street; top goes up to $1.50 from $1 this week.

$7,000 FOR 'LETTY,' L. A.; PIX TRY PLAYS

Hollywood, Jan. 14.

Approximately 11,000 dribbed and drabbed into the El Capitan's b. o. last week for Charlotte Greenwood's 'Waiting for Letty,' Southern California's lone legit holdout. This is the show's third week. Should stay three more.

Nothing of importance in the legit field hits here until 'Dodsworth' at the tail end of this month. Meanwhile the Fox-West Coast will attempt to revive legit and kill double bills with condensed versions of plays.

'P. A.' $9,000, D. C.

Washington, Jan. 14.

'Personal Appearance' wound up its week at the National here Saturday with approximately $9,000, which was oke considering the cast had no stars and most of the smart crowd had seen the show on Broadway.

Current attraction is Alex Yokel's new one, 'Julie the Great.' Opening was set up from Monday to tonight (14), because of installation of heavy scenery.

'Vanities' Folds

'Vanities' closed as a road show in Detroit Saturday (11) and is being converted into a unit for picture and vaude house bookings. Revue toured the south, then worked north through the Mississippi valley.

In unit form, 'Vanities' is being rehearsed this week in Indianapolis.

German Dilemma: Don't Want Modern Operettas and Can't Use Old Ones

Berli , Jan. 5.

Popularity of modern operettas and musical plays is way below that of classical productions, according to an official of Reichs Theatre Chamber. Experience of recent years, including the period before the Nazi regime, shows that for a safe long run it's still the old classical operetta that catches the public's fancy.

When Oscar Hammerstein II came to Berlin a score of years ago to produce 'Rose-Marie' at the Admirals Palace, he wanted to show the Berlin directors what is what in the musical comedy market. And he succeeded, only in the other direction. Loss on the play during its Berlin run was staggering.

Modern musical plays produced here in grand style before 1933 were mostly built around a star, such as Richard Tauber or Lily Massary or Gitta Alpar. 'Ball at the Savoy,' featuring Miss Alpar, did beautif ly for the Rotter Brothers, then i big moguls in Berlin's theatrical market, controlling seven large houses. What the 'modern' Lehar production, 'Frederike,' with Tauber and Kaethe Dorsch leading, brought in financially, was spent on another Lehar operetta, 'Land of Smiles,' which came on the wrong side of the ledger. 'Victoria and Her Hussar' and 'The World Is Beautiful,' both were termed fine productions, but no money makers.

German producers of today have to look to the classical operetta of years ago, such as 'The Bat,' 'The Merry Widow,' 'The Bird Dealer' and 'Frau Luna.' Fancy salaries are out, anyway, and so are Jewish composers, Jewish actors, and Jewish producers.

With so much boosting of the classical operetta, Offenbach's 'Orpheus' and his 'Tales of Hoffman' would be ideal, as would Oscar Straus' 'Waltz Dream' and Leo Fall's catchy tunes. But the Aryan laws forcibly changed the map of Germany's theatrical market.

Operetta-minded Germany is still waiting for a new Oscar Straus, Jacques Offenbach, Leo Fall, Paul Abraham, Jean Gilbert-Winterfeld, etc. And in the meantime, nothing.

Legit, Vaude Troupes For Russe Provinces

Moscow, Dec. 16.

As a first step in its plan to feed the hinterland flesh shows, the Soviet has launched two troupes in the province of Leningrad to play the outlying districts and huge collective farms wherever possible. Repertoire includes operettas, comedies and some vaudevile.

Companies are staffed with experienced actors and musicians as well as freshly graduated students of Thespis.

Moscow province is also slated for a similar treat, as soon as the outfit can be assembled.

NEW ANZAC UNIT

is and Moore Head Bill Lined Up for Neil in London

London, Jan.

Frank Neil's new unit for the Tivoli in Melbourne, Australia, has just been lined up by Harry Hilling, who represents Neil here.

Show will comprise Sammy Lewis and Patti Moore, originally brought over for the Piccadilly theatre here; Yvette Rugel, the Three Bonos, Decca and Decca and the Geddes Brothers, latter two local acts. Besides the bill will have Johnny McGregor and Bobby Kerrigan, down there from England with the last show.

Company, which is due to open about the end of March, sails Feb. 14, having a 10 weeks' guarantee with options.

Mek National Reopens

Mexico City Jan. 14.

Palace of Fine Arts (National theatre) is scheduled to reopen on Jan. 16 with a gala function after having been closed for repairs during several weeks.

Mexico Remains Adamant Against Ticket Specs

Mexico City, Jan. 14.

Specs got another wallop here when the senate nixed a proposition to make legal the peddling of amusement tickets by organizing hawkers into co-ops, bonding each seller for $1,500, licensing each with federal government and limiting their slice to 10% over the ductas' face value.

Solons decided that ticket speculation is prejudicial to public interests in any form.

Bill to make local anti-spec law national is pending in congress.

BERLIN VAUDE SANS NATIVE COMEDY

, Jan. 6.

Any foreigner here the first time marvels how vaude still carries on in the Fatherland, inasmuch as bills of from 10 to 12 acts consist to the largest extent of acrobatic exhibitions and dancing. Whatever comedy of note is offered hails from the United States.

Reason for the almost total absence of comedy is that native talent, such as offered by the late Otto Reutter and Robert Steidl, has no more field to develop. Reutter, earning $2,000 per week in his time and considered the safest draw in vaude, was a comedian of rare ability. Yet, under changed conditions as they are today, he would probably have to starve if he had to depend on vaude for a living, because his political songs would either land him in a concentration camp or in an asylum.

Comedians going in for politics today in Germany would soon become tragedians. Any attempt in this direction, if merely mentioning names, is suici

Such native comedians as still grace the boards go in for hokum and, if it's real hoke, they own their theatres themselves, as illustrated by Eric Carow and Wilhelm Bendow.

Painful attempts of native actors to solve this acute problem has done a lot to encourage managers to import foreign talent. No artificial camouflage can fool audiences today any more, with the Hollywood flickers just around the corner at 20c a throw.

Coward-Lawrence Single Actors Get Lukewarm Nod, but Biz Sure

London, Jan. 14.

Two sets of three one-acters by Noel Coward, starring himself and Gertrude Lawrence, opened at the Phoenix Thursday (9) and last night (13), respectively. The first set was not well received but the second won warm praise. Engagement is limited to 12 weeks, with capacity practically assured due to Coward's local popularity.

Robert Donat opened in an anti-war propaganda play last night (13) at Southport, titled 'Red Night.' It was splendidly received despite having a tragic ending.

Trahan Lands

London, Jan. 14.

Al Trahan, with Yukona Cameron, opened at the Holborn Empire on the new bill, after a fortnight at the Alhambra, Paris. It is his first London date in four years and, despite the fact he's following another piano act, is the laughing hit of the bill.

George Robey in a new act, is below his usual standard.

Business is far under that of last week, when Will Mahoney headlined.

Tait Goes Back

Hollywood, Jan. 14.

Carrying the stage rights to 'Three Men On a Horse' and 'Anything Goes,' E. J. Tait, head of the Williamson-Tait theatres in Australia, has sailed for home.

Plans to put the two into production immediately his arrival down under.

PARIS HOLIDAY BIZ VERY GOOD

Paris, Jan. 5.

Holiday period, climaxed by New Year's eve, was a bonanza for Paris theatres and niteries. Even weak legit shows drew coin on the two big nights, Christmas eve and New Year's eve, and the danceries raked it in. Only film exhibs are kicking that they didn't get their share.

Some of the record Christmas eve takes in legit houses were at the Chatelet, with spectacle-operetta 'Sun of Mexico'; Theatre de Paris, with Marcel Achard's comedy, starring Raimu, 'Coconut'; Marigny, with Edouard Bourdet's historical pageant play, 'Margot'; Gymnase, with Henry Bernstein's 'Heart'; Bouffes Parisiens, with Max Dearly farce, 'Popinod'; and the tiny Vieux Colombier, with 'Elizabeth.'

In the niteries, $10 was a normal supper price with champagne extra.

Vaude houses did three shows on both big days, with plenty biz. Film theatres did all right Christmas and New Year's, but the slump in between was so bad that it cut total grosses seriously.

Melbourne Legit Oke

Melbourne, Dec. 24.

Williamson-Tait will produce 'Yes, Madam,' with Freddy Foss, next. 'Desert Song' finishes this week after a short revival season.

W-T will also revive 'Paul Jones' for a run try at a later date. 'White Horse Inn' will be shown in New Zealand by W-T starting Dec. 26, while the big concert attraction next year will be Richard Crooks.

Ernest Rolls has just completed a run with 'Flame of Desire' and will probably move the show to Sydney for a spell. Legit has done fairly well here over the past few weeks.

Plays Abroad

FRITZI

London, Dec. 21.

Musical in two acts by Sydney Blow and Edward Royce. Lyrics by Arthur Stanley; music by Carl Tucker. Presented by J. W. Pemberton (by arrangement with Comus Productions, Ltd.) at the Adelphi theatre. Dec. 20, '33. Staged and directed by John Wyse.

Clemenceau	Gerald Rex
Petain	William Burden
Briand	Douglas Branch
Foch	Jack McCloud
Loubet	William Jacob
Bismarck	Charles Turner
Hugo	Miles Byrne
Pasteur	Terence Bray
Zola	John Wagstaff
Napoleon	Raymond Smith
Dumar	Arthur Smith
Madame Pigache	Hamley Clifford
Fritzi	Rosalinde Fuller
Mimi	Lucille Lisurier
Sergeant	Alfred Wellesley
Andre Scribe	Ivan Wilmot
Manuel	Charles Peters
Bill Porter	Walter Brodie
Stage Door Keeper	Douglas Phillips
Stage Hands	The Lecardos
Pyrnools	Kenneth Solly
Ferdinand Bluet	Berthold Ravburn
Charles	Leslie French
One Man Band	Berney Powell
Estelle	Mary Gordon
Bianca	Olga Stephanie

'Fritzi' is described as a Parisian musical play, and the time is given as the present. Yet resort is had to the Can-Can and other attempts at entertainment of a vintage not of the moment.

'Fritzi' is not unlike 'Kiki,' bears some resemblance to 'Vicky,' and at times goes back to 'Mimi.' The locale is Paris, and everybody speaks straight English except Fritzi herself, who affects a polyglot dialect not readily recognizable.

She lives in a cellar and has gathered about her a bunch of boys of the street, supporting them by hanging around cafes and picking up the residue of discarded cigarettes. In addition, she doesn't hesitate to steal things. While in a shop, she picks up a pie addressed to a prominent theatre manager. Manager visits the cellar, accompanied by a gendarme. Fritzi sings to him, and he gives her a card to his stage manager to put her in his new production.

Leading lady proves unsatisfactory at the dress rehearsal, and manager tells Fritzi to jump in at a moment's notice and replace her. Then the manager takes Fritzi to supper and to his flat, where she is provided with alluring negligee and an enormous couch, augmented by champagne, and when the manager retires to his own room to make ready for the night, she locks the door between them and remains a good girl.

At the end of the evening, when Fritzi has returned to her cellar, he follows her there and proposes marriage.

Some of the music is tuneful, and there is a funny burlesque number called 'My Lord, the Carriage Waits.'

Rosalinde Fuller, in the name part, is more vigorous than sympathetic, and Ivan Wilmot as the manager is far from attractive. Probably the strongest hit is scored by Leslie French, a light comedian who sings and dances amusingly.

A reasonably talented company handle the supporting roles, and the production and costuming are better than average.

Piece is not likely to enjoy any extended stay in the West End.

Jolo.

LE TEMOIN

('The Witness')

Paris, Dec. 30.

Three act play by Steve Passeur, presented by Paulette Tax and Lucien Beer at the Oeuvre, Paris.

Stephane	Rachel Berendt
Solange	Marguerite Cavadaski
Valerie	Sonia Batcheff
Violette	Danielle-Lory
La Plaideuse	Emmy Guiltes
Odette	Denise Javelet
Jose	Fernand Fabre
Grecoire	J.-H. Chambois
Daniel	Lefevre-Bel
Edouard	Paul Paulet

New Passeur piece is full of strange psychology and overdrawn characters.

Single set represents entrance hall of a provincial hotel, where man (Fernand Fabre) has a date with his mistress (Sonia Batchoff). He's greeted by the hotel keeper (Rachel Berendt) a widow, who falls in love with him at first sight. Then his mistress arrives, and after a quarrel because he won't let her come to the small town in which he lives with his wife and children, she commits suicide.

Rest of show consists of the man's determination to follow the girl in suicide, and fight of the hotel woman, who loves him, to prevent it. She makes him, but this is merely a postponement, his suicide being the show's denouement.

Play is not as morbid as it sounds in a brief summary, but is nevertheless packed with an atmosphere of strangeness. Doesn't seem to be the click which has been expected of Passeur for several years.

Acting is of high Paris standard, particularly that of Mlle. Berendt, who returns from a long run in London—she plays in English as well as French. Sonia Batcheff is a newcomer with promise. *Stern.*

Paris Fetes (Sh! It's Tourist Bait) Will Even Include Some Baseball

Paris, Jan.

Heavy list of entertainments is planned for the official Fetes de Paris, to be held next spring from April 28 to July 15 in an attempt to attract tourists back this town.

Passion Play in front of Notre Dame, with the Cathedral floodlighted and the organ playing, be repeated. This was about the only successful feature of last season's Fetes de Paris, which failed as a tourist draw.

Festival in honor of Moliere will be given in the courtyard of the Louvre Palace, with cooperation of stage and film celebs. Only outfit that has not been asked to contribute to this demonstration is the Comedie Francaise, which Moliere founded and which gives the most authentic representations of plays. Just one of those slip-ups.

Other events scheduled are a Wagner festival at the Opera, May 12 to 14, with a troupe from Bayreuth; presentations of Mozart's 'Don Giovanni' and of 'Fidelio' by an orchestra and troupe from Salzburg, and a French music festival.

Also a polo match between Argentina and Chile in the Bois de Boulogne, footbell and baseball games, a Russian ballet season, a ball in the Place des Vosges, picturesque downtown square; a radio festival in which Sacha Guitry will take part, a military band contest, and a flock of just plain celebrations.

A. Cherniavsky Named To Head Empire Exhib

Johannesburg, Dec. 26.

Committee of the Empire Exhibition has appointed Alex Cherniavsky director of entertainment.

Impresario will sail for Europe shortly to seek talent for pageants and productions at the Show Grounds. Event comes off in about a year.

Piccadilly Folds In London After 11 Weeks in Red

London, Jan. 14.

Piccadilly theatre here closed after 12 weeks, 11 of which were in the red, of a vaudeville policy which drew mainly on American talent for headliners. House was operated by Charles Clore and Alfred Esdoile.

With the exception of the opening week, when it showed a profit of $1,000, the Piccadilly lost an average of $1,000 weekly.

Leddy & Smith and the Simon agencies in New York stated that the sudden closing of the Piccadilly didn't affect either very much. These offices set most of the American talent into the theatre since it opened.

Simon agency had no acts set to go over, nor any there now, while Leddy & Smith agented Hal Menken, who was to have opened at the theatre last Monday (6). Office claims it has received no word from Menken, though feels that the performer's labor permit will protect him for payment of his contract in England.

American acts going over usually played two weeks at the Piccadilly and two at the Alhambra, Paris, on one contract.

Beatty for Mayfair

London, Jan. 5.

George Beatty has been signed to play the Mayfair hotel cabaret.

Henry Sherek is lining up an American cabaret show for the occasion, which will include, besides Beatty, Harriett Hutchins and Mary Raye and Naldi. Raye is of the former Raye, Ellis and Le Rue, and Naldi was with Howell and Harger.

La Revue de la Chair

('Flesh Revue')

Paris, Jan. 1.

Revue in two acts (50 scenes) presented at Concert Mayol, Paris, by Andre Denis and Paul Lefebvre. Written by Listore, Emile Codey and Farelli; staged by Edmond Carlus; dances by Georges Zenga; English line by Gladys Randall; costumes, Aumont and Zanel. Stars Hilda Brown.

Colored America again comes to the front of a Paris show. Hilda Brown here does some of the stuff that Josephine Baker brought to Paris some nine years ago, but without quite as much pep. She's not played up as an American, however, but as a Creole, which in France means a native of the French colonies.

Besides Miss Brown, show depends on nudism and French comedy of a fairly low calibre. Outstanding among the nude dancers is Lorna Rode, who manages to conceal her nudity vial long blond hair, far more modestly than the French girls in the show. Also an oriental dancer billed as Fioryane, who does effective exotic grimaces and gestures.

Rest of show is ordinary, but will get by for the baldhead trade.

Ier

Chi Opera Chorister Turns Impresario, Does Capacity in Rockford

Chicago.

Jean Baptiste DeKeyser, a chorus man of Chi City Opera, has friends in Rockford, Ill. When last month City Opera shut down with salaries unpaid, DeKeyser got in touch with the town, which had not heard opera in 15 years, and obtained assurance that his friends would organize a paid audience if he provided a show. He banded some of the paid-by-the-week routineers of the City Opera, persuaded Rosalinda Morini to lend a hand as prima donna, rehearsed 'Rigolette' under a sub-contractor, and gave the opera Jan. 8 to a sold-out house, calling his venture the Chicago Opera. All concerned got some money from the gamble.

Now DeKeyser talks of going back next month to give 'Carmen,' and of organizing a middlewest circuit.

Chicago Tuning Up

By Frederick Donaghey

Eric DeLamarter, who since '17 has been associate conductor of the Chicago Symphony, is so ill that Conductor Stock postponed his vacation by a week and is conducting the concerts of Jan. 14-16-17-18. Hamilton Harty comes as guest-conductor for Jan. 23-24-28, by which time, it is expected DeLamarter will be able to take over pending Dr. Stock's return. DeLamarter was for some years drama-critic of the Inter-Ocean, retired in '14 by merger with the Record-Herald, and served for a time as music-critic of the former and of the Tribune. He was concert-conductor at Ravinia Opera for years. He is heavily represented in the repertoire of the Chicago Symphony as a composer.

Mina Hager, Chicago contralto at one time under Campanini a member of the Chicago Opera, is soloist of the Jan. 14 concert by the Symphony with John Alden Carpenter, another Chicagoan devoted to music represented in her contribution by 'Gitanjali,' his setting of some poems by Tagore, the Hindu aesthete.

Having in the 10 years since the orchestra was founded allowed special privileges on wage-scales and such to the Chicago Woman's Symphony, the musicians' union is now insisting that the organization is of age, and that it pay attention to some of the rules and regulations of the Chicago Federation. The orchestra for 10 years has been depending for revenues for overhead on gifts, sponsored series of concerts, and window-sales. So, 75 sponsors are asked to give $30 apiece to carry the player's fees for remaining concerts of this season's schedule, with 25 of those so far solicited having promised to help. Each sponsor's $30 will take care of one player's fees, there being 75 players and the whole sum required being $2,250. The union is not insisting that the players be paid the same scale as the men of the Chicago Symphony, but requires that salaries be guaranteed. The women gave their third concert of the season Jan. 12, in the Studebaker, with Olga Valentine's ballet as an extra.

The group of 11 well-knowns who set out in December to find responsible guarantors of $100,000 for a six-weeks season of opera next season, expect to call it a day by the end of the month and disband, saying: 'If Chicago can't insure a season for that sum, it's silly to worry whether or not there's to be a 1936 opera-season. Men and women who were expected to give $1,000 apiece said they would give $100, the same men and women who are horrified when told there may be no opera and then grimly ask what's become of the Chicago spirit. They were so used to letting George do it,— that they think another George should happen along with a load of what they call Chicago spirit. We will try until the end of the month: but just now we have in sight $22,000.'

Liederkranz Society Sued

Reading, Pa., Jan. 14.

George D. Haage, who for many years has presented stars of opera and concert locally, has brought suit for $1,350 against the Reading Liederkranz, German singing society, to recover salary alleged due him as its musical director.

Haage has served the organization for many years.

Met's Balto Fold-Up

Baltimore, Jan. 14.

Metropolitan Opera will close its '35-'36 season with a three-day stand in Balto, April 2-3-4. Productions will be 'Carmen' (Rosa Ponselle), 'Tristan and Isolde' (Kirsten Flagstad and Lauritz Melchior), and 'La Boheme' (Lucrezia Bori, Lawrence Tibbett and either Giovanni Martinelli or Nino Martini). Met comes here after its week in Boston, starting March 21.

Deemed fitting that the final performance the Met gives this season should be the one in which Lucrezia Bori has announced will signal her retirement after 28 consecutive seasons with the outfit.

DETROIT SENDING 3 OPERAS TO CHICAGO

Chicago, Jan.

Thaddeus Wronski, impresario of the Detroit Opera, here to fix dates and terms for an after-Easter visit of his company in repertoire of three operas. Two will be novelties in Chicago—'The Dybbuk' and Prince Igor,' old stuff in the Met but never placed in repertoire of Chicago Opera. 'Aida' will be third opera, with Rosa Raisa in title-part. She will have title-part in 'The Dybbuk,' also. Plan to include 'La Traviata' in rep, with Lucrezia Bori, of the Met, and a star tenor, has been dropped.

Concert dates not yet decided. Wronski wishes to come in mid-April; but time he desires is held by San Carlo Opera and Monte Carlo Ballet, both returns. Expectation is that, if Fortune Gallo refuses to push back into May, Detroit venture will go into first half of April.

Booking Mgr. on Skates

St. John, N. B., Jan. 14.

Edwin Wedge of Detroit, former U. S. Olympics athlete (1928), is here to participate in the speed skating events.

On the side he is acting as booking agent for his bride, Goeta Ljungberg, operatic soprano, in lining up dates in this section for early summer. She's now in New York.

Couple were married in October.

Radio Build-Up Ripens New Met Diva for Road

Suzanne Fisher, debuting this season with the Metropolitan Opera company, goes out as a concert headliner next season under NBC Artists banner. Singer is spotted for various radio appearances this year. Bureau feels these will pave the way for concert dates next winter.

She's one of the new U. S. divas in the Met.'s personnel.

Further Denver Bookings

Denver, Jan. 14.

Arthur M. Oberfelder and Robert Slack have just contracted four more attractions for their concert series. This group includes Trudi Schoop and her comic ballet, Jan. 27; Ruth Slenczynski, Feb. 4; Mischa Elman, Feb. 8, and the Philadelphia Symphony Orchestra, May 6.

Next attraction in the regular Oberfelder-Slack series will be the appearance of Nelson Eddy, Jan. 17. Only seats available are chairs on the stage.

Raisa in Detroit

Detroit, Jan. 14.

Rosa Raisa is booked for Orchestra Hall next week at top price of $2 as concert season swings into high again. Jooss European Ballet is another star bill, also scheduled for Orchestra Hall at $3 top, on Saturday, Feb. 1.

Detroit Concert Society's series of five piano recitals opens same week, with Poldi Mildner as artist. Others to appear later are Josef Lhevinne, Arthur Schnabe, Albert Hirsh and Mischa Levitzki.

Heifetz, $2,200, Balto.

Baltimore, Jan. 14.

In first concert here in several years by Jascha Heifetz, last Wed. (8), the large Lyric was nearly capacity upstairs and down.

Estimated gross at $2.20 top, $2,200.

ROYAL OPERA HOUSE GA-GA ON NOVELTY

Rome, Jan. 3.

Stage sets used in the production of 'Iris' which was the opening night attraction at the Royal Opera House in Rome actually and literally presented a novel angle. In both the first act, which was laid in a Japanese lan , and the second act, which took place in the interior of a Japanese brothel, the scenery was tilted toward audience. The plane of the stage was inclined at a considerable angle, so that all the actors' motions had to take place up or down the slope instead of on a level, and 'upstage' meant a lot more than usually.

In the first set, the house and the bridge spanning the river were designed at angles corresponding to the tilt of the whole set, so that the audience, even the part of it that is used to the worm's eye view, got a bird's eye view of both, being treated to a good look at the roof of the house, and a good guess as to whether the bridge would come toppling over the footlights most any moment or not.

In the brothel scene, the furniture was adapted in the same angular way; and when the drapes at the rear (and top) of the stage were drawn aside and the crowd appeared in back and above the interior, the audience shared the nice sensation of being menaced by the crowd with the little Japanese girl who was being exhibited.

Sets were after designs by Nicola Benois, but with important artistic modifications and technical adaptations by Pericle Ansaldo.

Reinhardt

(Continued from page 53)

other starts. The dance troupe romps on before the men with the praying shawls can quite get off. Some of the legs show. It seems sacrilege.

Doesn't Mince Gestures

Isaac Van Grove, who directs the orchestr , is singing some of the parts. Ben Cutler, who leads a jazz band at the Shelton hotel, is handling a small part; he's an angel. Press agent number three wants to know how the VARIETY mugg likes it. Just at that moment Reinhardt puts his fingers to his nose in an expressive gesture.

Paul Denis has a small part. He is really the son of the late Cantor Rosenblatt. He doesn't want anyone to know. He wants to make his way on his own.

Von Mendelssohn is jotting down notes. Herold is jotting down notes. Helene Thimig is jotting down notes. Reinhardt is holding his head.

On stage Abraham (Macaulay) is offering his son in sacrifice to God. The child screams. He is a boy out of the 'Dead End' cast. It is gripping. Reinhardt weeps. Mrs. Reinhardt wipes a tear from her eyes.

A moment later another scene. Sam Jaffee is scoffing. Reinhardt is laughing. Mrs. Reinhardt is laughing.

Press agent number four asks the mugg not to forget to mention that Malcolm Lamar and Harry Beatty are handling the technical end of rebuilding the old theatre on 34th St.

'How many press agents are there anyway?'

No one seems to know. A half-dozen or so. Joseph Brainin is in charge. Or Ann Silver is in charge. They each have several assistants.

The show is scheduled to open the last week of January. It's been postponed twice. It may be postponed again a couple of times. After all, rebuilding a theatre . . !

Finally the first act is over.

'Wie lang?' asks the professor.

'Sixty-seven minutes,' he is told.

'Fine,' he smiles. Now, Kinder!' They're his children.

Everyone on stage again. The Professor is in center stage. The entire cast surrounds him. All the copious notes are brought forth. Gone over one by one. The Professr explains them.

You said, in YOUR soul,' Abraham. That's not the way. I want you to say 'in your SOUL.'

Abraham repeats it. 'In your SOUL.'

On to the next note. On into the night.

Concerts, Ballets at Jones Beach; Barge as Stage, 5,000 25c Seats

Deal is on for a season of high class concerts to be presented in the open-air at Zach's Bay, Jones Beach, N. Y., next summer. Long Island State Park Commission is contacting various metropolitan agencies on the idea of supplying Grade A talent during the hot months. Presentations would be given on the floating pier, anchored permanently a short ways out from the shore, with total seating capacity (on land) of 10,000 seats.

Besides singers, plans include broadcasting, ballets, pageants, symphonies, and other offerings adapted to such purses. There would be 5,000 seats free to patrons with the remaining half sold at a quarter. Last year WPA talent appeared at the resort, but officials want class fare for the coming season starting in June.

One idea under consideration is to move symphonies and other attractions which are done at Lewisohn Stadium in Manhattan out to the beach for repeat performances. Added appearances would double work for those pacted for such dates and would add prestige to the play spot itself. Commission would like nightly shows or at least four times a week. B. L. Van Schaink is handling preliminary negotiations.

7,000 SEATS SOLD OUT

Seattle Goes Big for $1.50 Top Piano Recital

Seattle, Jan. 14.

Folks here will put out dough for ace attractions. This is again proven this week with sellout of 7,000 seats at Civic aude for Percy Grainger, Australian pianist-composer, who got record crowd at concert last night. Pop prices prevailed, 50c to $1.50, with gross close to $7,000. Mail order biz was great, being 80%, and sellout was chalked up almost week in advance of date.

Capacity biz also greeted Ballet Russe at Music Hall, sponsored by Ladies' Musical Club. This 2,300-seater was packed two nights and at mat, with take range 50c to $2.50.

CHI OPERA LACKED A THEATRE LICENSE

Chicago, Jan. 14.

Annual check-up by bureau having charge of theatre licenses finds that none was asked for, paid or issued to Civic Opera House for 1935, although big theatre was in occasional use for miscellaneous offerings and for five weeks housed season of Chicago Opera. Argument in rebuttal by building-managers is that opera house is a not-for-profit venture, although point is not provided for in city ordinance.

That Civil Theatre, in same building, lacked 1935 license was discovered when owners of 'Tobacco Road' sought to lease house after Mayor Kelly closed play in Selwyn. However, Standard Oil, as importer of Jack Hylton's radio-show, is taking care of license for theatre, which seats fewer than 1,000.

Double Tragedy in L. A.

Los Angeles, Jan. 14.

Mrs. Melita Powell Rovig, 50, former Metropolitan Grand Opera singer, shot her husband to death Sunday (13) and then turned gun on herself with fatal results.

In dying statement Rovig, a liquor salesman, told police his wife had accused him of infidelity. She shot him twice in the abdomen.

WPA

(Continued from page 52)

people were willing to pay $50 initiation plus half a year's dues in order to secure the $103.50 monthly from the government.

Deny Arty Charge

Claim that the project's shows are being framed along little theatre lines is refuted. It is admitted that little theatre managements are at the head of the shows, but the casts are professional and so are those assigned to act as company managers, while the press department is also culled from the ranks of show business. A number of people formerly prominent on Broadway are known to be in the project's New York set-up.

Last week Elmer Rice, regional director, added a fourth house close to the theatre zone to be used for WPA shows. It is the former Princess, on 39th street, which is under lease to Labor Stage, a unionist group sanctioned by the American Federation of Labor. The 299-seater will be ready for use on Feb. 1 but Labor Stage has not formed a playing organization, nor has it found the type of plays for which it was formed—dramas favoring the cause of unionism. Other WPA-leased theatres in Manhattan are the Biltmore, Manhattan and Daly's.

Deal between WPA and Labor Stage calls for sharing the receipts 50-50, the admission scale to be 50c. top. Labor reserves the right to select the plays which the WPA will present at the house, to be renamed.

One unit known as the Theatre Workshop has Cleon Throckmorton in charge. It is located at 455 Tenth avenue (35th street), where settings and costumes are designed and made. At these quarters 'The Eternal Wanderer' was tried out early this week by the Yiddish drama group. Another unit known as the Yiddish Intimate theatre is readying a number of playlets.

Dervish Technique Studied by Dancer

Belgrade, Jan.

Tashamira, U. S. dancer now here, is studying Dervish prayer-dances with the idea of taking them back to New York after her present tour. She's been visiting some of the old Dervish monasteries in Skelpje near here, to get first-hand slants on the ancient rituals.

Dancer lived here until she was nine years old, when her family moved to America. This spring she embarks on a tour of the Balkan states, with a single appearance scheduled in Paris, before leaving for the other side. Her return here was marked with success as natives are keen on dancing, either classical or modern.

Edith Lorand Visits Here Following Tour

Edith Lorand's company of Hungarian musicians (15) is en route to Budapest following a six-week tour under NBC Artists banner. Miss Lorand personally is remaining a bit longer in America before returning to Europe.

Her first American appearance was a Carnegie Hall (N. Y.) date and a Vallee radio guester last fall. She'll repeat next season, it's understood.

Hurok to California

S. Hurok left for the Coast early last week to be on hand during the Los Angeles and San Francisco engagements of the Monte Carlo Ballet Russe. May talk film deals on Coast.

He'll return to New York by the middle of Feb.

Brancato's Laryngitis

Kansas City, Jan. 14.

Rosemarie Brancato, who came back to her own home town to sing with the Kansas City Philharmonic Orchestra the 9th and 10th, was unable to sing the second night on account of an attack of laryngitis.

Although she is expected to be able to return to New York in a few days her physician sent her a hospital for rest.

Hart 4's Int'l Tour

Saskatoon, Sask., Jan. 14.

Hart House Quartet, Toronto, on tour Canadian and United States in 80 recitals before sailing to England early in May, going to Norway, Swedcn, Denmark and Holland in October.

Heard for first time in this city Jan. 10 at University convocation hall.

Emma Redell of Chicago Civic Opera, is scheduled for her first N. Y. recital in three seasons on Jan. 20 in Town Hall.

Using the Air

Following the earlier and fairly extensive practice of newspapers and magazines in using radio to gain readers and prestige, trade papers are now also starting to use broadcasting. Roy Dickinson, head man at Printer's Ink, is a leading spirit in a contemplated program over WOR, New York, in which four advertising trade papers in periods of six weeks each will conduct a once-weekly quarter hour devoted to trade gossip of their field.

Advertising and Selling, Advertising Age and Tide are the others lined up by WOR according to seniority. Program will start later this month.

Drug World and American Druggist, owned by Hearst, are already conducting a three-a-week half hour program over WINS, New York. Ed Flynn is master of ceremonies with lots of music sandwiched in. Trade gossip plus oddities of the drug and medicine world and its history constitute the pattern of the program.

Harry

Harry Carr, 58, author, world traveler and Los Angeles Times columnist, died in L. A. Jan. 10 of a heart attack. Deceased joined the Times in 1897 and in his 39 years with the sheet covered Washington and the World War. He was given honorable mention by the Pulitzer committee in 1934 for his articles written abroad and here.

Carr took time out from his newspaper work to do an occasional scenario for D. W. Griffith and Jesse Lasky. His last connection with pictures was on the screen lay of Paramount's 'Old Ironsides.'

His four published works include 'Old Mother Mexico,' 'The West till Is Wild,' 'Riding the Tiger' and 'Los Angeles, City of Dreams.' In His last 'Lancer' column for the Times he wrote, 'death cuts down the famous by threes in Hollywood —Thelma Todd, John Gilbert and Quien Sabe?'

His widow, a son and daughter survive.

Polo Mag Changes Title

Starting with Jan. issue, Polo mag becomes Horse and Horseman. Cover, typography and style have been altered, but there will be no material change in editorial policy, ownership or direction.

George A. Hammer, formerly with Curtis Pub. Co., has been named business manager. Alfred Gwynne Vanderbilt and August A. Busch, Jr., have joined board of directors, of which Herbert Bayard Swope is chairman. Peter Vischer, one of the founders of Polo in 1927, remains editor.

Anvil-Partisan Merge

Starting Jan. 22, bi-monthly mags Anvil and Partisan Review will combine as new literary monthly. Merger to be called, for time being, Partisan Review & Anvil. Contents to comprise fiction, poetry, reportage and literary criticism. To sell for 15c.

Editorial board consists of Philip Rahv, Allen Calmer, William Phillips, Edwin Rolfe and Clinton Simpson. James T. Farrell will write a column on legit, and Kenneth Fearing will do same on films.

English Buy Manwaring Tome

Dan Manwaring, of Warners studio publicity staff, has sold the English book rights to his new novel, 'The Man Who Murdered Himself,' to Lane & Co.

Book, published in N. Y. by William Morrow, is due in stalls Feb. 7.

Dropping Sunday Edition

St. Paul Daily News, which began publication in Minnesota's capital city in 1900, discontinues its Sunday edition starting March 1. According to Fred H. Strong, city editor, folding the Sunday issue is in line with execs' plan to step up the daily, increasing its size from four to six pages over the present average of 18.

General revamping of the staff is in prospect, with several new men to be added in the plan to improve the tone of the sheet.

New Film Supplement

Movies of the Week is the title of a new fan supplement which starts off with a reported circulation in about 30 newspapers in U. S. and Canada. Published in New York, chiefly in black and white.

More Hoss Opry

Winford Publications has another pulp, this one called Western Action Novels and a bi-monthly.

Cliff Campbell is editin

Best Sellers

Best sellers for the week ending Jan. 11, Americans News Co., Inc.

Ficti

'Trail river, The' ($2.00).....By Zane Grey
'Floating Peril, The' ($2.00).....By E. Phillips Oppenheim
'Sound Wagon' ($2.50).....By T. S. Stribling
'Moon's Our Home' ($2.00).....By Faith Baldwin
'Men and rethren' ($2.50).....By James Gould Cozzens
'If I Have Four Apples' ($2.50).....By Josephine Lawrence

Non-Fiction

'North to the Orient' ($2.50).....By Anne Morrow Lindbergh
'Hell Bent for Election' (50c.).....By James P. Warburg
'Woollcott Reader, The' ($3).....By Alexander Woollcott
'Will Rogers' ($1).....By P. J. O'Brien
'Seven Pillars of Wisdom' ($5).....By T. E. Lawrence
'Mrs. Astor's Horse' ($3).....By Stanley Walker

Trade Papers

The Florida Grower, Tampa, has leased its publication to the Florida Growers' Pub. Co., which assumes authority for operation of the monthly.

Robbins Pub. Co. appointed A. C. M. Azoy managing ed of Advertising and Selling. He takes the place of M. L. Gaffney, who resigned to join the Columbia Broadcasting System.

Electric Kitchen Times, formerly published in Cleveland, has been sold to Heating Journals, Inc., of New York.

More Business, new co-operative monthly mag devoted to graphic arts, began with a Jan. issue. American Photo-Engravers Association, Chicago, publishing.

Tuna fishing industry comes into its own with publication of Tuna Clipper mag. Will make its appearance in near future with Byron Woods as ed.

Restoring Shakespearean Theatre

Globe-Mermaid Association of England and America to build in South London a replica of the Globe theatre, which was destroyed by fire in 1613. It is also considering rebuilding old Mermaid Tavern next to the theatre and establishing an Elizabethan Library and Museum in this center.

English section of Association's council includes Shakespearean scholars and actors. American section is just being formed. F. C. Owlett is here from London to discuss project with interested people.

Md. ress Assn's Officers

At close of annual two-day session held in Baltimore last week, the Maryland Press Association, composed largely of county newspapers, elected officers for coming year.

Sam Shanahan, publisher of the Easton Star-Democrat and chairman of the State Board of Charities, was returned to post of president; David Jenkins, publisher of the Annapolis Capital and Maryland Gazette, was re-elected treasurer-secretary; Watson Webb, of Cambridge, was chosen first v.p.; and John Roberts, of Baltimore, second v.p. Board of Governors: Wilmer Cronin, of Aberdeen; I. E. Jones, of Salisbury; and James Curley, of Laurel.

George Morgan Di

George Morgan, 81, author and former newspaper editor, died Jan. 8 at his home in Philadelphia after a year's illness. For more than 50 years Morgan was employed on various Philadelphia papers, finally retiring in 1928 from the Record, where he was Sunday editor. He was author of 'John Littlejohn of J.' and 'The Issue,' both historical novels, and biographies of Patrick Henry, Lafayette and James Monroe. He also wrote 'The City of Firsts.''

'Nother Tab for L.

Los Angeles Illustrated Daily News, that town's only tab, will have a running mate March 1, when the regulation sized Post-Record drops its identity and format for new title of Evening Daily News.

Manchester Boddy owns both sheets and has long tried to unload the P-R, a losing venture.

Travel Mag Underway

Pacific Geographic mag, new travel publication, to make its appearance shortly. Will cover entire Pacific area, including South Sea Islands, Australia and India.

Culbreth Sudler is editor.

New Pulps

Associated Authors, Inc., launching two new mags called Scarlet Gang Stories and Scarlet Confessions.

J. Bruce Donahoo is editor.

Wri . A. Office

Authors League of America will open Coast offices of the organization immediately, placing in charge a present member of the New York staff.

Organization decided on move in view of the large number of members of the League and Dramatists Guild now on the Coast. Local officers will give members here direct service and eliminate the raft of correspondence and wires in communicating with eastern headquarters on individual problems.

. Nabe Daily

Los Angeles Press, community weekly, which goes evening daily tab Feb. 1, will be covered by the City News Service locally, and by Trans-Radio for outside bulletins. First sheet in city to be serviced by T-R.

Outfit will continue twice-weekly shopping news throwaway, which currently has press run of 86,000.

'Round 'n 'Round'

(Continued from page 1)

until Columbia won out. Max Winslow wired for the rights to the forthcoming Columbia-Harry Richman filmusical, 'Rolling Along' and the filmusical will now be retitled and rescored after the pop song. Metro made a screen test of Mike Farley-Eddy Riley, as well as a bid for the boys' song with an eye to the 1937 'Broadway Melody.' mount was also hot on it.

Personals

Farley-Riley and their Onyx Club (N.Y.) Boys (swing combo), are currently at the Paramount on Broadway, doubling from the nitery. Eddie Cantor has the songwriting band leaders also slated for a radio commercial.

In the background of 'Music Goes Round and Round' is Red Hodgson, who is the accredited co-author of the song. He first introduced the phrase as an ad lib obligato while working as trumpet player with the late Earl Burnett's orchestra around Chicago. In the choruses of 'Dinah' Hodgson would ad lib, 'The Music Goes Round and Round.' Farley and Riley developed and embellished the present version as currently constituted and Santly-Joy is splitting the royalties three-ways equally.

Hodgson is personal-appearancing around Chi now, upping from $60 a week to $600, and the Farley-Riley boys, besides their Decca recordings, etc., are likewise coming into the fancy money. Rockwell is currently working on the idea of uniting the trio.

'Round and Round' is already the subject of a legal claim by the National Songwriters League, 503 Grand street, Jersey City, of which Louis A. Gorlan is president, and V. Ray Grobholz, executive secretary.

Select Music's attorney, J. T. Abeles, has the claim from the League that it published a Ford's Model T. Joke Book and that included therein is a verse about 'the wheels go round and round; you press the pedal down; whoa-ho-ho; way down below-below-below,' etc., all tending to allege lyric similarity.

Abeles has also a claim against the Chicago Evening American for allegedly printing the entire chorus without permission. The American printed a story on Red Hodgson, Chi boy, hence the lyric reprint.

Campbell-Connelly by blanket contract has 'Round' for England but the song has created unusual demands for the Select Music catalog for other countries. Francis, Day & Hunter has taken it for France and Ralph S. Peer, Inc. (Southern Music Co.) has acquired the Mexican, Argentine and Brazilian publication rights.

French Sunday Paper

Sunday newspaper idea has at last invaded France. Paris Soir, evening sheet with the largest circulation in the country, is publishing on Saturday nights (with a Sunday date) two simultaneous editions, one just like all the weekday papers and the other, called Paris Soir Dimanche, containing eight pages of features as well as regular news. Readers can have either edition they want, but the one including the features costs twice as much as the other.

Features are closely imitated from American and English Sunday newspapers, and for the most part are actually translated or adapted from English. Comic strip idea is not entirely adopted, but a page of humorous cartoons is used weekly, each time by a different artist. Women's features are conspicuously played up, and 'Advice to the Lovelorn' is included. Also a page of kid stuff.

Add to D-M Prize

Forum mag has joined Dodd, Mead in its prize contest for a Red Badge gumshoe yarn. Forum is adding another $1,000 for serial rights, which makes total prize money $2,000.

Contest closes July 31.

Chatter

Nebulae, Michigan poetry mag, now a bi-monthly.

Robert Frost wintering at his home near Miami, Fla.

James Rorty back from 15,000 mile auto trip cross continent.

Archibald MacLeish doing articles on anti-Semitism for Fortune.

Upton Sinclair publishing his satire, 'Depression Island,' himself

John Macrae, president of E. P. Dutton Co., Dutton Co., to England.

Jay David Blaufox has a piece in the current Liberty, 'Ladies Who Jump.'

Kyle Crichton in Hollywood for Colliers. Errol Flynn first on his calling list.

Virginia Woolf's most recent is 'The Years' and Harcourt, race will publish it in April.

Idwal Jones has written a juvenile, 'Whistlers Van,' which Viking is publishing in April.

Jean Dupuy, publisher Le Petit Parisien and Excelsior, and wife visiting New York.

Anna Louise Strong, ed Moscow Daily News and author of 'I Change Worlds,' in from Russia.

James P. Dawson, of N. Y. Times, elected chairman of New York Chapter of Baseball Writers Assn.

Sidney Fairway is really Dr. S. Herbert Daukes, director of Wellcome Museum of Natural Science in London.

'Antony,' blog of Viscount Knebworth by his father, Earl of Lytton, to be published here this Spring by Scribner.

Rosamond Lehmann's 'Weather in the Streets' skedded for publication in late spring by Reynal & Hitchcock.

Robert Frost to have new book out this spring, his first since 'West-Running Brook' in 1928. Title undecided as yet.

Herschel Brickell now conducting book review department for Review of Reviews mag.

Donand C. Peattie to have his next on Simon & Schuster list and calls it 'Men and Nature.'

Dalton Trumbo's 'Darling Bill' picked for Little-Brown Tome on 'Best Statevepost Stories of 1935.' Writer is on Warners staff.

New Democracy mag has undergone change in editorial staff. Gorham Munson is new editor and James Laughlin IV, literary ed.

W. A. Weaver in as editor and publisher of the Albuquerque New Citizen, weekly throw-away, replacing Arnold Bauer, whose interest he bought.

Isabel Ross almost finished with her forthcoming book on femme scribes called 'Ladies of the Press.' Harpers has it skedded for spring publication.

Jimmy Richardson, managing editor, and Gilmore Brown, editorial writer, dropped by L. A. Post-Record. Tom Grimshaw and Lee Payne took over m.e. spot.

Hillman-Curl publishing Howard Spring's Londc.. best-seller 'Rachel Rosing.' Spring is literary editor of the London Evening Standard, having succeeded J. B. Priestly.

T. M. Pepperday, business manager of Albuquerque Journal and Tribune, and publisher of the Journal, in as business manager of Scripps-Howard papers in Rocky Mountian area with headquarters in Denver. Regan Brewer replaces him in Albuquerque.

Fiction and Films

By WOLFE KAUFMAN

Stearns Is Back

Harold Stearns was once called the 'white hope of American intellectuals.' He was once editor of the old Dial. He was on the old Dramatic Mirror, catching shows, writing about the theatre. He published several books, primarily 'Liberalism in America,' which brought forth a lot of comment and attention. Then he went to Paris. Everyone in Paris who visited the Latin Quarter's bars knew Stearns or knew about Stearns. For a time he was Peter Pickem, handicapper of the Paris Chicago Tribune. For a while he corresponded for American papers. Most of the time he did nothing.

Now Stearns is back in America and has gone back energetically to writing. His newest is 'The Street I Know' (Furman; $2.75), and it is delightful reading. It is Stearns' autobiography, and packs a lot of punch. Some of the show biz reminiscences of the old days are splendid, despite the fact that Searns is still a comparatively young man. There are some understatements, and a lot of omissions, which, had they been included, would have made it an outstanding tome. Even as is, however, it's revealing. Beyond the meat for thought it contains, it is an example of fine, flowing language such as is seldom seen these days.

Dangerous Ground

One of the outstanding of the newer school of writers, James Gould Cozzen, hits the bell once more with his newest novel, 'Men and Brethren' (Harcourt - Brace; $2.50). It deals in an unusual way with an unusual subject, and there will be those who will be offended by it, but one thing is certain: it is impossible to doubt the sincerity and the clarity of the style and the telling.

Story is of the difficult time an intelligent preacher is having. Everyone's troubles are piled on him and he has to straighten everyone out. He narrowly escapes getting himself into a series of jams by preaching and practicing worldly cures for worldly ills, rather than sticking to strict orthodoxy. It's a dangerous subject that could easily have turned to pulp luridness, but is so carefully and intelligently handled by Cozzens as to avoid anything of the sort.

Not for films.

Hatch Arrives

Eric Hatch has been slowly but definitely climbing for some time. He is described by his publishers as the American Wodehouse, which hasn't been such a bad selling point. It can be dropped now. Hatch won't need it any more. His newest book, 'My Man Godfrey' (Little-Brown; $2) is such a funny piece on its own as to make his name a cinch for sales.

It's a constantly moving action yarn with loads of funny situations and fine dialog. Should make a very good film, too.

Too Old

'The Far Princess,' an old and little-known (in America) play by Edmonde Rostand, is now brought out in a new translation by John Heard (Bruce Humphries; $1.50).

It is a bit difficult to understand the publication of this play at this time. It was written for Sarah Bernhardt, and performed by her. Undoubtedly, in those days, it was fine and beautiful and meaningful. Today, it is hardly likely to interest anyone in the U. S.

Roch. ily's Newsreel

Rochester, N. Y., Democrat Chronicle has bought a motion picture outfit including sound equipment to revive local newsreels as promotion. Three years ago the newspaper tried it with hired equipment, dubbing in description and sound effects after the actual shooting.

Roy Elliott, night city editor and news broadcaster, will be narrator for the new series, which will be furnished to the RKO Palace in Rochester and all nabe houses.

George Barker Dead

George Russell Barker, 66, Beverly Hills, Cal., newspaper publisher, died there Jan. 6. He recently sold the Beverly Hills Citizen to Will Rogers, Jr.

Deceased published paper at San Point, Idaho, for 18 years and during his residence there served a term as Lieutenant-Governor of the State. His widow and a daughter survive. Burial in Glendale, Cal.

Going Places

By Cecelia Ager

What's Going On?

Strange pic, 'Sylvia Scarlett.' Sets the hausfraus puzzling what's going on here. But what of it? Katharine Hepburn, as irritating as interesting; Natalie Paley, good old Iris March. Only Dennie Moore, of the femmes in the cast, keeps her head midst the preciousness. Miss Moore is direct: she just wants a man, any man.

And, though the wardrobe's not important—for 'Sylvia Scarlett' is a 'quaint' thing, all sensitive whimsy and such—it had to have two designers to dope it out. Muriel King to continue the established Hepburn silhouette—bulk across the shoulders, sleekness about the ribs and waist, full flaring skirt; Bernard Newman, to devise Miss Paley's motoring costume—beige tweed suit, belted, patch-pocketed, bound in the black velvet that lines the casually swinging, matching three-quarters length cape. Miss Moore's costumes not credited. What Miss Moore, dame of simple instinct wears, doesn't count.

There's a deal of impishness for Miss Hepburn to put over, which she doesn't; and a deal of grace, and delicacy, and a evascent charm, which she does. It's a role with a lot of gamut in it, and two coiffures. One's curly.

So That's What It Is

Mr. Leonidoff himself explained, very patiently, that the wiggly painted set against which the ballet corps are wax flowers in this week's show at the Music Hall, is really a Paisley shawl. Wax flowers are Victorian, Mr. Leonidoff said. Paisley shawls are Victorian, he said, nor was there any reproof in the way he said the two things, one right after the other.

Well, then it's a Paisley shawl that stretches the height and breadth of the Music Hall stage, ominous in its brownish coloring and the tentacles of its epic pattern. But it doesn't scare the girls of the ballet corps out of their well learned routines, and they prance about, after they've scampered down the spiral stairway hidden in the flowery sculpturet set piece, and others of them have torn themselves away from the Dresden china candlesticks that flank it, scamper about on a wave of applause that always bursts when anything on the Music Hall stage comes to life.

As shepherdesses they cavort, the paniers of their skirts made of white net ruffles, the skirts themselves of white chiffon, yes, quite transparent, with pink silk roses appliqued on, and on their sleeves too, and on their sheperdess hats, the whole stage picture accurately stuffy, since stuffiness is Victorian, too.

'The Cake Walk,' which is the Rockettes' assignment for the week, is clear and bright, done with spirit before a set that's either a swank modern apartment house or, more probably, an old southern manse. But first Hilda Eckler and partner, who is costumed with the Continental touch in white pants, green tails and magenta-pink sleeves, do their own cake-walk fantasy, very artistic and cultured. Now the Rockettes, and they look very swell. Those of them who're supposed to be boys wear black tights, those permitted to stay girls, long, sheer, black silk stockings, not, when they get going, too long.

Jean Grows Up

Something happened to Jean Parker in London and 'The Ghost Goes West,' something some of the folks in this country—figured had better happen pretty darn soon if they were going to have to see her again. Either she was going to grow up, and in so doing, kick out some of that soft sweetness of hers, or else. But she did, and now that she's come home in 'The Ghost Goes West,' they're going to take her back, even gladly.

She grew up so nicely, indeed, that when she makes her entrance in the picture, the musical score plays jazz and it's not at all incongruous. Also, she seems to play a pretty good game of ping pong on the ship, looks good in her white shorts and dark blouse doing it, so that when later, she's all in white net ruffles, flowers in her hair, and moonbeams, as of yore, well, she's earned it. Gentle, yes, and docile still, but now somehow it fits.

The picture's own wistful charm is a match for Miss Parker's; it lends her some humor from its own vast store, and so Miss Parker's goodness and virtue is kept in its place.

She's Back

It is sweet to meet again, after these long, sensible years, the screen heroine who is half panther, half domestic little kitten, talks in an exotic accent and says 'me' when she should say 'I'. Until Lupe Velez turned up this very week in 'The Morals of Marcus,' there hasn't been a good one around since Mary Pickford was adorable in 'Kiki.'

Miss Velez is like a hunk of lavender and old lace, catapulting about, scratching herself, cuddling, ogling, pouting, snuggling. Her pride in her bosom, her conscientious care that it be photographed from all possible overhead angles, the international decolletage of her costume—of the same sweeping precariousness whether she be waif in Syrian harem or schoolgirl in London's Mayfair, is as dulcet in mood and period as Willie Howard's lovely quartet from 'Rigoletto.' While the rest of the world has been changing, restlessly probing for new techniques for allure, Miss Velez has remained steadfast; to her own self she's been true. So Lupe's an old fashioned girl today, and her work has the old school charm.

It is interesting to note in 'The Morals of Marcus' that sure enough, the ladies in eastern harems dress like acrobatic dancers in floor shows. They wear snug little trunks under their filmsy harem trousers. Since Miss Velez has a penchant for standing before roaring fireplaces in her night clothes, she wears trunks with her nightgowns as well.

'The Morals of Marcus' has Adrianne Allen, too, who is a villainess in the story though the cruel photography and haphazard clothes she's submitted to can't make her look it. Her voice is much too kind and good, her manner much too unquenchably sympathetic.

A New Screamer

If Frances Drake doesn't watch out she's going to be the new Fay Wray of the horror pictures. She's got invaluable equipment for the task: eyes large and wide and good at staring, a fine scream, a voice that slides down to the dull tones of despair with ease, a graceful way of seizing a black velvet mantle and after flinging it about her brave shoulders, stalking out into stormy nights, and a nice, trim look in African jungles. In fact, Miss Drake is simply magnificent in jungles. Take her in the jungle that goes with 'The Invisible Ray.'

There, it's plain from the listless way Miss Drake fans herself, it's very hot. Miss Drake doesn't like it at all; she's miserable. So her face shines with perspiration, which shine is very becoming and very chic—the new 'moist make-up'—and meanwhile her long bob remains fluffy, her white culotte skirt and short sleeved blouse stays fresh and her disposition even. All that happens to Miss Drake in horror picture jungles, therefore, is a flattering shine. That makes her ideal.

Beulah Bondi, in 'The Invisible Ray' too, is another ideal horror picture character, the one who doesn't believe it, who says tush-tush, who looks a little bit odd yet essentially dignified. Miss Bondi can handle the works. Indeed, she's a whiz at the odd yet dignified test, for she's a big game hunter in 'The Invisible Ray,' prowls about in shorts and sun helmet and carries a rifle, and even so, looks like if she and a tiger ever met, the tiger would be the first to run.

Violet Kemble Cooper, the spectral one, the one of the fateful voice, is okay too. So sincere about her work, in fact, she's willing to hide her own fresh blondeness behind the bloodless make-up and ashen pallor of an enigmatic old matriarch, who's blind to boot.

Did You Know That—

Bugs Baer had a nice 55th birthday party the other night ...Major Bowes was there and the Eddie Sullivans, Benny Rubin, Nancy Carroll, Tyler Brooke, Ronnie Simon, Marvin Schenck and Heywood Broun...Jack Dempsey sent a wedding cake (that reached the ceiling) to Mr. and Mrs. Jack Warner...Dennie Moore flew in from the Coast for her first broadcast the other night... six couples, including the Herb Harris, will spend two weeks at Gilman, Vt., skiing...that was George Givot with Alice White at Reubens'...Sheila Barrett gave a cocktail party at the Rainbow Room....Mrs. Earl Hammons has a gorgeous new diamond watch...that was a striking red velvet wrap, trimmed in silver fox, that Tallulah Bankhead wore, at 'Pride And Prejudice'...Ted Trevor's back in town...Judith Wood, lunching with Louis Shurr at Sardi's wore a lovely black caracul coat...George Kaufman was there, too, and Osgood Perkins, Benny Friedman, Sydney Phillips, Joseph Schildkraut, Sammy Shipman and Bernie Sobol...Paul Whiteman has taken to horseback riding in the park...Eva Sully is collecting gadgets for her bracelet...So's Regina Crewe...Jerry and Bill Morris held a wedding reception the other night for sister Ruth... the Jimmy Walkers were at the Garden tennis matches...Billy Gaxton's due back in town next week after 'Anything Goes' folds...Gloria Vanderbilt has cut off that beautiful knot of hair and now has little curls, like everybody else...Coast Mayfair demands that all women be in white at its next affair (Jan. 25) at Victor Hugo's, and how the girls are scurrying around.

Studio Placements

(Continued from page 15)

Doran, 'Bridge of Sighs,' Chesterfield.

Dorrel and Stuart McGowan, screen play, 'Singing Cowboy,' Republic.

Ann Rutherford, Lane Chandler, Charles King, Jack Rockwell, 'G Men of the Nineties,' Republic.

Clarence Muse, 'Showboat,' U.

Ralph Morgan, 'Matron's Report,' 20th-Fox.

C. Henry Gordon, 'Under Two Flags,' 20th-Fox.

Sherman Rogers, adapting 'Sitting on the Moon,' Republic.

Stanley Marner, Lorraine Bridges, 'The Great Ziegfeld,' Metro.

Fred Walton, Bela Lugosi, 'House of a Thousand Candles,' Republic.

Ann Doran, 'The Show Goes On,' Lesser.

Donald Meek, Paul Irving, Marjska Aldrich, Ariane Borg, Lucille Ward, Angie Norton, Emily Cabanne, 'One Rainy Afternoon,' Pic-Lasky.

Lucille Lund, Priscilla Lawson, Harry C. Bradley, 'Don't Get Personal,' Radio.

Baby Joan, 'Sutter's Gold,' U.

Doris Lloyd, 'Too Many Parents,' Par.

Richard Carle, 'Love Before Breakfast,' U.

Fredric March, Warner Baxter, 'Wooden Crosses,' 20th-Fox.

Louis Hayward, 'Anthony Adverse,' WB.

Harry Harvey, 'The Moon Is Our Home,' Wanger.

Stuart Holmes, 'Murder by an Aristocrat,' WB.

Horace Murphy, Rafael Carlo, 'Farmer in the Dell,' Radio.

Vivienne Osborne, Grant Withers, Inez Courney, Irene Ware, Richard Carle, Spencer Charter, Clay Clement, 'The Show Goes On,' Lesser.

Robert Kent, 'The Country Beyond,' 20th-Fox.

$1,000,000 for Kids

(Continued from page 1)

voting interest in his corporations and continue as manager.

Cooper said he plans to turn over to the foundation his interests in the Lincoln Theatre Corp., the J. H. Cooper Enterprises of Colorado, Criterion Theatre Corp. and the Regal Theatres, both of Oklahoma.

In addition, Cooper will build two new theatres, one at Barlesville, Okla., the other at Ardmore, Okla., and all profits from these theatres will be turned to the children's farms. He is at present building a theatre in Oklahoma City, making 10 he operates here, and the same goes for the new house as well as the others.

Cooper, independently wealthy, came to this country from Poland as a boy and went through Ellis Island with the equivalent of 10c. in his pocket. He now lives in New York. A widower, he has a five-year-old son.

Cooper has turned over to E. N. Van Horne, Lincoln banker, $100,000 as an initial grant for the foundation. Van Horne is named treasurer. Cooper will be president of the foundation, with Sam Waugh of Lincoln as secretary.

Trustees are S. R. Kent, president of 20th Century-Fox; A. C. Keough, general legal counsel of Paramount Pictures; Charles Stuart, J. C. Seacrest and J. E. Miller. Edgar S. Vaught, federal judge for the western district of Oklahoma, and J. H. Everest, prominent Oklahoma City attorney and Cooper's legal counsel, will be asked to serve as trustees.

Cooper has bought a 640-acre tract on the Connecticut-New York state line, an estate originally developed by J. C. Morgan, on which is a large English style mansion, and this is expected to serve as the first of the farms for the 'deserving destitute youngsters.' Cooper will pick children from the curbstones on which he used to sit when he first came to New York from Europe.

Spitz-RKO

(Continued from page 5)

ferred shares is in public hands. Meehan owns most of the KAO preferred, or around 40%, and RKO owns around 33⅓%. RKO, however, owns all of the KAO common.

There is an even division of the KAO Board between RKO and the Meehan interests, with Herbert Bayard Swope, chairman and neutral boss of the KAO operating setup. Swope is understood to hold a contract which runs until September, next.

For the present Spitz is not a member of the KAO board, nor does he hold any executive title in KAO.

The entire RKO circuit of directly owned and affiliated houses numbers around 100.

KAO situation, however, is one which could be ironed out following RKO's own reorganization, as it is a matter mostly between Meehan and RKO. RKO's directly controlled theatre operating subsidiary is Stadium theatres which is estimated to have control of around 25 of the RKO affiliated houses.

Hollywood, Jan. 14.

After digesting RKO matters here for two weeks with Sam Briskin, new production head, Leo Spitz, company prez, was scheduled to quit the Coast by tonight (Tues.) for New York, where company reorganization plans will be taken up. Spitz will return here around Feb. 10.

John Hertz (Lehman Bros.) and Floyd Odlum (Atlas), both interested in RKO financing, talked with Spitz while here, but studio reorganization was not discussed. Odlum spent last week-end at San Francisco, but never went near the RKO lot while here.

Briskin, after a week's conferences with Radio execs, has okayed the production of five features immediately. First to get under way will be 'Puzzle of the Briar Pipe.' Others include 'Fugitive Gold,' with Richard Dix. Louis King will direct from the screen play by Tom Lennon, Louis Stevens and Ferdinand Reyher. Starting date of Feb. 15 set for Katharine Hepburn's 'Mary of Scotland.' Dudley Nichols scripted from the Maxwell Anderson play. John Ford will direct.

Fourth okay went to 'Witness Chair' for Ann Harding with the star postponing her European trip to get the picture out of the way. 'One for Two,' by James Edward Grant, winds up the quintet scheduled for production.

Among the Women

By The Skirt

Best dressed woman of the week:
SOPHIE TUCKER
House of Morgan—Night Club

Perfect for Soph

House of Morgan might have been built to order for Sophie Tucker. It is just the right capacity for her. A Tuesday night crowd kept Soph on her feet for a long time.

Most informal was her dress of a heavy silver lame, made in coat fashion with a belt. Four glass buttons match a velvet scarf of dubonnett shade. Intricate is a fold of silver and velvet wound around Soph's blonde hair. Two huge diamond clips hold the scarf in place.

Miss Swarthout Impresses

ladys Swarthout comes to the screen unfortunately in a film version of 'Rose of the Rancho,' an outdated story. Miss Swarthout, looking like Gloria Vanderbilt, before she parted with her familiar headdress, is a real find for pictures. A real story should be found for this charming young woman to offset the bad impression of 'Rancho.'

Costuming of the picture of Spanish origin is flattering to most anyone, and particularly to Miss Swarthout. The full ruffled skirts with the high comb and lace mantillas are lovely. Disguised as a boy in black velvet bandit outfit, her slim figure is one of the new star's assets.

Another Redhead

iffraff', at the Capitol reveals a new Jean Harlow. Gone are the platinum locks. She is Hattie, redhead, a daughter of the waterfront. It's a wig Miss Harlow is wearing, but it would take an expert to detect it.

Clothes as a rule don't go with waterfront pictures, but Miss Harlow manages to wear a few regulars. One white satin evening frocks is frilled around the neckline, forming a bolero. There are prints and checks and a cheap assortment of coats and caps. Una Merkel is also inexpensively dressed, suiting the slum atmosphere. In a dancehall Miss Merkel wears a print chi

No Records

The State won't hang up any records this week. It must be pretty tough following those two past weeks, the Harry Richman and Eddie Sullivan shows. Nevertheless the bill this week is by no means bad, with Emil Boreo headlining.

Yacopis Troupe starts proceedings with the men as bullfighters in white and gold and red capes lined in yellow. The one woman of the troupe wears white satin pajamas embroidered in grape design of red.

Three X sisters, a redhead, a blonde and a brunet, dress exactly all Dresses are of white crepe with tops of brilliants.

Blanche Calloway leads her grey coustumed band in a green and red print. The dress, cut V both front and back, has a sash of cloudy blue.

Rialto's Chiller

The new Rialto theatre on 42nd street should prove a gold mine, according to the crowds trying to get in last Saturday (11). But it will have to show better pictures than 'The Case of Dr. Crespi' with Eric VonStroheim. A harrowing tale of burying a man alive. Harriet Russell, a newcomer, doesn't impress here. As the wife of the buried man she shows but two costumes, one a coat dress trimmed with mink with small hat and a mourning outfit. Geraldine Kay looks well in nurse costume and is also seen in a simple cloth frock.

Lupe's British Film

At the Globe theatre Lupe Velez is starring in an English picture called 'The Morals of Marcus'. Miss Velez is discovered aboard ship in satin pajamas and then in a series of well made frocks, the most prominent being an evening gown of a combination of black and white satin.

Adrienne Allen looks well in a caped frock with wide fur bandings.

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. VARIETY *takes no credit for these news items; each has been rewritten from a daily paper.*

East

Edgar Bergen, ventriloquist, to strengthen the 'Follies,' joined in Philly yesterday (Tuesday).

Broadcasts from the Metropolitan marred by static. Engineers unable to locate the source.

Formal valuation of the estate of the late Harry B. Smith is 'more than $10,000.' His widow to receive the bulk of the estate.

Marjorie Morrell, former stage dancer, died in Albany, Jan. 8. Had been a nite club hostess since the burlesq troupe she was with stranded there four years ago. Her family, living in Philadelphia, stated they had not heard from her in three years.

Henry Hollander, who is suing Conrad Thibault for commissions alleged to be due, asked for a bill of particulars in the singer's reply in the Supreme Court Jan. 8. Wants $7,000.

Lambs club asking the U.S. Supreme Court for a ruling as to its status in the eyes of the Internal Revenue. Claims it is not a social or sporting club within the meaning of the income tax provisions. It loses $101,121 if the decision is adverse.

Pearl Buck asks permission to close the road leading to her home in Doylestown, Pa. Says visitors give her no privacy for her work.

Herbert Kline, editor of the New Theatre magazine, slugged at premiere of 'Midwest' Wednesday. Hissed the scenes which lauded incentives to violence. Man in front of him bashed him in the face and a carom blow hit John W. Gassner, his companion. Much speechmaking, but no further hostilities.

John Ringling divorce case up in Bradentown, Fla. Mrs. Ringling makes general denial and hints her husband was too friendly with his nurse.

Joseph Bentonelli added to Metrop overnight. Richard Crooks too ill and had to be replaced. Bentonelli pinch hitted and was given a contract for the remainder of the season.

Labor Stage, Inc., in a huddle with Elmer Rice, agrees to loan the Princess theatre for WPA shows when the house is not needed for its own productions.

Olive Fremstadt seeking to dispose of her operatic costumes, but wants to keep the set intact. Bids are for individual costumes. Museums, opera stars, schools and opera societies among those interested.

Tullio Carminati going to London to keep a date with British & Dominions films.

George K. Spohr hot again over his three-dimensional film and announces he will start filming N.Y. stage productions as tryout. Film necessitates wide screen. Was basis of the RCA photophone and Fox attempts. Wide screens are now up in Fox projection rooms.

Ninon Bunyea, actress, free in the assault charge made against her of third degree assault preferred by (Miss) Paddy Reynolds. Trouble arose last October over right to occupy Long Island estate of Charles Weir Beall.

Richard Bennett out of cast of 'Winterset' due to trouble recurring from his fall from a horse in England last year. Hopes to be back again soon.

Municipal theatre in the Home for Dependents on Welfare Island opened Jan. 9. Show piped by p. a. system to other institutions on the Island.

Bronx theatre managers warned against further bank nights.

Fire in Professional Children's School Jan. 7. Pupils marched out without disorder.

Doug Fairbanks ducked out of a B'way nitery Thursday night when the orch leader at Connie's Inn announced that the next number was dedicated to him 'and Lady Ashley.' She's in Europe.

Ruth Draper, who first said she wouldn't, announces a Sunday evening series in N. Y. starting next Sunday (19).

Jockey Club agitating for a 172-day racing season in the Metropolitan district. That would add an extra six days.

Eddie Dowling fined $1 Friday for overtime parking.

Kathryn Carver, Adolph Menjou's ex, and Paul V. Hall, broker, found a substitute for Harmon in Armonk, N. Y. Got married there at 2 a.m. Friday (10).

Nice (France) exhibitors, to protest taxation, close all picture theatres. Claim they pay 10 times more than other businesses.

Nathan Goldberg, composer of 'My Little Town, Belz,' Yiddish operetta, now acting in the cast. That makes it unanimous, his co-producers, Jacob Jacobs and Louis Birnbaum, already set in the show.

Zoe Akins, playwright, ill at her home with bronchitis. Her condition said to be improving.

Sing Sing convicts saw 'Three Men on a Horse' in the prison chapel Sunday (12).

Ira Phillips dropped from list of skit authors on 'Follies' program.

Buddie Wade, chorus girl, died in Boston Jan. 12 of burns, sustained when her costume caught fire in the wings of the old Howard theatre. Due to blown fuse.

WPA and Musicians local 802 again in a jam over wage questions and threatening strike. Agreement of Dec. 4 in the discard.

George S. Kaufman and Edna Ferber collabbing on a play, but it won't be ready until fall. Kaufman's Hollywood chores cut in.

'Music Goes Round' revives police attempts to ban bootlegging sheet peddlers. Is being hawked at two cents for the words, and a dime with the music.

Alfred Ingalls putting into rehearsal 'Odessey,' drama of boy tramps.

Congress agitation for an investigation of the Federal Communication Commission. Claims it cannot get adequate information with mere requests.

Radio engineers beat the static in the broadcast from the Metropolitan last Saturday. Still trying to trace source, but no trouble for 'Gotterdamerung.'

Stokowski scolds his Saturday audience in Phila. Claimed they applauded in the wrong places, spoiling the enjoyment of the more critical. Audience seemed to like it.

All speed records for transcontinental flying shattered yesterday (Tuesday) by Howard Hughes, picture producer, when he landed at Newark Airport 9 hours, 27 mins. and 10 seconds after he had taken off from Burbank, Cal.

Paul Robeson left for an English tour last week. Said he hoped it would be his last. Prefers the stage to the concert platform.

WEAF of the NBC chain, gave organ grinders a chance to launch a plea Monday afternoon. They are prevented from playing in the city streets by aldermanic ukase.

Carmella Ponselle plans to do an original American opera on her concert tour following the Met season. Instead of merely operatic selections.

Tommy Manvilles off again. This time former Marcella Edwards heads for Reno.

Both NBC and CBS nix 'Liberty at the Crossroads,' Republican propaganda script. No time to be sold until after nominations are over.

Fire in the Times Sq. sector killed two Tuesday morning (14). Alongside Martin Beck theatre, but latter undamaged.

Supreme court outs 'Mulatto' suit. Counsel for producers revealed suit allegedly brought by Southerners was a test case planned by Martin Jones and Marjones Production.

Brooklyn court arraigns 10 members of staffs of four theatres for admitting unaccompanied minors. Three were sent to special sessions. Others paroled for further hearings.

Maxim Lieber play department now under the direction of Sally Tanenbaum, formerly with the play-reading department of the Theatre Guild and M-G-M.

William C. DeMille to stage 'Halloween' for B'way. Has been rewritten for the ninth time by its author, Henry Myers.

Arthur Hopkins picks up, 'House On Fire' just handed back to Robert Ardery by George Abbott.

First 12 rows in orch of Cort theatre upped to $3.85. Rest stays $3.30. Spot has 'Boy Meets Girl.'

Paris Theatre managers voted at a meeting Monday (14) to close down as protest against taxation. Date not set.

N. Y. State censors report 1,749 films viewed in fiscal year ending June 30, '35. Killed 12 films in toto but three were later passed as revised. Net income was $177,415.80. So as compared with $179,760.79 the previous year.

Coast

Mother of Merna Kennedy, screen actress, sued for divorce in L.A. by Peter C. Burnett of Beverly Hills.

Suit for $51,500 damages filed in L.A. by Mrs. Helen Mindlen against Leo Birinski, screen writer, whom Mrs. Mindlen alleges stole scripts from her while she was his secretary.

More than $3,500,000 has been bet at Santa Anita track in nine days as against $1,500,000 for same period last meet.

San Diego Sun, Scripps-Howard evening sheet, now publishing Sunday.

Hollywood police captured Doan Brooks, film extra, in possession of large quantity of opium.

Federal taxes in California for 1935 exceeded $150,000,000, third of which is represented in income taxes.

Inquest into death of Aleta Freile, actress-wife of Ross Alexander, brought verdict of suicide.

Clothing valued at $700 stolen from Dick Hyland, sports writer and former Stanford football star.

Son of Will Rogers hired Patricia, daughter of Billie Burke, as columnist on his Beverly Hills newspaper.

Ex-promise to cease writing threatening letters to Katherine DeMille, Arthur Schwarzmann, actor, released by Hollywood police.

Suit for divorce filed in L.A. by Marion L. McLaglen will not be contested by Arthur McLaglen, brother of Victor.

L.A. police open drive against dance halls operating without licenses.

Anti-game ordinance in Newport Beach repealed. City council, however, reserved right to restrict tango and other games to certain districts.

Display of firearms climaxed labor trouble when Club New Yorker, Hollywood night spot, closed. Police made no arrests.

Screen Actors' Guild seeking executive clemency for Duncan Renaldo, who spent two years in McNeil Island federal prison for violation of immigration laws and whose deportation has been set for late this month.

Beverly Hills court imposed fine of $200 on Patsy Bellamy, screen dancer, for drunk driving.

William C. DeMille Productions withdrew appeal for review on income tax lien when the government decided to accept the company's compromise offer of $17,300.

L. A. Appellate court granted appeal to Gloria Graves, 'buried-alive girl,' convicted on charges of violating city's exhibition ordinance. She will not have to spend 10 days in jail as ordered by lower court.

Mary Pickford's divorce became final Jan. 10.

Divorce granted Geneva Sawyer, film actress, from James J. Wallick, Jr., real estate man, in L. A.

Santa Monica court slapped fine of $150 on Mrs. Alan Dwan, wife of director, for drunk driving.

A Reason

Detroit, Jan. 14.

Jack Koehle, of nearby Pontiac, is seeking a divorce from his wife, Pauline, on the grounds that she admitted marrying him last Oct. 29 only because she was too young to be admitted to beer gardens unless accompanied by a husband.

Historical Pix

(Continued from page 1)

Melies, which uses acrobats from the Folies Bergere (Paris) of that year, and dancers from the Theatre du Chatelet (Paris), with imaginative effects created in much the same fashion as cooked up for Sunday supplement thrillers. Second is 'Queen Elizabeth' (1911), with Sarah Bernhardt using her own company, and filmed in strict legit style, but somewhat more subtle in acting than any of the preceding releases.

'Execution of Mary, Queen of Scots' (1894), produced by the Edison company, and directed by William Heiss, was the first to be shown, more of a peep show than anything else, employing magician's black velvet box for the actual head-chopping bit. Runs only two minutes. 'Wash Day Troubles' (1895), directed by Edmund Kuhn, is the first included in the survey to make use of a slapstick gag, this time when a youngster knocks over a wash-tub full of water and clothes. It, too, runs only a brief spell. Mrs. Edmund Kuhn is listed in the short cast.

'Trip to the Moon' uses close-ups, trick fadeouts, and a certain touch of fantastic comedy for the first time. Also a series of tableaux vivants, then popular in stage revues, were injected into the weird tale, to heighten scenes. Moon figures are knocked off the screen by the central character (played by Melies himself), disapearing in a smoke cloud. Imagination is interesting, and follows a central thread. Backdrops are in illusionary design and are not too foreign to those used in blood-curdlers of present day. End of the film is missing. It was lost in storage, but there's enough shown to hold interest okay. This was the first ambitious trick-film produced.

'The Great Train Robbery' (1903), now a classic in film history, has been viewed by various groups before. It was produced by the Edison company, directed by Edwin S. Porter, with George Barnes, Bronco Billy (George M.) Anderson, A. C. Abadie and Marie Murray among the listed, and G. M. Anderson, (Broncho Billy) as an extra. It fits in snugly with this collection. Much of it is crude, though situations do pile up on each other in regulation order.

'Faust' (1905) produced by Pathe, employs color in the dramatic entrances and exits of Mephisto character. Part of this film is also absent. Visions, to show what the characters were thinking, make their first appearance in this one.

Sarah's Prop Fall

'Queen Elizabeth' (1911), directed by Louis Mercanton, and acquired by Adolph Zukor on his first rental venture, looks like a holiday for the Divine Sarah. Leads are introduced singly before the story starts, and afterward. The actress comes forward for a curtain bow by herself. Acting is heavy and stilted, though Lou Tellegen's restraint and nonchalant gestures are prominent. Subtitles are used to mould the jump scenes together. Death scene gets a laugh, as it has the famed actress flopping forward on a pile of pillows, neatly arranged beforehand.

Next series is scheduled for Feb. 4, and covers years from 1912-1914. Such pictures as 'New York Hat' (Biograph) to 'A Fool There Was' (Fox) are to be shown then. Methodical filing of films under one roof, provides industry with a clearing house for its noteworthy productions.

Strippers Will Peel For Frisco Jury and SRO Court Expected

San Francisco, Jan. 14.

Twelve reserved seats in the jury box, special places for court attaches and Judge Twain Michelson acting as m.c., with a mad scramble for the remaining seats—that will be the setup in Municipal Court here Jan. 23 when Jean Dupree and Grace Carlos put on their strip-tease act to prove there's art in their stage efforts.

Together with Jack Little and Harry Tenenberg, comedians, and Robt. Straehle, manager, the strippers pleaded 'not guilty' to charges of conducting a lewd and indecent show at the Liberty theatre in the Italian quarter and demanded a trial by jury. According to arresting officers, the Misses Dupree and Carlos climaxed their turn by dancing in the nude.

COAST BURLY TROUPE SUES GERARD FOR PAY

Los Angeles, Jan. 14.

Claiming cast of Barney Gerard's 'Follies of the Bay,' floppo at Hollywood Playhouse, was not given week's closing notice, June De Pere, acting as assignee for 13 others in burly troupe, has filed suit here to obtain $403 allegedly due for salaries.

Suit alleged players were hired at $30 weekly and that pact called for week's notice in writing, or one week's pay. Those seeking pay are Bonnie Lind, Sunny Evans, Irma Wilkins, Dorothy Gatza, Kathey Allen, Walter Moss, Dickie Thompson, Lucille Griffith, Eileen Wheeler, Joan Andrews, Jane Whitney, Anne Howe and James W. Granger.

Doris Dudley Asks Annulment; Wed at 14

Doris Dudley, daughter of Bide Dudley, applied to Referee Tierney in the Supreme Court, New York County, yesterday (Tuesday) for an annulment of her marriage to Theodore Korrus, musician, of Mt. Kisco, N. Y. She based her action on the plea that she was only 14 when she married him in June, 1932.

Miss Dudley told the referee that she was fully capable of taking care of herself and her two-year-old son, having recently obtained a five-year contract from RKO pictures.

MARRIAGES

Kyle Palmer to Betty Jane Boncovieri, in Reno, Jan. 11. Groom is in the Will Hays office in Hollywood; bride non-pro.

Helen Hurst, of Yonkers, N. Y., to Fred J. Schaefer, in New York, Dec. 27. Groom is manager of the Broadway theatre, Newburgh, N. Y.

J. L. Warner to Ann Page Alvarado, Jan. 10, at Armonk, N. Y. Former is production head of Warner Brothers.

Gladys DuBois, songwriter, to Robert Armstrong, film actor, Jan. 10, in Yuma, Ariz. Third try for groom, second for bride.

Lewis Stearns to Eulalie Beaudry in Boston, Jan. 10. Groom is announcer for the Yankee Network.

Phyllis Cooper to Niven Busch, screen writer, Jan. 8, in Beverly Hills.

Roses Bissinger to Charlie Dameron, tenor on WLW, Cincinnati, in Cincy, Jan. 8.

Independent Burlesque

Week of Jan. 19

'China Dolls'—Gayety, Baltimore.
'Dainty Dolls'—Troc, Philadelphia.
'Novelties of 1936'—Republic, N. Y. C.
'Merry Maidens'—Werba's, Brooklyn.
'Youth Frolics'—Hudson, Union City.
'Ginger Snaps'—Variety, Pittsburgh.
'Modes & Models'—Howard, Boston.
'Garden of Girls'—Empire, Newark.
'Dimpled Darlings'—Gayety, Washington, D. C.
'Big Rev'—Lyric, Allentown, Pa. (20-21); New Family, Mahanoy City, Pa. (22); Majestic, Williamsport, Pa. (23); Orpheum, Reading, Pa. (24-25).

New York Theatres

PARAMOUNT TIMES SQUARE
JOHN BOLES
GLADYS SWARTHOUT
"Rose of the Rancho"
On the Stage:
GLEN GRAY and His
CASA LOMA ORCHESTRA

STATE 45th STREET & BROADWAY
—Vaudeville—
Blanche Calloway Orch.
"X" Sisters Emile Boreo
—On Screen—
MIRIAM HOPKINS
In "SPLENDOR"
Stars Fri., Jan. 17
"TALE OF TWO CITIES"

LOEW'S

RKO THEATRES

86TH ST. AT LEXINGTON
Jan. 15-16
FRANK BUCK'S
"FANG AND CLAW"
—and—
"BAD BOY"
with James Dunn
Also MAJOR BOWES and His New Amateurs

81ST ST. ON BROADWAY
Jan. 15-16
"LAND OF PROMISE"
—and—
"The GREAT IM-PERSONATION"
with Edmund Lowe
Also MAJOR BOWES and His New Amateurs

CAPITOL B'WAY at 50th ST.
Jean HARLOW
in "RIFFRAFF"
Extra!—"AT DIOSCOPIKS"
Coming!. Martin MOONEY'S
"EXCLUSIVE STORY"

RADIO CITY MUSIC HALL ROCKEFELLER CENTER
50th Street and 6th Avenue
KATHARINE HEPBURN
IN
"SYLVIA SCARLETT"
ON THE STAGE: "JAMBOREE," Leonidoff's colorful musical frolic in four scenes . . . Symphony Orchestra.

7th Av. & 50th St.
ROXY
"Invisible Ray"
KARLOFF & LUGOSI
BIG STAGE REVUE
Featuring "Music Goes 'Round and Around"
25c to 2, 35c to 7

STRAND B'WAY & 47TH
3rd Week — 25c to 1 P. M.
"Errol Flynn . . . dashing!"—Amer.
CAPTAIN BLOOD
Beg. Sat. Morn., 9:30 a. m.—James Cagney and Pat O'Brien in "Ceiling Zero"

ROBERT DONAT
"The Ghost Goes West"
with JEAN PARKER
EUGENE PALLETTE
RIVOLI B'WAY at 49th ST.
Continuous from 9:30 A.M.—Midnite Show

Freddy Martin orchestra slated to invade the north side Andrew Karzas Aragon ballroom, Chicago, following the current Anson Weeks band, Karzas and J. C. Stein of MCA are in New York on the deal.

CHATTER

Broadway

Ben Bernie due back from Florida.

Kitty Carlisle in town for brief visit.

George White going to Hollywood soon.

Howard Herrick trouping ahead of 'Ghosts.'

Jack Pegler has been under the weather again.

Myrtle (Pat) Stein out of hospital after throat operation.

Alec Moss back from his Caribbean cruise well tanned.

Hen Hoerle back from road; was in advance of Ruth Draper.

Sophie Rubin, of the Paramount theatre staff, ill with a cold.

Helen Joan has been engaged for floor show at Pavillon Royal.

Madeline Foss, assistant to Paul Gulick, away from office, grippe.

Plenty of dirty parodies around on 'Music Goes Round and Round.'

Jay Adler appeared over WNEW last week on Today's Problem program.

Spyros Skouras planning to go to Honolulu on his first vacash in 10 years.

Ona Munson leaving 'Ghosts' after this week, Betarice de Neergaard replacing.

Lou Goldberg can be found at his office up to around midnight nearly every night.

Eastern story department of David Selznick adjoins main offices of Pioneer Pictures.

Press Photographers Assn. holds its annual ball at the Commodore hotel night of Jan. 24.

Joe (Chickadee) Phillips gets the next Friars Saturday Nite Boys feed, slated for Jan. 18.

Maurice Bergman shuts off his phone at midnight in order to stop calls from pals at late hours.

Variety Club of Albany is drafting talent here for its picture ball at the Ten Eyck hotel Feb. 8.

The Jack McInerneys are planning a two weeks' trip to New Orleans and Texas around Feb. 1.

Willie Harris, treasurer of the Henry Miller theatre, amused friends with novel birthday cards.

Dr. Leo Michel, Hal Horne, Louie and Harry Sobol journeyed to New Haven for the Lou Sagal services.

Monte Proser's new deal at the French Casino includes a 60% tilt on his contract. Has been there 1½ years.

The Bill (Jerry) Morris, Jrs., hosted a shindig Saturday night to premiere Ruth Morris' groom, Bill White.

Paul Robeson stayed in one of the apartment houses he owns while in New York, prior to departure for Europe.

Claire Carroll, singer on WMCA, screen-tested by Paramount; may be used in pictures at company's Astoria plant.

Burlesque houses have refrained from trying 'bank nite' because the boys they play to are the kind that tear up seats.

No successor is being appointed to John Monyhan of the advertising department at Warner Bros., who resigned last week.

Elks will celebrate 68th anniversary with dinner at the Commodore hotel Feb. 15, under auspices of Number One Lodge.

Preview of 'Follies' sets and costumes on view at Marie Sterner's galleries, where a Vincente Minnelli exhibit is being held.

Harry Hansmann of VARIETY's print shop and Frances McLaughlin, formerly in legit, tie the knot Saturday (19), after a six years' engagement.

March of Time celebrated its first anniversary yesterday (Tuesday) with a preview of its first issue of the second year at the Hotel Madison. Members of the editorial board, Roy E. Larsen, John Martin, and Louis de Rochemont acted as hosts with Ralph Rolan, v.p., in charge of advertising.

Mexico City

By D. L. Grahame

Tom Mix and Rouben Mamoulian vacationing her

Ernesto Riestra, local ork director, to New York.

Joaquin Tarriba, pic dancer master, visiting here from Hollywood.

Government to make series of shorts this year of an educational and cultural nature.

Class niteries turned away mobs New Year's Eve, although the nick was from $6 to $7.50 per.

Emily Levin, ex-sec for Dolores del Rio, here in connection with a player's part in a Mexican production.

Maria Teresa Montoya, ace junior native dramatic actress, playing lead in 'Mater Nostra,' Mexican pic being produced here.

Producciones Argos, co-op of pic players and technicians and newspaper folk, has completed its second folklore-scenic, 'Veracruz.'

Most popular current pics are 'Klondike' and 'Westward Ho' at the Cine Olimpia and 'Swapped Sweethearts' (German) at the Cine Regis.

German operetta, 'Princess Czardas,' recently shown here in pic form, now a stage show at the Teatro Lirico. Cast headed by Esperanza Iris.

London

Bud Flanagan's sister dead.

Beverly Nichols off on a world tour.

Otto Kruger finishing his Elstree picture.

Tex McLeod working in evening regalia.

Frances Day to St. Moritz for the holidays.

M.G.M. starts production here about May 1.

Ned Sparks started in film with Gordon Harker.

Alex Korda's naturalization papers take effect soon.

Kimberly and Page fined for passing traffic lights.

A. A. Milne has nearly finished his first stage revue.

Maurice and Vincent off to Australia for 10 weeks.

Hazel Mangean and girls expected here early in January.

David White, Moore and Lewis stooge, off to America.

Fred Cunningham to lead in new Stafford indie picture.

Lea Seidl says she has a new musical up her sleeve.

Irene Hentschel directing cycle of Ibsen plays at Cambridge.

Diamond Brothers off to the Scala, Berlin, for a month.

Sean O'Casey's 'Within the Gates' a smash hit in Stockholm.

Warners started exvacating for its new studios at Teddington.

Mickey Mouse weekly makes its first appearance here Feb. 7.

Myron, Pearl and Co., at the Savoy in February, for a fortnight.

Screen Golfing Society has taken new 21-year lease of club grounds.

Fred Bernhard grabbing a couple of weeks vacation on the Continent.

Seymour Hicks reviving 'The Man in Dress Clothes' at Victoria Palace.

Russell John playing a fortnight at the exclusive Blue Train nitery.

Clarence Elder succeeds John Stapleton as studio manager at BIP.

Bernard Merivale spending vacation adapting 'Bull in a China Shop.'

Alban Limpus to present 'Shooting Stars,' by Walter Ellis, early in 1936.

Sophie Tucker's friends here already preparing for her arrival in June.

Sydney Carroll staging special Children's Variety Show at Ambassadors.

Three Music Hall Boys at the ritzy Quaglino's for a fortnight with option.

Eddie Lang, one of the originals of the Gotham Quartet, now a play broker.

Jerry Adler forming his own harmonica band, sponsored by brother Larry.

Helen Vinson in town waiting for Hubby and co-starring with Clive Brook.

Lew Leslie intends to bring over a 'Blackbirds' show for the Coliseum in August.

Sydney Burns lining up attractions for Scandinavia open air summer season.

Greta Mosheim considering 'Fires in May' as a stage and film vehicle for herself.

Chevalier a b.o. attraction at the yearly Arts Ball revel on New Year's Eve.

Sonnie Hale, Jessie Matthews' husband, turning producer for Gaumont-British.

Charlie Manny loafing while his partner is fulfilling an old pantomime contract.

Four Franks being contacted for the next Palladium show. Jack Hylton wants them.

Harry Taft now a fully fledged booker, with sole bookings in three provincial spots.

Nova Pilbeam, after leading in 'Peter Pan,' off on a provincial tour of the play.

Paul Lannon, American representative of Viola Tree and other English stars, here.

Jean Jacques Bernard has translated Harold Rubinstein's 'The House,' into French.

Michael Egan's domestic comedy, 'Dominant Sex,' celebrated a year's straight run Jan. 1.

'Negotiations on for Borrah Minevich to do an all classy music recital at Queen's Hall.

Gilbert Lennox adapting Louis de Wohld's play 'Tropenluft' under title 'Storm Center.'

'La Poupee' revival, in for a month at His Majesty's, closed there Dec. 28 after one week.

Jack Whiting turning down picture offers, as he is due home to settle up his mother's estate.

Myron, Pearl and Co. postponing Holborn Empire date to February, due to Myron's sprained ankle.

Harry Holman renewing acquaintance with some of his local friends of the 'good old vaudeville days.'

Henry Sherek trying to get English rights of 'Love's Not So Simple' from the American Theatre Guild.

Ronald Adam, of the Embassy theatre, has a new play by Michael Egan, author of 'The Dominant Sex.'

Jim Williams, away from megaphoning since talker of 'White Cargo,' shortly returning to directing here.

'Everything Is Thunder,' by J. L. Hardy to be filmed by GB, starring Constance Bennett and Oscar Homolka.

Charlie Raymond off to Southampton to meet his mother-in-law, who will be staying with the Raymonds till summer.

Norman Alexander has license to adapt 'Comedy of Words' by Arthur Schnitzler for production in England and the U. S.

Westminster theatre preparing 'Professor Mamlock,' by Friedrich Wolf. Play deals with Reichstag fire and Jewish boycott.

Twickenham Films production of 'In the Soup' will have Ralph Lynn, Oscar Asche, Judy Gunn and Nelson Keys in leading roles.

Lilli Lani, Copenhagen star, here getting plastic facial treatment from Sir Henry Gillis. Was in motor smash in her own country.

Theatre Royal, Sheffield, burnt down. House was indie owned, with Will Dalton the booker. Resident pantomime was the attraction.

Having to stay in London for retake in the Jack Hulbert picture, Gina Malo missed her trip to her folks in Cincinnati for Christmas.

Arthur Schwartz, composer of music for Cochran's 1936 revue, 'Follow the Sun,' broadcast a selection of the numbers from the show.

Only stage folk in New Year's Honor List are Olga Nethersole and Myra Hess (pianist), both awarded C. B. E. (Commander of Order of British Empire).

Berlin

Claire Trask

Paul Kirkland to Stockholm.

Flea memorial at Zoo, in bronze.

There are 400 femme journalists in all of Reich.

Circus Dominik Althoff to Antwerp for season.

Ludwig Manfred Lommel giving $400 for poor vaude actors.

Miliza Korjus, soprano of Berlin State Opera, signed by Metro.

Apollo Nuremberg returning to vaudeville, but only for 15 days.

Aschinger, Berlin Child's, losing heavily, due to bad tourist season.

Deutsches Theater Munich under new management of Director Wolfrum.

Palucca, German dancer, signed for a Scandinavian tour of three months.

'Last Outpost' (Par) premiered at Gloria Palace, Munich, before coming to Berlin.

Kaete Von Nagy now a French subject, after marriage to Jacques Pattini, her second spouse.

Therese Renz, 76, on horseback again after appendix operation, current with Circus Jacob Busch.

Brigitte Horney booked for Phoenix Film Co., London. First picture to be 'The House of the Spaniard.'

A. Bischoff, chief or Terra's foreign department, back from Rome and claiming important bookings for Italy.

Ludwig Trautmann, film actor, excluded from trade by Reich's Film Chamber for reasons of 'unreliability.'

UFA the only German film company having a casting office for new talent, directed by an experienced actor.

'It Happened One Night' (Par) after 66 days continues in first run (Marmorhaus), synchronized in German.

Latest Albers film, 'Henker, Frauen und Soldaten' (UFA), stopped in Vienna, but censor changed his mind.

'Kraft durch Freude' ('Strength Through Joy') informing that applications are useless, all bills completed for months ahead.

Schaefer's Midgets and Schneider's Lion Circus still in town. Schneider lost six lions within a fortnight through illness.

Saxon State theatre, Dresden, has turned the season to good account by issuing small booklets of tickets suitable as Santa Claus presents.

'Flying Hamburger' is title of new Circus Busch pantomime in Hamburg. Paula Busch also playing in Magdeburg at Blumenfeld building.

'Play Without Title' is title of play just produced at Schleswig. A tenacious drama dealing with playwrights and authors of pre-Nazi days.

Jewish member of Allison Troupe of risley acrobats ousted through the Nuremberg non-Aryan law, but back in act now that the troupe is in London at the Olympia. Has been 20 years with the act.

Flo Schneeberger returns to London after spending Xmas in Berlin with his two weeks' old daughter. Has just finished camera work for Korda-Benjamino Gigli picture, 'Forget-Me-Not,' in London.

Paris

ob Stern

Lacy Kastner (UA) to Prague.

Betty Ann Hagler off to London.

Peggy Taylor in American hospital.

Fred Woodward booked at Bagdad nitery.

Helena Greaseley breaking into French television.

Charlie Gordon back from New York full of projects.

Young French socialites going in for tap-dance lessons.

Irving Marks returning from winter sports near Vienna.

Comedie Francaise voting $540,000 budget for itself for 1936.

Irene Hilda taking 'truckin' lessons from Adelaide Hall.

Marianne Oswald singing at the Boeuf sur le Toit for 10 days.

Bouffes Parisiens dark one night due to illness of Max Dearly.

Berthe Bovy presiding at Semaine a Paris dinner for Serge Lifar.

Jean Dupuy and Madame (Petit Parisien) sailing for New York.

'Ghost Goes West' Paris premier set for Jan. 16 at Lord Byron.

Zemaganno (Jean Barret, newspaperman-trapezist) to London.

Clotilde and Alexander Sakharoff back after four months' absence.

Total of 80 radio plays broadcast in France in first 10 months of 1935.

Francis A. Mangan and Clifford Fischer having a long telephone confab.

Helena Stars, line from Casino de Paris, doubling at Moulin de la Galette.

Ermitage, Champs-Elysees film house, going in for class vaude acts on stage.

Chamber of Deputies voting $46,000 annual subsidy for Opera Comique.

Mistinguett's announced trip to the U. S. postponed until February or March.

Karl Elmendor, Bayreuth orchestra leader, conducting 'Tristan' in Bordeaux.

Three pianists: Brailowsky, Smeterlin and Schnabel, sailing for New York together.

Francis Carco, poet, playing at the Noctambules, on Left Bank, in vaude number.

M. Godon, manager of Crillon hotel, sailing for U. S. shortly on business trip.

Lucienne Delforge, pianist, playing Schumann's concerto with the Poulet orchestra.

Gaby Morlay in Vienna to see Stephan Zweig about a film she's to make in Paris.

'Peter Ibbetson' (Par) to follow 'David Copperfield' (MG) at the Cinema Edouard VII.

Alexander Korda seeing United Artists' Paris crowd while on way from St. Moritz to London.

Gal Morlay to play at the Varietes in revival of Louis Verneuil comedy, '47th Chair.'

Doris Niles and Serge Leslie dancing at New Years gala of Savez-Vous, new newspaper.

Harry Saltzman, formerly of Masi's Trans-Variety agency, now with Rottenburg and Goldin.

Jean Marguet, film critic of Petit Parisien and Excelsior, to wed Nicole de Rouves, film actress.

Albert Lambert, oldest player in the Comedie Francaise, retiring after 50 years in that theatre.

Author's League and Theatre Managers' Association having trouble in renewing their contract.

Conrad Veidt, passing through, seeing his pic 'Passing of Third Floor Back' (GB) at the Cinema Caumartin.

Andre Randall, Cinda Glenn, Joan Warner, Odette de France and Peggy Taylor at artists' party in nitery La Patache.

Meg Lemonnier, former featured player in Paramount French films, to play in Michel Duran operetta at the Theatre Michel.

Pierre Wolff complaining that screen adapters of his piece 'Secret of Polichinelle' are not sticking close enough to the original.

Old Studio Diamant, Place St. Augustin, closed for three years, reopened with name 'Cinepolis,' specializing in adventure films.

Joan Warner breaking with Zelli's Nudistes nitery, to which she was to lend her name, and opening the Chaland, on rue de Clichy, instead.

Noel-Noel repeating engagement at the A. B. C., batting for Jules Raimu, who is held up by success of 'Coconut,' legit play in which he stars.

Blanche-Monte, dramatic and screen actress, will make her operetta debut in 'Chicken,' show by Henri Duvernois and Andre Barde at the Nouveautes.

Despite effort by former Prefect of Police Jean Chiappe, Paris city council refusing to reduce tax on theatres, which is used to support municipal hospitals.

Peace moves opened between Comedie Francaise and Paul Raynal, author of 'Unique Napoleon,' who pulled his play when the Comedie decided to put on 'Madame Sans Gene' first.

Hollywood

Leo Carrillo hunting in Mexico.

Louis S. Lispon has returned to Gotham.

Reginald Owen recuping at Queen of Angels.

Howard Lindsay back renewing friendships.

Alfred M. Fritsch associated with Doug Tauszig.

Hidden Valley selected for Leon Gordon domicile.

Tutta Rolf studying steamship skeds to Sweden.

Dave Butler knows all there is to know about hosses.

Sally Eilers finishing up at U to pack for that trip abroad.

Joe Brown now has a stable of four nags at Santa Anita.

Bobby Connolly doing dances for 'The Singing Kid' at Warners.

Al de Freitas' Club Seville now open to club members only.

Olivia de Havilland resting at Saratoga, Cal., the home town.

Paul Draper planed east after washing up in Warners 'Colleen.'

Dick Powell deep in French for role in 'Hearts Divided' at Warners.

John Masefield, England's poet laureate, on Coast for lecture tour.

Office space has been taken by Trem Carr in C. King Charney's office.

Richard Boleslawski reading stories for next directorial job at Metro.

Metro has placed Sammy Lee in charge of its enlarged dancing school.

Pals of George O'Brien joined actor at feed in Holly Derby—at his expense.

Marta Eggerth sails end of this month for Paris to appear in Opera Comique.

Jules Shermer has resigned as exec assistant to Nat Levine at Republic.

Harold Buckley's football charley-horse returned him temporarily to crutches.

Don Alvarado studying offer to do 16 weeks of personals in Argentine and Brazil.

Second annual show of the Independent Theatre Owners here garnered $3,400.

Simone Simon out of cast of 20th-Fox's 'Under Two Flags' for short time due to flu.

June Travis singing instead of dancing in Warners 'Gentleman from Big Bend.'

Leonard Boyd of Warner's publicity dept. back in hospital to have broken leg reset.

John Blystone to Frisco seeking locations for 20th-Fox's 'Public Nuisance No. 1,' which he'll direct.

After Edward H. Griffith cuts 'Next Time We Love' at Universal, he will trek to Manhattan for two weeks.

Yacht Club boys going east for engagement at Versailles club after winding up at Warners in 'The Singing Kid.'

Metro erected its own skating rink with hypo-ice to shoot scenes of hockey teams in action for 'Wife vs. Secretary.'

Wallace Downey, rep of five American music publishers in Rio de Janeiro, here confabbing with Jack Robbins.

Ida Lupino laid up with tonsilitis.

Wynn Rocamora has joined Hoffman-Schlager agency to organize radio department.

Harry Vinnicoff directed second annual stage and screen show of the Independent Theatre Owners of Southern California.

Vance King has joined publicity department of Academy of Motion Picture Arts and Sciences to handle awards banquets.

Moe Sackin and Wallace Middleton have formed an agency. Sackin had been producing Spanishers at U and Col.

Leo McCarey better at Good Samaritan; David Zukorman, resting easy at Cedars of Lebanon, and Leonard Boyd, Warners publicist, okay at Sawtelle Military hospital.

Ray Mala has a soccer team.

The Hague

By M. W. Etty-Leal

Mischa Elman played for Avro Microphone.

Dutch actor, Charles Braakensiek, celebrating his 40th year on stage.

French pianist, Alfred Corto, who conducted several times in Holland, got high Dutch decoration.

Princess Julian attended Hague-premiere of first Dutch film-thriller 'Moonshine Sonata' at Passage.

Dutch Press Combine, comprising all the big daily papers, established a service-station for advertising.

Dutch actor and playwright, Adolphe Engers, rights for Holland of two new plays by Franz Molnar.

Dutch soprano, Stella Elte, signed by Luxemburg Radio to sing numbers especially written for her by French composer Jean Lenoir.

Italian conductor, Antonio Votto, one of Toscanini's understudies, signed to conduct Hague Residence orchestra during January.

Hague Town Council fixed subsidy on arts for 1936 at $60,000, of which $40,000 will go for Residence orchestra; $10,000 for Hofstadtooneel legit company, and balance to various others.

OBITUARIES

JOHN GILBERT

John Gilbert, 38, one of the first victims of talking pictures, died in is Hollywood home, Jan. 9, of a heart attack. A pulmotor and adrenalin injections were resorted to without avail. He had been ill only for a day, and was under the care of a nurse when the stroke came. Since his last divorce he had been living alone in his home in the Bel Air district. Marlene Dietrich, who has been his companion at nite clubs and social engagements, reported that he had been suffering for the past six months, but attributed it to indigestion. He suffered a collapse about six weeks ago while in the swimming pool of his home.

Gilbert came into prominence almost overnight for his work in 'The Big Parade,' but it was as the opposite to Greta Garbo that he won a reputation that still endures. Their love scenes were regarded as the apex of emotional acting and their joint appearances were invariably enormous grosses.

Then came the talking picture. Gilbert lacked the microphone voice, his natural tones recording as an approach to a falsetto, but it was the dialog which primarily worsted him. Dialog writing had not been fully studied and scripters failed to realize that the impassioned love scenes of the silent pictures became silly when done into speech. When his first picture had been finished,

13 Years Passed
With the Memory of Our Beloved Father

DAVID POWELL GOODMAN

Died Jan. 19, 1923

We miss you dear daddy.

JACK POWELL AND FAMILY

he begged Metro to destroy it, offering to do another without salary, but it went to the screen and audiences roared with laughter at the flowery language, spoken in a high-pitched voice. Gilbert read the handwriting on the wall and dropped out for a time. He made other talking versions in an attempt to come back and at Garbo's request he was given the lead in 'Queen Christina,' but it was no use. Dialog writing had improved, but he was unable to pitch his voice in the right key. He also tried direction, but without success.

Born of actor parents, Gilbert made his debut when only one-year-old, appearing in an Eddie Foy play. As he grew older he took up acting as his profession, breaking away to try his hand at salesmanship. He went over to pictures and played with varying success until the production of 'The Big Parade,' his start being made at the Ince studio.

Among his outstanding hits in addition to 'Parade' were in 'He Who Gets Slapped,' 'The Merry Widow,' 'Flesh and the Devil,' 'A Woman of Affairs' ('The Green Hat') and 'Desert Nights.'

He was married to Olivia Burwell (1917), and in turn to Leatrice Joy (1923), who bore him a daughter, to Ina Claire (1929) and to Virginia Bruce (same year), who also presented him with a daughter, Miss Bruce divorced him in 1934. His family name was Pringle. His father, John Pringle, well known as a stock actor, died in 1929, while working as a film extra.

Cremation following Episcopal services in Beverly Hills Jan. 11.

THEODORE A. METZ

Theodore August Metz, 87, died in the Montefiore hospital, New York, Jan. 12. He had been a patient there since Dec. 18. He was best known as the composer of 'There'll Be a Hot Time in the Old Town Tonight,' the outstanding Spanish-American war song, but he was the composer of much popular music and asserted that the old timer 'With All Her Faults I Love Her Still' was taken from an air he had composed in Germany 10 years before. He was orchestra leader in several theatres and during the days of minstrelsy was a popular minstrel leader with Primrose and West. McIntyre and Heath and others. 'Hot Time' was written as a march while on tour, the title being suggested by Jim McIntyre as the train on which they were traveling passed a station, Hot Time, at which a negro cabin was seen to be afire. This was in 1886. Ten years later he retired from the road and opened an office in New York. He bought from Joe Hayden a set of lyrics to fit his march and copyrighted the whole. It dragged for a couple of years but came into fame almost overnight when America went to war.

Metz came to America in 1879 and obtained a job in a pharmacy at 2 a week. Stopping into a Williamsburg saloon for a glass of beer, he saw a violin on the piano. His playing attracted such a crowd that the saloonkeeper offered him $18 a week, and he went out of the drug business on th spot. His work brought him steadily upward until in 1884 he was leader at the old National theatre, on the Bowery. He shortly went over to the minstrels until that began to fail.

Funeral services were held Tuesday (4).

ANDRE SENNWALD

Andre Sennwald, 28, motion picture critic for the New York Times, was killed Jan. 12, by gas poisoning in his pent house atop 670 West End avenue. The initial police report brought a verdict of death by gas poisoning 'pending further investigation probably suicidal.' An explosion, believed to have been caused by a spark from th electric refrigerator, so completely wrecked the place that definite results could not be arrived at. It was generally believed, however, that he had turned on the fumes in the gas stove with the intent to kill himself. He had been a sufferer from insomnia, and was worried over the threatened loss of his eyesight through irritis. No other reason can be ascribed since the critic was well liked at the office and knew he was presently to receive an increase in salary.

He is survived by his widow, the former Yvonne Beaudry, his parents and three brothers.

Funeral services were held Tuesday (14).

JAMES V. BRYSON

James V. Bryson, 52, died in London Dec. 21. He had been a patient in University College hospital for some time.

Bryson went to England for Universal about 12 years ago and got off on the wrong foot by arranging for an escort of Territorials (militia) for the film of 'Phantom of the Opera' from Southampton to London. Men thought film was to be used for recruiting propaganda and went wild when they learned they had hoofed it 100 miles in a press stunt. It was released only about four years ago, and was then too dated to get over.

Meantime Bryson had reinstated himself in the good graces of the public and did excellent work. About three years ago he was let out by Universal and sued the company for wrongful dismissal, losing the suit.

WILLIAM MORRI

William Morris, 70, stage actor, died Jan. 11 of a heart attack in Los Angeles. He spent many years in legit, his last appearance being in 'Vinegar Tree,' four years ago. His debut was made about 1875 at the once famous Boston Museum.

Surviving are the widow, Etta Hawkins Morris, who retired from the stage years ago; Chester Morris, film actor, two other sons and a daughter.

ARTHUR W. BERG

Arthur W. Berg, 43, veteran Minneapolis film salesman, died in Rice Lake, Wis., from injuries suffered in a head-on automobile collision while making his territory for the local Universal exchange.

He had been employed by Universal for the past six years. Prior to that he was a member of the RKO sales staff here, having entered the film business in 1922 after returning from overseas.

ED M. FAVOR

Edward M. Favor, 80, veteran actor in dramatic and vaudeville shows, died in Brooklyn Jan. 10 of a complication of diseases. He appeared as late as '34 in 'America, Very Early,' and in previous years he had appeared in the revival of 'John Ferguson,' 'The Lancashire Lass,' 'Eva the Fifth' and 'Man's Estate.' He scored his earlier success in musical comedy, notably '1492' and was popular in vaudeville as Favor and Sinclair, the latter being Edith Sinclair, his wife. He stuck to the comedy work until the growing years forced him to a more staid line of parts in which he acquitted himself with equal credit.

He is survived by his widow and a daughter Bessie Hazelton Favor.

AUGUST C. TACKE

August C. Tacke, 72, died Jan. 4 in a St. Paul street car, when stricken by a heart attack.

Mr. Tacke was at various times a member of the former St. Paul Symphony orchestra, the Metropolitan and Orpheum theatre orchestras, and other bands and musical organizations of the city.

Survived by his widow and two daughters.

WALTER WARE

Walter Ware, 56, stage and screen actor, died Jan. 3 in Hollywood. In his early stage career he appeared with Joseph Jefferson, Minnie Maddern Fiske, Lew Fields and Richard Mansfield. His last picture work was in 'Captain Blood' and 'Kind Lady.' He was a native of Boston.

Burial in Hollywood.

FRANK OTTO

Frank Otto, 72, died Jan. 9 in St. Paul from injuries suffered the previous Sunday in an automobile collision.

Mr. Otto had been connected with Finkelstein & Rubin Theatre corporation for 15 years, retiring in 1928.

Survived by his widow and four daughters. Burial in Prescott, Wis.

JOHN B. HARTE

John B. Harte, 52, died in Bennington, Vt., January 7. He was the owner of two theatres in that city, the former Opera House, now known as the General Stark theatre and a closed house.

Mr. Harte is survived by his wife and five children.

SAMUEL L. ROTHAFEL

Samuel L. Rothafel, pioneer exhibitor of stage presentations in connection with the motion pictures, and one of the most outstanding figures in the business of motion picture exhibition, died in New York, Jan. 13. A full report will be found in the picture section.

CATHERINE PURNELL JARRETT

Catherine Purnell Jarrett, 62, former legit actress, died at her home in Beechurst, L. I., Jan. 13.

She is survived by her husband, R. T. Jarrett, formerly with the Keith office; a daughter, Olga, and a son, Hal.

MARJORIE MORRELL

Marjorie Morrell, 31, former stage dancer, died in Albany, Jan. 8, of acute alcoholism.

She had been a nite club hostess since the burlesque company she was with stranded there in '31.

PHILIP NEWBURY

Philip Newbury, 72, formerly well known in the operatic and concert fields, died in Brooklyn, Jan. 13.

His wife, Emily Spada, died about two weeks ago.

H. C. CANNETTE

H. C. Cannette, 58, who authored the radio serial, 'Memory Lane,' and many another, died Jan. 10 in Los Gatos, Cal.

HUGH WYNN

Hugh Wynn, 46, oldest cutter in point of service at Metro, died Jan. 8 in Culver City.

Widow and two daughters survive.

Dr. W. J. Hawkins, 70, family physician to many in Frisco exchanges and exhibitor personnel, died there Jan. 9 from heart failure. Survived by widow and son.

Robert Ginsburg, 68, father of 'Benny' Ginsburg, operator of the Club Mayfair, Hub nitery, died at the Beth Israel Hospital, Brookline, Mass., Dec.

Pat J. Kennedy, 80, father of Mabel Blondell and Martin and Joe Kennedy, died Dec 31 at the family home, Knoxville, Tenn.

Mother of Anna G. Merrill, former RKO booker, died Dec. 31, in North Belgrade, Maine.

Vaude in Sticks

(Continued from page 49)

for 13 days and his hotel rooms had cost $7. He had been in bed five nights, and the remainder of the time was pushing the buggy over moonlit prairies hunting the next stand.

On Days '

On days off the unit band, usually seven or eight men, will comb the village and play a dance, or a joint to pick up nickels. Always claim they are union aggregations and getting paid scale, but that's obviously out, traveling scale, or resident scale even, being too heavy to carry.

Contrary to reports better wages, the top price for any so-called headliner is around $00 on the week; teams get $40 to $50; a novelty single (the most frequent call) $35, or $50 if he has a wife and kid to carry props, doubling wardrobe mistress and errand boy; chorus girls range between $15 and $22, varying on how many times doubling back in specialties. Some units get the girls free, with fond mamas footing bills so daughter may get 'experience.' When a call goes out for an act or musician, he is often called upon 'to double in brass, tires and as mechanic,' which is versatility even today. Pay is per day, a few units considering six a complete week.

Quantities of iron nerve it takes to embark on these turkey tours. Double and triple trouble is common. Reports on the shows filter into the booking office. For instance, one town reports the comic bad. By the time the word gets back to the unit it's in a new town, the comic clicking, and maybe the dance team gets the freeze. Orders are to cancel the comic. The next burg has a wire waiting to cancel the dance team and bring the comic back into the show. As a consequence, a troupe frequently carries as many as three people who are constantly being hired and fired.

Then, since contracts read for '18 or more people,' if there should happen to be less people on the stage when the local manager catches it, he wants to dock. Often, too, a show is completely reorganized between towns and the balloon dancer turns out to be a skating act, and the others are equally foreign to the advance stories.

The Owl Spasm

Most towns of more than two-day stands do four-a-day once or twice during the date. Some towns start with a midnight show just ahead of the scheduled opening day. If the opening day is three shows, and the midnighter doesn't begin until the early morning minutes, managements try to call it a four-show day and not pay off for the rush to do the owl spasm.

Stranding is not uncommon. An eight-girl line was stranded here a few months ago and had to polish their thumbs to get home to St. Louis, 500 miles away. While here the manager was flat for money, so he made a deal with a hamburger joint whereby girls could charge no more than five hamburgers and three bottles of soda a day apiece, which he settled for at the end of the engagement. Another practice is to stick the whole show in hotel and cafe and make a run for it. If police intervene as happened here, the unit boss prostrates himself before the law, saying he hasn't enough money and it's a long jump out of town. The hotel is glad to get anything, settles for half or a third, and the cafe, too. Another way to show a profit.

Once trunks might have been held but limited carrying facilities have eliminated any degree of luggage today. Wardrobe is seldom taken to the hotel and immediately after the last show it is loaded into the truck, which drives off. The unit, if pressed, stalls until it's on the way. If the hotel held their personal effects, the individual total would probably be a clean brassiere, toothbrush and some slightly used sox, which is no asset.

Even though cases as described spring up, there are a great many of the shows which get by honestly, even if operation is from hunger. It is estimated that about 1,000 performers are working and living by units of this turkey type. This is making a labor outlet for stage hands in more than 240 theatres west of the Mississippi, and at the convention of the American Federation of Musicians in New Orleans, rules were laid for standby bands. In a great many towns from six to eight men are paid full stand-by and are augmented with the unit bands if the unit is carrying enough band uniforms to tog everybody. This type show biz has brought flesh back into houses which had given it up forever, and has opened theatres to vaude which hitherto found the cost prohibitive.

Lush, as always, is the most frequent nerve quieter. For some unknown reason, very few of the unit managers are reported at season's end in asylums. But their insanity is lasting, they always bring out a show to buck it again next year.

Bills Next Week

(Continued from page 51)

Sally Coy
Don Powell
Tony Lindhart Orc
Peggy Stanford
Helen Lewis

Club Seville

Nell Roy
Billy & B. Bemis
Marcelle LaMaze
Joey Lee Orc

2 Keys
Bud Carter
Thelma Daniels
Gypsy Glen
Loice Whitman
Carleton Young Or

Three Little Pigs
Leslie Shreckner
Maude Taylor
Burnette & Allen
Nina
Faith Carlton
Guspa Castamagna
Lou Singer Orc
Syd Smith
Smaroff Girls

Topsy's
Mini & M DeVal
Leona Rice
Agnes Johnson
Lois Saunders
Virginia Dix
George Redman Orc
Mabs Saunders

CHICAGO

Bismarck Hotel
Leonard Keller Orc

Blackhawk
Joe Sanders Orc

Chez Paree
Libby Holman
Benny Fields
G & N Romaff
Henry Busse Orc

Blackstone Hotel (Mayfair Room)
Chrysis & DeLaG
Minor & Root
Anna Fulton
Kavelin Orc

Continental Room (Stevens Hotel)
Seymour Simons Or

College Inn
Bobbie McLain
George Olsen
Ethel Shutta

Colosimo's
Mae Brown
Hal Hixon
Lydia Harris
Don Enrico
Duvall & Tregg
Bob Tinsleys Orc

Club Alabam
Florinne Manners
Morgan Sis
Edie Burton
Marion Parker
Virla Vaughan

Club Minuet
Julia Gerity
Billy Meagher
Adelina Dossena
Ryder Sis
Joane Clark
Emily Fisk
Lew Sales Oro

Edgewater Beach Hotel
Dick Hoshi Co
Earle Fortune & P
Shirley Lloyd
Beverly Kirk
Mansfield & Shuken
'Fuzzy' Combs
Herbie Kay Oro

HI-Hat
Billy Snyder
Corrine
3 Cameos
Maxine Lee
Nancy Kelly

Palmer House (Empire Room)
Lime 3
Harold & Lola
George A Martin
Freddy Zay
Embassy 4
Bob Mascagno
Ted Weems Orc

Royale Frolics
Joe Lewis
Dolly Kay
Reed & Mele
Henri Lishon
Jimmy Meo
Barbara McDonald
Anita Sanchez
Birdie Dean

Terrace Gardens (Hotel Morrison)
Little Jack Little
Ronalean & Sevulle
Kings Jesters
Lyda Sue
Tito Coral
Rudy Bale
E Madriguera's Or

885 Club
Eddie Rickard
The Dictators
Gretchen Lee

PHILADELPHIA

Adelphia Hotel
Bob Reitner
Gail-Gail
Olive White
J & J Blair
Alta Warsawska
Bill Anson
Evan B Fontaine
Agnes Tolle
Eddie Bonnelly Orc
Vincent Rizzo Orc
deLima & English

Anchorage Inn
Manny La Porte Or
Mayo & Sreeldan

Arcadia
Billy Lossez Orc
Mario Villani
Vira Niva
Paul Gordon
Josephine & Earl
Marcella Sharkey
Marilyn Maynard

Barclay Hotel
Sylvan Herman Orc

Bellevue-Stratford
Meyer Davis Orc

Ben Franklin
Leo Zollo Oro

Chez Michaud
Ted Comer Orc

Frank Palumbo's
Chief Caupolican
Bobby Morro Orc
Don & Carita
Charlie Wilson
George Reed
Alice Lucey
Lorraine Chevalier
LaMarr & Veola
Condo & Allen
Lew Hoffman
Billie Chester

Frank Conway's Inn (Camden)
Moe Goldberg
Gene Sammaroo Orc

Pennsylvania Hotel
Joe Frasetto Orc
A & J DiGatano
Dorothy Bach
Paul & Viola
Jean Hamill
Lee & Borde
Ralph Shaver

Hayes & Lee
Dan Ryan
Mirror Room Girls

Rafters
Jim Littlefield Oro

Rendezvous
Jean Egart
Bop Tracy
Burt Sis
Dolly Parker
Joe Singer
Joe Ritchie Orc

Ritz-Carlton Hotel
Al Davies Oro

Sansom House
Ludy Van Love Orc

Silver Lake Inn (Camden)
Beth Challis
M & B Freeman
Bobby Del Rio
Mick Fiamilare Orc

Town Casino
Peter Higgins
Girardo & Nadine
Irene Kaye
Lentini
Howard Lanin Orc

20th Century Tavern
Vaughn 3
Sally Osmon
Eddie Kinnelly
Arline
Bert St Clair
Harry Adar Orc
Barney Zeeman Orc

Walton Roof
Mickey Alpert
Kathryn Rand
Milton Kellem Orc
Shelmerdene
Patsy Ogden
Jackie Young
Frances McCoy
A & L Carr
Penthouse 3

Weber's Hofbrau (Camden)
Jored & Marco
Jack Justin Orc
Bill Bilger Orc
Lock & Myers
Joe Kilcoyne
Ilse Hart
Fred Gruber
Sidney Golden

Lundell O.O.'s Philly

Philadelphia, Jan. 14.

Bill Lundell, of NBC, was in Philly last week seeking special events for network broadcasts. Particularly interested in shows for Ben Franklin's (Jan. 17) and Washington's (Feb. 22) birthdays.

Understood WFIL will pipe couple of short wave shows from local points of historical interest.

St. Louis Trial

(Continued from page 4)

in absence of representatives of other defendant corps.

Point was scored by defense at the morning session when Judge Molyneaux upheld the objection of Frederick H. Wood, WB attorney, to testimony of J. M. Ulmer, Cleveland attorney, relative conference held with WB execs and his partner, B. G. Gordon at Warners' New York office in August, 1933. Wood objected on grounds that at this time Starr was not serving in his capacity as WB exec on a matter concerning the problem in St. Louis. Judge Molyneaux said he would listen to Starr's alleged statements for purpose of perfecting records, in event government appeals, and for his own guidance should subsequent events in trial change his present opinion.

Ulmer said he had been invited to New York by WB execs to discuss a Wheeling, W. Va., troubl , and Starr told him he had better accept Warners' proposition as there was no one else to deal with. Ulmer reiterated previous testimony of alleged threats made by Starr of how his company knew how to handle situations similar to the one in t, Louis and had their own means of obtaining possession of properties.

Wood refused to examine Ulmer, declaring it would be necessary to reopen the entire Wheeling difficulty and it was not purpose of defense to bring the Wheeling case into the St. Louis situation. Gordon was conceded to give corroborative testimony, by agreement by both sides, although Judge Molyneaux's rulings were excepted to by Walter L. Rice of government counsel.

Hardy Rebuked

U. S. Attorney Hardy was rebuked by Judge Molyneaux during arguments over admissability of Ulmer's testimony when he accused wood of using same tactics he employed in cri inal case by trying to confuse court. Judge Molyneaux remarked that the court was well able to rule on each point raised and determine what testimony to accept and what to reject. He further stated that Wood had not raised one objection or point of law that was not well taken and concluded his remarks by saying, 'I think your criticism is unjustified.' Hardy took his seat blushing.

By another stipulation, agreed on to speed up case, testimony of Clarence D. Hill, Col. Joseph Garrison, U; Ben E. Reingold, 20th; Hall Walsh, Vita; Maurice Schweitzer, Par; and Robert Taylor, office manager of RKO, was incorporated in Hill's testimony. After explaining mechanics of distribution of pix, Hill testified that his company is now selling contracts for 1936-37 season and already had three under consideration. This is regarded as favorable to defense, as government contended in criminal case that it was unusual for RKO and Par to make commitments to WB in March, 1934. Hill testified that usually an exhibitor checks up on available product before purchasing theatre or leasing it.

Last witness of day was Clarence M. Turley, former business associate of Skouras Bros. in reorganization of the Ambassador, Missouri and New Grand Central theatres. He told of argument between Herman Starr and Spyros Skouras in Chicago in February, 1934, when Starr, believing Skouras had obtained the three houses, congratulated him only to learn that bondholders' committee had accepted Allen Snyder's lease and that F&M would probably manage the theatres. Starr, according to Turley, said WB had been mistreated and given a raw deal in St. Louis; that everyone had been taken care of but WB which held some bonds, and WB would insist on being paid and intended to keep its position, even if compelled to show first run features for 10c., and that Skouras would find himself in the middle of a fight.

Judge Molyneaux refused to uphold Wood's motion to strike out Turley's testimony on the same ground given against Ulmer's statements.

Cross-Examination

Cross-examined by former U. S. Senator Jim Reed, Turley said Par and WB pictures had been shown in three St. Louis houses after Skouras Super-Theatres Corp. has been evicted by landlord and during subsequent receivership that preceded reorganization of properties. He revealed that between May 11, 1932, and July 20, 1933, Central Theatres Corp., in which he was interested with George Skouras, had lost $80,000, on the three houses, although they paid only $3,550 per week rental as against $9,656 originally paid by the Skouras company. He said F&M started a price war after obtaining the St. Louis theatres in late 1933 by showing two feature pictures and stage show for 25c. and 40c. When F&M took over the Fox in January, 1934, war was stopped. Turley testified that the Ambassador, Missouri and New Grand Central houses did not cut prices along with St. Louis, but suffered b.o. losses during the war.

Dysart Wi

Dysart finished his direct testimony in abbreviated session held Saturday morning (11). He followed closely to testimony he gave in criminal case, relating various conferences held by bondholders' committee and officers of various defendant companies and others prior to time committee accepted terms of Allen L. Snyder. Dysart called attention to differences between contract closed with Snyder and others, and said Snyder proposal fixed a definite weekly rental for the three houses, while the WB proposition based the rental on the earnings of the houses.

Questioned Hardy, Dysart named Hermann Starr, v.p. of WB; Gradwell Sears, western and southern sales manager for same company, and Sam B. Jeffries, local attorney for WB, as those who sat in some of the conferences. Dysart testified Starr declared WB did not propose to be shunted out of St. Louis and would lease, if necessary, theatres here in which to exhibit its pics.

Repeating previous testimony, Dysart reiterated that former Mayor Frederick H. Kreismann, member of the committee, said at this meeting that he was tired of listening to threats made by WB and he recommended the committee accept the Snyder bid, which was done.

Former Senator Reed took up the cross-examination of Dysart for WB and was still hammering away trying to gain some admissions favorable to his client when court adjourned until Monday (13), when trial went into second week.

With consent of attorneys for both sides, Dysart, who is yet to be examined by counsel for Par and RKO, was excused until Jan. 19 when he said he had accepted an invitation of former Secretary of War Dwight Davis, donor of Davis tennis championship cup and former St. Louisian, to hunt quail at Davis' winter home in Florida. Dysart promised Judge Molyneaux he would be prepared to return to St. Louis on 24-hour notice if and when needed.

The only smile in the case so far occurred Saturday when Dysart forgot to bring his spectacles to court. He was having difficulty reading some documents when William R. Gentry, of defense counsel, offered his. They didn't suit Dysart's eyes Reed remarked they were probably too young for Dysart. Reed is 71. Finally, Jacob M. Lashly, counsel for RKO, discovered he had two pairs of Pittsburghs, and one pair tendered Dysart was just what he was looking for. Lashly reminded Dysart to return them when court adjourned.

Testimony began late Friday (10) when Thomas N. Dysart, pres. St. Louis Chamber of Commerce and head of the corporations that own the Ambassador, Missouri and New Grand Central theatres, and former chairman of the Bondholders' Protective Committee for those properties, prior to their reorganization following foreclosure proceedings in July, 1934.

Bar Witnesses

All witnesses in the criminal case were permitted to remain in the courtroom while testimony was given but on Friday (10), Russell Hardy, head of the Gov't. counsel, requested Judge Molyneaux to bar all witnesses which would have included Abel Thomas Cary and Sam B. Jeffries, attorneys connected with defense. Judge Molyneaux declined to be that severe and announced that all except the two attorneys would be excused from the room. Several newspapermen and representatives of trade journals, here as witnesses, and also in their official capacity, appealed to Hardy to exclude them from his request. He refused and several of the muggs appealed to former Judge James A. Reed, one of WB counsel, who came to the rescue and informed Judge Molyneaux of the situation. The jurist modified his order to permit the pencil-slingers to remain in courtroom. Other witnesses had choice of remaining in small witness room or cool their heels in corridor outside of courtroom. Most availed themselves of the corridor.

Apparently Hardy's move was made in reference to charge of Louis Phillips, of Par counsel, at conclusion of his statement Thursday (9) in which he said Par declined to do business with Harry Arthur or any of his associates because it knew it was innocent of conspiracy charge and could have been indicted only through perjured testimony. In making request that witnesses be barred, Hardy told court he was so doing because testimony at former trial was questioned.

Dysart's testimony Friday was perfunctory. He identified himself and Allen L. Snyder who obtained leases on three houses from Bondholders' Protective Committee after foreclosure sale. Hardy questioned him about proposals submitted to committee by Snyder, Laurence Stern & Co., Chicago, on behalf of Skouras Bros. and various proposals by Warner Bros. All of these proposals were read to court, those of Warners being read in their entirety; the others in brief.

WB's Poi

Warner Bros. won a victory, just before Hardy's request for barring witnesses, when it protested against request of Arthur's attorney, E. L. Wilkinson, to quash subpoenas duces tecum for leases, agreements, contracts, film leases, etc., held by Eden Theatre Co., lessee of Fox theatre; the St. Louis Ambassador Theatre Co. (lessee of Ambassador theatre), and the St. Louis-Missouri Theatre Co., lessee of the Missouri.

In overruling Wilkinson's request, Judge Molyneaux announced he would use his discretion in what he would permit to be used from the various documents and he did not want to be annoyed by unnecessary delays if some question arose that would be answered by the various records. While such documents were awaiting use, Judge Molyneaux assured Wilkinson they would not be subject to inspection by defense.

Reed attempted, at end of Friday session, to have case continued until Monday (13) as he wanted to visit a sister who is ill in Kansas City but Judge Molyneaux announced a two-hour session would be held Saturday (11) as he is anxious to finish the case as quickly as possible.

Opening statements were made Thursday (9) and Friday (10) when hearing of testimony actually got under way. At opening of session Russell Hardy, head G-man for the prosecution, told the court he expected to prove by his witnesses, several in addition to those who took the stand in the anti-trust proceedings, that the defendant companies had conspired to deprive the local houses (Ambassador, Missouri and New Grand Central theatres), F&M owned and operated, of necessary films, in an attempt to regain control of the theatres, and that F&M interests have lost heavily as result of the alleged restraint of trade in interstate commerce in pictures.

Former Senator James A. Reed, one of leading counsel for WB, denied any conspiracy existed. He said his clients were forced to open Shubert-Rialto and Orpheum theatres and leased Par and RKO films to exhibit here with their own films after WB lost an equity on the three houses and was being forced out of the exhibition business in St. Louis. Instead of being co-conspirators, Reed declared, the three major defendant companies were rivals, fighting each other all over the country.

Louis Phillips, counsel for Par, asserted in his statement to Judge Molyneaux, that his client has been wrongfully indicted and was never a part of any conspiracy. He inferred that indictments were based on testimony that was inaccurate and given in attempt to force Par to sell its product to F&M houses.

Jacob M. Lashly, St. Louis, associated with Fred C. Leisure of New York as counsel for RKO was the last attorney to make a statement to the court. He reiterated his client's innocence and asserted it had no part in any conspiracy but used business judgment in selling its product to a satisfactory and prompt paying customer.

Salt Lake Seeks Affluent Angel to Sponsor Speed Race on Salt Flats

Salt Lake City, Jan. 14.

As soon as an angel with $15,000 pops up, don't be surprised if several fine necks are snapped here in the next year or so in an effort to boost Sir Malcolm Campbell's land speed record of 301 m.p.h.

That's the talk at all the local chamber of commerce weekly luncheons. The boosters haven't been eating very well ever since Daytona Beach, la., made public that a check for 10 G's would go to the first dare-devil who goes better than Sir Malcolm's mark speedway.

All that is holding up the proceedings here is the little matter of the 15 grand. The c. of c. boys can easily raise the dough, but aren't shuffling very energetically until they hear from speedsters, genuine and phoney, who are willing to try their luck on the Bonneville salt flats located 100 miles from here.

Unexpectedly the Monday (6) luncheon was turned into an exciting affair. The secretary of the club received word from two Los Angeles speedsters who are planning building a car that will run 350 miles an hour. The coast, Mercury-minded, hope to break the titled Englishman's record.

The car will have two 12-cylinder closed engines, supercharged and can develop 4,000 horsepower. It will weigh four tons, be 30 feet long in the streamlined style, with a four-wheel drive. The boys claim that they have found an angel to back the construction and hope to have their first fling sometime in May.

Meanwhile an angel with $15,000 is wanted in Salt Lake. A couple of smart showmen could make a li le mint if the event comes up to expectation. Anyway, angels are pretty scarce in these parts—especially w'th 15 grand!

FAIRS IN AGREEMENT

Seek Freedom from Confliction for Exhibs

Albany, . 14.

A 'state fair circuit' to insure against conflicting dates has been formed as the result of a conference in the State Department of Agriculture.

Representatives of three fairs, one in New York State and two in Massachusetts, effected the agreement. Representatives of the Trenton, N. J., fair are expected to ratify the plan.

The tentative schedule follows: New York State Fair, Syracuse, Sept. 6-12; Brockton, Mass., Fair, Sept. 13-19. Eastern States Exposition, Springfield, Mass., Sept. 20 to 26. Trenton, N. J., Fair, Sept. 29 to Oct. 3.

In addition to avoiding conflicting dates, the program is intended to make it easier for exhibitors to appear at the fairs in the three states.

Vancouver to Spend $250,000 on Jubilee To Attract Tourists

Vancouver, C., Jan.

Amusement men and musicians here expect biggest year in history—it's golden jubilee year for Vancouver and the city is going the limit in celebrations and pageantry to draw tourist business.

A committee, headed by Mayor McGeer, and representing business, society, churches, etc., has set a preliminary nut of $250,000 for the program, which includes a daily fiesta from May 24 (Empire Day) until well on into September. Present plans include outdoor performances of 'Midsummer Night's Dream' in the Stanley park bowl; 'Wedding of Hiawatha,' pageant; daily symphony concerts, and outdoor dancing, trans-Canada and international air races.

READING ALL SET

Contracts Awarded for '36 Fair As Well As Spring Auto Meet

Reading, Pa.,

Reading Fair Co. officials, after receiving annual reports Jan. 7, awarded contracts for amusements for the 1936 fair, September 14-19. From present indications, according to Secretary Charles W. Swoyer, all indoor and outdoor space will be sold out weeks before the fair date.

Contracts awarded included: Carnival concession to the Catlin-Wilson company, fireworks to the Ohio Display Fireworks company of New Castle; six acts of vaudeville to George Hamid, and automobile races to the Hankinson Speedways. The latter also took a contract for the spring meet on Sunday, April 26, with May 3 as the rain date.

Swoyer also announced that the request of Captain Samuel W. Gearhart, of Troop C, for the use of the fair grounds on Saturday, July 4, for a field day by the state police and highway patrol of this district, was granted.

Fair Sec Quits

Massillon, O., Jan. 14.

George Gates of Massillon, secretary of the Ohio racing commission since pari-mutuel betting was legalized in the state in 1932, has resigned his position. No reason was given for the move.

Gates was succeeded temporarily by Mrs. Helen Rickett, a bookkeeper in the commission offices at Columbus.

Takes the Rap

Des Moines, Jan. 14.

Gloria Strande pleaded guilty of indecent exposure and was sentenced to 30 days in jail in Waterloo, Iowa, on Jan. 7.

She was a hula dancer at a show at Electric park during the Dairy-Cattle Congress, held way last September.

West. Canadian Fairs Give Shows to Young

Chicago, Jan. 14.

Western Canadian Fair Association will hold its annual meeting in Winnipeg on Jan. 20.

Ernie Young agency here has been awarded the entertainment contract for the fair circuit.

Safe in Europe

Circus Jakob Busch (no relation to Paula Busch), currently at Breslau, features an Abyssinian Village in its side show.

Troupe of Africans from the now famous battle district in Ethiopia numbers over twenty men, women and kids, and has been in Europe over a year, happy to be away from the Duce's bombs. Routine is the usual war dances, spear throwing, and selling post cards.

Cilly Feindt, high school rider and a looker, is also on bill. Cilly sails next week for New York to join Clifford Fischer's new revue at the French Casino.

Fair Revues

Ward Beam, circus and fair talent agent, plans something new for his field. Agent will become an impresario and build revues to be routed through outdoor entertainment circles.

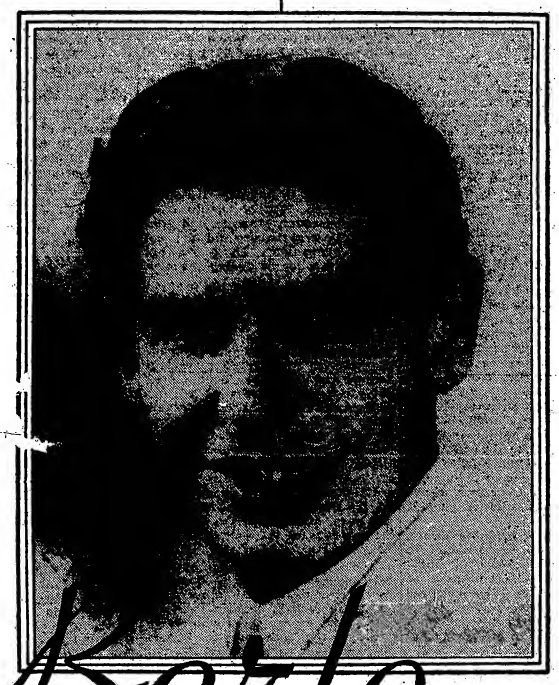
Discouraged

Canton, O., Jan. 14.

Canton Shrine Trumdrum, which has sponsored an indoor circus the past two years, has abandoned plans for a similar event scheduled for late this month.

Both previous promotions lost money for the sponsors despite the fact that the show was made up of many of the standard circus acts which were featured at the annual Cleveland Shrine show.

Orrin Davenport was to have directed the show here again this year.



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CENSORS POUNCE ON LEGIT

Series of Concert Picture Shorts Starring Paderewski, Elman, Kreisler

Paris, Jan. 12.

World's biggest name musicians, including Paderewski, Fritz Kreisler, Mischa Elman and a dozen others, are collaborating with a new French organization, Compagnie des Grands Artistes Internationaux, in making musical film shorts of concert caliber.

Founded by a group of capitalists from Lyons, wealthy silk center, company is headed by Jacques Thibaud, top French violinist, and films are made under musical supervision of Emile Vuillermoz, leading local music critic and composer. More than a dozen films, none running more than four minutes, have already been shot at Paramount Joinville studios.

Pictures are being brought out cautiously and almost secretly for tryouts. VARIETY witnessed a confidential preview at the Edouard VII, where three shorts were run off for the people who had worked on them. Quality of sound, coordination of pictures with music and general artistic and entertainment value were unprecedented.

At the same time two of the shorts were slipped into local theatres, without any announcement, gain-

(Continued on page 20)

WMCA'S AIR BALLY FOR A PIECE OF A LEGIT

Shuberts and Donald Flamm of radio station WMCA, New York, have entered into an unusual tieup for exploitation of 'Midwest,' legit show current at the Booth, N. Y. Station has undertaken to boost the legit on the air in every way it can and give it a mention at least once daily. Flamm, in return, gets a share of the take, over and above the reaking point.

First indication of the tieup was a lobby broadcast, with Harry Hershfield, station's air columnist, asking folks how they enjoyed the piece. Next day was a broadcast from backstage, etc. Producers pay nothing for either the time or production outlay.

Drama may close Saturday (25) after but three weeks.

Say It Isn't So!

Detroit, Jan. 21.

Take it from Milton Slawsky, University of Michigan physicist, the music does not 'go down and around.' 'No music, no sound nor anything like it goes down and around or comes out here, there or any place,' he declares. 'It's only the air waves which emerge, that is, condensations and rarifications of air.'

He does admit, however, that when you push the last valve down the music seems to go down and 'round, below, below—but 'that's not scientifically correct.'

Hollywood Career

Hollywood, Jan. 21.

Marta Eggerth goes abroad in three weeks to fulfill operatic engagements and make two pictures, one in France, the other in Germany.

Hungarian actress brought here by Universal six months ago, departs without making a picture, but is due next August for another whirl. She is one of the half dozen top b.o. names around the world, being a big screen draw in South America and several European countries, even above any Hollywood names.

ART TO LEAD IN SARATOGA NAGS?

An American Festival embracing opera symphony and dancers, is under consideration as a pre-attraction to the annual racing season at Saratoga Springs, N. Y.

Theatre facilities now at the spa and the annual influx of money-spenders already established, are considered favorable to putting the project over.

Entire program would be underwritten by the state of New York as outlined at present.

Add New Contests

Boston;

Local b.o. treasurers are going to show their thumbing prowess in a ticket-counting contest to be staged at the annual banquet of the Theatre Treasurers club, Jan. 26, at the Hotel Westminster. Ollie Alger, company manager for 'Three Men on a Horse,' has challenged all Hub treasurers to a counting contest, and he already has some takers.

Possibility that the gag might develop into an inter-city contest is seen in the promised presence of Bill Norton, Harry Nelms and Lep Solomon of N. Y.

Read 'Em and Reap

asadena, Jan. 21.

John Masefield, England's poet laureate, is booked into the local Community Playhouse for one shot Jan. 23.

Will give reading of his best-known works.

NEW HEADACHE ALL OVER U. S.

Oklahoma City Hands Out First Ban in History—Alburquerque Prelate Leads Battle There—'Tobacco Road' and 'Children's Hour' Mostly Affected

PHILLY'S NEW BOARD

Theatre censorship has assumed alarming proportions throughout the United States.

Oklahoma City, which never in its history has censored or deleted a play or a film, sat up and reared at booking of 'Tobacco Road' this week. Philadelphia ordered a new censor board for legit, with instructions to start looking over all new plays before permitting booking. In Albuquerque, N. M., an-

(Continued on page 21)

Will Rogers Sentiment Reacts on His Daughter

Philadelphia, Jan. 21.

Mary Rogers, daughter of Will Rogers, suffered a nervous breakdown here early Sunday (19) and had to withdraw from the cast of 'Three Wise Fools.' Elisabeth Love jumped into the part on one day's notice.

Understood that Miss Rogers found she couldn't stand the strain of appearing in public because of a constant stream of well wishers who wanted to reminisce about her father.

King George's Death Kayoes All British Show Biz; 12 Legits Cancel

London, Jan. 21.

Death of King George V is causing the biggest show slump in years here, and there will probably be a long stretch of official court mourning. General reckoning is that lower floor business in legit will be about 75% below normal for four months at least.

Until after the funeral, in about 10 days, show business will be virtually non-existent all around despite the fact that theatres and cinemas will close for only one day officially.

Most exhibs and theatre owners anticipate deadline business until after the funeral when films, being regarded as informal entertainment over here, should return to near average.

One sector of show business certain to gain some business is the newsreel houses, of which London has six. All look for capacity trade as the public is keen for newsreel records of the most popular British king in recent history.

Cabarets will be dead for six months. Clifford Whiteley, with a dress rehearsal for his new 'Dorchés-

(Continued on page 70)

Another 'Amateur'

Albany, Jan. 21.

Some sharp-eyed film fans in Albany discovered that a Major Bowes 'amateur' had been a screen actor. Lester Schnitzer, 16, of Brooklyn, appeared at the Palace in one of the Bowes' units. He's a violinist.

A couple of weeks later a film house had an indie entitled 'Symphony of Living,' in which Schnitzer also was a fiddler.

LIQUOR 'CURE' UNWELCOME ON AIR

Halco Laboratories, of Los Angeles, confectors of a liquor cure, are finding it tough getting takers among eastern radio stations. Attitude of the outlets that have liquor advertising is that if they take the antidote they might antagonize the former, while the stations which have a policy against liquor figure they might as well stand neutral on the whole subject.

Among those which have the past week nixed propositions from Halco are the Hearst stations.

Women's Christian Temperance Union is raising funds for a radio campaign.

One Commissioner Got Writer's Cramp, So City Fathers Outlaw Oaklies

Salt Lake City, Jan. 21.

Gate crashers received a severe jolt Saturday (18) from the Salt Lake City Commissioners. Hereafter no free permits or tickets may be issued to any city department for any of its activities where paid fees are required.

Action particularly affects Wasatch plunge swimming pool, the three city-owned and operated golf courses and the municipal opera.

One of the commissioner's family, relatives, and a bunch of in-laws, testimony revealed, have been going swimming, playing golf and seeing all the shows on oaklies. The others got sore; thus the new ordinance.

Jolson's Screen Medley

Hollywood, Jan. 21.

Al Jolson will sing a medley of his old hits as prolog to 'The Singing Kid.'

They include 'Sonny Boy,' 'Mammy,' 'California, Here I Come' and 'Quarter to Nine.'

STERILIZATION PIC

San Francisco, Jan. 21.

With 'sterilization' the hot topic of the day due to Ann Cooper Hewitt case, Fox-West Coast rushed 'Sterilization,' an indie six-reeler, into its new Malto for tryout as to b.o. value.

N. Y. Dailies Talk Upped Rates for Comm'l Ads Using Show Biz Tieups

Business managers of the New York daily newspapers are reported contemplating a mutual agreement affecting theatrical tieups in strictly commercial ad copy. Possibility, in the event an agreement is reached, is that commercial copy containing the titles of shows, pictures, radio programs or other amusement enterprises will be placed under the regular theatrical rate, which averages about 25% higher than the commercial line charge.

Opinion of several ad heads, from accounts, is that store or business copy plugging an entertainment ceases to be orthodox commercial advertising and comes under the general heading of amusements.

Understood commercial copy mentioning only the name of a star or players without plugging a show title will not come under the ban. An agreement of this sort would limit picture company and other theatrical tie-up stuff to star plugging only, unless merchants would be willing to go for the higher theatre rate.

Starting Early

A large sign in Kew Gardens, Queens, in front of a hotel announces:

'Main Entrance to World's Fair.'

Fair starts in 1939.

'Dishonored Lady' Authors Win Out on Appeal Vs. M-G Over 'Letty Lynton'; Far-Reaching Decision

In a decision which reversed the ruling of the lower tribunal, the U. S. Circuit Court of Appeals last week ruled that the Metro production, 'Letty Lynton,' was an infringement on Edward Sheldon and Margaret Ayer Barnes' Broadway play of five seasons ago, 'Dishonored Lady.' Higher court ordered that a decree for damages and an accounting, together with an injunction, be issued in favor of 'Lady's' authors. 'Lynton' was released in 1932.

Finding of the Circuit Court did not involve any new issues of law but was based strictly on the many similarities that the judges averred they observed in a comparison of the picture with the Sheldon-Barnes script. The decision, which was written by Judge Learned Hand, reviewed in detail not only the plots of the picture and the stage play, but also the Mrs. Lowndes novel of the same title as the film, upon which Metro contended its version had been founded. It was the opinion of the three judges of the higher court that the picture followed the dramatic significance umber o' the more important scenes in the play almost to the letter' and that 'enough substantial parts were lifted' to substantiate the plaintiffs' charge of piracy.

Even though, the decision stated, much of the picture owes nothing to the play, and that some of the pic was plainly drawn from the novel, no plagiarist can excuse the wrong by showing how much of his work he did not pirate.

'We cannot avoid,' wrote Judge Hand, 'the conviction that if the picture was not an infringement of the play, there can be none short of taking the dialog.'

Judge Hand's Opinion

In a previous section of the opinion the court stated that it has often decided that a play may be pirated without using the dialog. Expatiating on this theme, Judge Hand's opinion continues, 'Were it not so, there could be no piracy of a pantomime, where there cannot be any dialog; yet nobody would deny to a pantomime the name of drama. The play is the sequence of the confluence of all dramatic means, bound together in an inseparable unity; it may often be most effectively pirated by leaving out the speech, for which a substitute can be found, which keeps the whole dramatic meaning. That, as it appears to us, is exactly what the defendants have done here.'

Sheldon and Miss Barnes had brought their suit originally in the Federal Court in Manhattan. This tribunal had dismissed the action, holding that as far as Metro had used the play it had taken only what the law allowed, that is, those general themes, motives or ideas in which there could be no copyright.

In commenting on Metro's denial of piracy, the circuit court recalled that the producer had on two occasions negotiated for the purchase of the screen rights to 'Lady' and that even after the Hays office had interposed an objection to its use, on immorality grounds, the picture company considered the authors' proposition, made in the spring of 1931, to sell for $30,000. These latter negotiations, the opinion pointed out, also proved futile because the play continued to be objectionable and eventually Metro called off the deal.

Mrs. Lowndes' novel, related the decision, was suggested to Irving Thalberg in July, 1931, and again the following November, and in the subsequent month the Metro producing chief bought the rights. Work on 'Letty Lynton' began early in December, 1931.

Similarities Traced

After tracing the similarities of characterizations, settings and major incidents between 'Lady' and Metro's 'Lynton,' Judge Hand wrote that the anti-climax of the latter was so close to the stage play as to make it the very 'essence of the co-authors' expression, the very voice with which they speak.'

Judge Hand's findings take recognition of Metro's defense that it had, like the stage play's authors drawn on the poison case of Madeleine

(Continued on page 10)

Doc's Break

Hollywood, Jan. 21.

r. W. W. Dearborn, chiropractor nights and stand-in days for William Powell, has quit doubling in back slapping to carve out a film career.

Metro cast him in 'Romeo and Juliet.'

Hodgson Seeks Share Of Col. Pic Coin, Plugs On 'Music Goes' Writers

Chicago, Jan. 21.

Mitchell Davis, local attorney, is now exchanging letters with Columbian Pictures on behalf of his client, 'Red' Hodgson, co-writer of 'Music Goes 'Round and Around.' Davis is insisting that Columbia also use Hodgson in the picture they propose making with Mike Riley and Eddie Farley, other writers of the hit song.

Davis claims that Columbia is unfair in its present plan to use only Riley and Farley and that the elimination of Hodgson would result in financial injury to Hodgson.

iley-Farley and their Onyx Club Boys (band) flew to the Coast yesterday (Tuesday) to shoot a sequence for the Harry Richman filmusical which is being retitled 'Music Goes 'Round and Around,' after the pop song.

MARSHALL'S PAIR ON PAR CONTRACT SET

Hollywood, Jan. 21.

'Reunion' and 'Something to Live For' will be the first two pix on Herbert Marshall's new deal at Paramount. Gertrude Michael and Lionel Atwill also in 'Reunion,' with Robert Florey directing and Al Lewis producing.

'Reunion,' which goes first, was originally purchased as co-starrer for Sylvia Sidney and Marshall.

Sten Returning, Frenke Plans Two-Way Indie

Hollywood, Jan. 21.

Dr. Eugene Frenke plans to make one picture here for the American and British indie market.

Anna Sten (Mrs. Frenke) and Dr. Frenke are en route from London to Hollywood. Miss Sten made one film abroad.

WILL MAHONEY

The Evening Dispatch, England, said: "Will Mahoney is possibly the nearest thing to a one-man entertainment the contemporary music-hall has to offer. His talents are so unlimited, and his range so all-embracing, that his presence on the stage is a guarantee of effective work and a prophecy of a happy sequel. Nothing misses fire, and no 'business' is allowed to proceed to a point that would leave the audience sated."

Direction
WM. MORRIS AGENCY
Mayfair Theatre Building
New York City

Pic Talent Sees London as Cure For the Jitters

Los Angeles, Jan. 21.

Hollywood's jittery attitude over unsettled production conditions and the customary seasonal lull has a flock of writers, producers and directors peering Londonward for a place to light.

Those seeking jobs abroad see in them a temporary escape. All claim they would welcome a chance to get out of Hollywood until things have been straightened out, particularly at three major studios—or until rumors have died down.

Hollywood's attitude is always jumpy at this season, but this year it seems to have increased materially.

COMPLIMENTS OF S. P.

Los Angeles, Jan. 21.

Jack Conway, Leo Carrillo and Clark Gable are guests of officials of the Southern Pacific railroad on a hunting and fishing trip to Guaymas, Mex.

They'll be gone two weeks.

20th's Colored Dance Stager

Twentieth-Fox has signed Ralph Cooper, colored stager, to put on the dances in future for Shirley Temple starrers. He goes west shortly.

Rene Clair Meets the Press; Sees U. S. Audiences, but No 'Gangstairs'

By WOLFE KAUFMAN

Rene Clair came to New York, he says, with three ideas. He wanted to meet an American 'reportair' in the flesh; he wanted to see some American 'gangstairs' in real life; and he wanted to watch American audiences reacting to his films.

He is ready to sail back. He met the 'reportairs' and won't talk how he feels on that; he has discovered sorrowfully that there are no gangstaires to be seen (at least not, his United Artists' press reps assured him, by a gentlemanly United Artists director) and as to audiences, he watched two of them at the Rivoli. He's going to watch some more. Maybe he can still find out.

Clair is the French director who has been raved about by the New York critics for years but who hasn't ever been in Hollywood. He never wanted to go—before this, he says. For the future? Well, he has to make two more films for Korda, in London, first, and that will probably take at least a year or two. And after that, who knows? He thinks, though, he says, that he will be ready for Hollywood, then. He will know enough about the English language, then. He wouldn't want, he says, to find himself in Hollywood with the chance that he might not understand a word or two here and there. He's heard about Hollywood.

How It's Done

His current film at the Rivoli, N. Y., is 'Ghost Goes West,' his first film in the English language. It wasn't, he says, too difficult to make it in English because Alex Korda ('a great producer, that man') left him pretty completely alone. Clair got his story and figured it out and wrote it into a complete French scenario, he says. Then he showed it to Robert Sherwood, he says, and Sherwood took it away and brought him back an English scenario. Then Clair sat down with the scenario and a dictionary and fixed it according to his own light. Then Sherwood went away again and wrote it again. And so it went until it was finished. 'And, after that,' says Clair, 'it was easy.'

There were a lot of trade paper reporters present when he was explaining this, and they didn't make things any too happy for him.

One of them wanted to know which American films he liked best. He didn't know. He thought 'The Informer' was pretty good. Better than any United Artists pictures last year? He ducked that playful one easily. He didn't see all the United Artists pictures last year. He was making one himself.

The reporters were still playful. Which American actress did he like best? He really couldn't say. He thought Katharine Hepburn was pretty good. Did he want her for his next picture? He couldn't say; he hasn't even a scenario for his next picture yet; he doesn't begin casting until then.

Did he think French pictures would ever be any good? Well, of course, some, he thought, have already been 'good.' He made a few himself.

'But are they doing anything now?'

He was on to the game now;

Continued on page 34)

A Natural

An untoward laugh in the subsequent run releases of 'Mutiny on the Bounty,' now hitting the nabes, concerns itself with the business by Herbert Mundin as he twirls his finger around his temple, to indicate balmy-in-the-belfry.

'Music Goes Round and Round' is so much in the air that this piece of business usually fetches an impromptu snatch of the chorus, audibly, from the audience.

Dance Sequences From 13 Pictures Figure in Awards

Hollywood

Thirteen outstanding quences from pictures during past season have been spliced together and will be shown at the Chinese theatre tonight (Tues.) before the public and members of the Academy of Motion Picture Arts and Sciences in order for the latter to vote upon its selection for the academy award.

Dance directors made the following nominations last week: 'Feeling Your Fooling' from roadway Melody of 1936,' Metro; 'Hall of Kings,' from 'She,' Pioneer-RKO; 'Top Hat' from picture of same name, RKO; 'Piccolino,' from 'Top Hat'; Straw Hat number from 'Folies Bergere,' 20th Century; 'I've Got My Fingers Crossed,' from 'King of Burlesque,' 20th-Fox; 'Shooting High' from 'Burlesque'; Elephant number from 'It's the Animal in Me' from 'Big Broadcast,' Par; 'Viennese Waltz,' number from 'All the King's Horses,' Par; 'Words Are in My Heart,' and 'Lullaby of Broadway' from 'Golddiggers of 1935,' WB; 'Latin of Manhattan,' from 'Go Into Your Dance,' WB and 'Playboy of Paree' from 'Broadway Hostess,' WB.

JACK BENNY'S THREE MONTHS OF PERSONALS

Hollywood, Jan. 21.

With his broadcasts originating en route, Jack Benny goes east in three weeks to start three-month personal appearance trek.

Benny probably will return here in April to go into Metro's 'As Thousands Cheer.' He has one pic left to make at the studio on his orig deal.

Wanger Readies Script On 'Sahara' for Boyer

Hollywood, Jan. 21.

Edward Chodorov, formerly associate producer at Warners, has been engaged by Walter Wanger to script 'Sahara' for Charles Boyer.

Playwright moves over from the Sam Goldwyn outfit where he adapted the Sinclair Lewis yarn, 'Dodsworth.'

SAILINGS

Jan. 29 (New York to Paris) Ray Milland (Manhattan).

Jan. 22 (New York to London) Mary Carlisle, Addison Fowler and Florenz Tamara, Ivor Novello, Edmund Gwenn (Majestic).

Jan. 22 (London to New York), Brian Aherne (Berengaria).

Jan. 18 (New York to Paris) Joseph Lippincott, Lewis Allen, Jack Donohue, Louis Galve, Marcel De Sano, Wilbur Hall, Cy Landry (Lafayette).

Jan. 18 (Los Angeles to Honolulu) Mr. and Mrs. Spyros Skouras, Mr. and Mrs. Elmer Rhoden, Henry Henigson (Lurline).

Jan. 18 (London to New York), Joyce Carey (Bremen).

ARRIVALS

Ashley Dukes, Arthur Margetson, Otto Kruger, Madeleine Carroll, Andre Randall, Andre Lorain, Harald Kreuzberg.

Stokowski's Film Yen?

Philadelphia, Jan. 21.

Leopold Stokowski, symph conductor, quitting Philly last week for a midseason leave of absence at his home in Santa Barbara, was understood to be weighing two film offers. One is thought to be from Metro, as the maestro is a close friend of Louis B. Mayer and has spent considerable time at the studios last summer. Identity of other studio is unknown. Both offers are for Stoky as a glorified musical director.

Stoky has consistently refused to discuss possible film work, but is giving less of his time to the Philadelphia Orchestra next season to devote himself to 'research.'

GABLE'S WHEATIE

Hollywood, Jan. 21.

Clark Gable draws lead in 'The Great Canadian' at Metro, spectacle of wheat provinces. Robert Hopkins wrote the orig.

No adaptor set.

'Show Boat's' Tough Film Breaks

Came in Middle of Talkers and Had to Be Remade — Now the Radio Stymie

'Show Boat,' originally purchased for use in silent picture form from Edna Ferber, probably will be released by Universal within the next three months without any current benefits that might have been derived from broadcasting its tunes over national radio networks, due to the Warner Bros.-ASCAP situation.

That's the final slap that U has taken in connection with the history of this story. Company was making it as a silent and was about half through production when talking pix arrived and forced Universal to halt shooting. It was remade with sound and some dialog, with two tunes that were popular, in Ziegfeld stage production.

Previous to that the company, after getting rights to the Ferber novel, had to dicker with Florenz Ziegfeld because of his stage production rights. Finally reached terms and U planned to use prolog which would include foreword by Ziegfeld.

Jones' Give and Take

Hollywood, Jan. 21.

Buck Jones will direct himself in his next for Universal, 'For the Service.' Move made to permit Ray Taylor, previously assigned, to take the reins on 'Flash Gordon.'

Beth Marion has the other lead in the cactus opry.

Lukas Recalled for Next Dietrich, Cancels P. A.'s

Paul Lukas went back to the Coast Friday (17), day after closing at the Palace, Cleveland, to start at Paramount in the next Dietrich picture.

Player cancelled booking for a personal appearance at the Metropolitan, Boston, week of Jan. 31. He had played three weeks, including Chicago and Detroit, before being called back to Hollywood.

PIX SCOUTING CAMPUSES

Songstress' Free Concert in Moore's; Ethel Merman Demonstrates Ideas

By CECELIA AGER

One of the nice things about interviewing Ethel Merman is the fact that she loves to talk about show biz, and since show biz to her is tied up with songs, soon she is talking about songs, and since it's simpler for her to explain what she means about songs by singing them, that's what she does, very softly over a plate of vegetable soup at Moore's, and when she sings 'ta-ta-ta-TA' that means the trumpets, she says, and then she goes on to the forte finish, and the whole thing is very swell.

She was singing a few of the songs in 'Strike Me Pink' this time, for it was an interview arranged by the lads of the U. A. publicity staff, but she could be induced not to neglect the songs in 'Anything Goes' as well, for she's very fond of the songs in 'Anything Goes,' too. She is so fond of 'You're the Top' in it, for instance, that when, soon after the show opened in Boston, Cole Porter sought to incorporate in the lyrics topical references to the news of the day, she told him quite plainly, 'I'm not going to go out and gum up my lyrics just because somebody did something,' and she didn't.

It was bad enough, for Boston, she had to change the beautiful line; 'One look at you and I get hot pants' to 'one look at you and I get that way,' but she was solaced by the thought that when the show got to New York, thank goodness, hot pants would be in.

Has No Faves

Miss Merman is crazy about both pictures, 'Strike Me Pink' and 'Anything Goes,' and she thinks it's very nice that they're going to be released, the one soon after the other, for that keeps her in the limelight, she says, which is the very place she feels a person in show biz ought to be. That's the reason she likes to be on the radio, too; it keeps your voice from coast to coast, the limelight, though she doesn't go for the guest program idea. You're on and off in a trice, and maybe it was a bad program. So they're apt to say, wasn't Merman bad? No, when she's on the radio she wants to be on her own program.

She's learned a lot since she was a little punk starting out in show biz, she says. She's learned a lot because in show biz, she says, there's so much to know and so much to find out that eventually you just do. Now she's not afraid of anything. When they asked her if she'd wear a costume made of peacock feathers for the pic 'Anything Goes,' she said, why not; she's never been in a spot to turn down peacock feathers before, so why should she get haughty now?

No Over-Mikeing

he's learned about pictures that you can't put as much 'ungh' in them—there's nothing worse than over-acting in pics, she says—so she calms down. Same for the radio. She lowers her numbers two keys for the mike. She's learned that in pics, the less make-up, the better; that they fool around until they find the way to make you look as good as you can. It's their job to make me look good,' she says, and she leaves it up to them. 'I wouldn't

Continued on page 34)

PAR SETTLES WITH BRISSON FOR $60,000

Hollywood, Jan. 21.

Carl Brisson and Paramount have washed up for $60,000. Studio paid the actor $12,000 Jan. 14, and will deliver remainder when his pact ends Feb. 9.

Brisson probably will go to New York for possible starring part in 'Forbidden Melody.' This is a second about-face, after Par announced it might work out a new picture deal

SCRIPTING BY WIRE

Benchley Files Daily Stint From N. Y. for Whitney Perusal

Hollywood, Jan. 21.

'Dancing Pirate,' Pioneer Technicolor im, has started production at United Artists studio, although dialog is being written by Robert Benchley in New York and sent on via wire. Corrections and suggestions are sent back to New York via teletype by John Hay Whitney and John Speaks, producer.

Lloyd Corrigan, director, and Robert Edmond Jones, color designer, have worked out tint scheme in which pastels, music and dancing are coordinated along new lines.

Centaur to Award Autos for Ideas in New Briefie Series

Hollywood, Jan. 21.

Standard Capital is furnishing the finances for Centaur Films, new shorts producing company to make its entry next month. Public will be consulted for ideas for the briefies with autos given away each day for the best suggestions in a nationwide campaign.

Officers of the new company are: Harry O. Hoyt, president; Walter Kofeldt, general sales manager, and Billy Leyser, publicity and advertising head. Lawrence Fox, Jr., of Standard, will look after the financial end.

Nature of the briefies is not revealed. Kofeldt is now on a tour arranging for distribution and sketching the details to theatre managers, who will participate in the contest. Leyser's exploitation will break next month.

BRITISH FILMS DRAW CARLISLE AND LOWE

Hollywood, Jan. 21.

Mary Carlisle sails tomorrow (22) from New York for London where she goes into 'His Majesty's Pyjamas.' Capitol Film producing pic which stars Clive Brook and Helen Vinson. Yarn written by Gene Markey.

Edmund Lowe departs Friday (24) to appear in 'The Wrecker' for Gaumont-British.

Lombard, Cooper Duet In 1; with Raft in 2d Pic

Hollywood, Jan. 21.

Carole Lombard and Gary Cooper get leads in Paramount's 'The General Died at Dawn,' which Lewis Milestone will direct with William LeBaron suping.

Mystery yarn is written about the International Settlement in Shanghai.

Miss Lombard is also set with George Raft in 'Concertina' at Par. Harold Young, assigned to the yarn, will get another assignment. William K. Howard directs. When he completes the chore, Howard will go to London to do two pix for Alexander Korda (London Films).

ASTAIRES' 6½ LB. JUNIOR

Hollywood, Jan. 21.

The Fred Astaires today (Tuesday) became parents for the first time when a 6½-pound boy was born at the Good Samaritan hospital, Hollywood. He will be tagged Fred, Jr.

Mother is the former Phyllis Livingstone Potter, non-professional.

NEW INCUBATING TALENT SOURCE

Hollywood Booneing Undergrad Theaps for Cinematic Possibilities—Broadway, Radio and Everything Else Already Thoroughly Fine-Combed

RAH-RAH BUSH LEAGUE

Hollywood, Jan. 21.

Talent scouts and agents for film studios are still confronted with the problem of securing new talent for pictures. With vaude, burlesque and the legit road a thing of the past, only New York, the little theatres and radio present possibilities for new faces. Of late, studios have turned an eye toward the college dramatic groups for embryonic actors who might be developed for the screen.

Ben Piazza, Paramount's talent Boone, recently returned from a trip through the northwest and south where he contacted the college dramatic groups at Texas Christian, Southern Methodist, Louisiana, Tulane, California, Stanford, Santa Clara, USC and others.

Arrival of a picture executive at the schools was of considerable interest to the students but of little to the faculty. Students interested in dramatics all evidenced enthusiasm for the screen, but in most cases had little real talent to offer. With the exception of one or two of the A colleges, amateur dramatics is considered a necessary evil, a sort of something to keep the students away from poolrooms and dancehalls.

Foresee Coin

Students, however, feel that perhaps more attention to the dramatic end of their education might be profitable because of the multiplicity of doctors, lawyers, engineers and other professional grads turned out with diplomas and hope.

Direction of plays for the college thespians is usually entrusted to some prof who has a leaning for the drama, but knows little else about the mechanics. Campus players are usually presented under severe difficulties. Picture scouts who see them can form little opinion as to their possibilities outside of looks.

To several schools recently have come former stock directors who are trying to tie up with the drama groups. So far none has landed jobs, but the idea is good. These former professionals, most of them now in search for jobs, could give the college boys and girls the fundamentals of acting.

As far as the little theatres are

(Continued on page 17)

Writers Complain Vs. Milk Toast Treatment of Shoot 'Em Up Pix

Hollywood, Jan.

Concocting of mystery, action and other screen stories wherein lawlessness is a component factor has become a major problem to writers. Due to Hays office restrictions and the impossibility of getting anything which smacks of gangdom or attempts to beat the law past the British censors, writers find most avenues of maintaining interest in these stories closed to their typewriters.

In Radio's 'Muss 'Em Up,' main plot factor of the story is a kidnap. Nothing pertaining to the snatch can be shown. Characters in the picture refer to the job but the action surrounding the actual kidnaping and capture of the criminals had to be deleted. Result is that the picture chronicles the efforts of the police but the coppers can only talk about what they're doing. Paramount's 'Womantrap' is up against the same problem.

Writers assigned to such stories find it almost impossible to concoct a smooth running yarn that will hold interest. Audiences expect a good share of action in any picture of this type, find the new crop lacking in thrills.

Workings of criminals, their efforts to outwit the law, closeup of their activities, anything that might attempt to show the innerworkings of crime are taboo. In all must be done in dialog and writers complain that most dialog lacks the active interest of a machine gun.

YIPPEE YEN

Metro Talking Deal With O'Brien For Sagebrush Series

Hollywood, Jan. 21.

Metro, out of the western field for four years, is ogling chance to get back into the mesquiters. Studio has talked with George O'Brien to star in a series, but star has two more to do for Sol Lesser.

Lesser recently bought 'Boots and Saddles' for O'Brien. Picture is due to start after completion of 'O'Malley of the Mounted' which starts within 10 days. David Howard directs both.

BIP's 'Star of Circus' To Forestall 'Jumbo' As Big Top Feature

London, Jan. 12.

Immediate screen production of 'The Star of the Circus' is planned by British International to get the edge on Sam Goldwyn, who is understood negotiating for film rights to Billy Rose's 'Jumbo' current in New York. Two plays have similar themes and backgrounds. Walter C. Mycroft, BIP prod head, when learning of Goldwyn's overtures to Rose for screen rights of the New York Hippodrome spec, issued a statement here to the effect his company has owned the Hungarian circus piece for sometime. 'Star' was originally produced as a play in Budapest and has been reported as also being sought by Goldwyn.

WHITNEY FIND GETS LEAD IN TINT TUNER

Hollywood, Jan. 21.

Pioneer's third technicolor film, a dancing musical romance, now in production, has Steffi Duna and Charles Collins as leads. Lloyd Corrigan is directing. Screen play by Francis Faragoh and Ray Harris is from yarn by Emma-Lindsay Squier.

John Hay Whitney, prez of Pioneer, picked up Collins while he was dancing at the Hotel Ambassador in New York with his wife, Dorothy Stone.

Monkey Biz in H'wood

Hollywood, Jan. 21.

Eight chimpanzee one-reelers for Paramount release will be made this season by John Haesecler.

Producer recently arrived with new gang of chimps.

Dick Bennett Critical

Constance and Joan Bennett flew into New York yesterday (Tuesday) following news of the serious illness of their father, Richard, veteran legit-film actor.

They were summoned from the Coast Monday (20).

World, Here Comes Brown!

Joe E. Gives Offspring His Head and the Right to Mdse. Pater's Phiz

Hollywood, Jan. 21.

Joe E. Brown and wife have taken steps to legally sever all family shackles tieing their son, Don E., 19, in order that he may toss himself into the world of biz on his own.

As a final gesture of pater-pride, the film star gave the son permission to use his physical likeness in a series of cartoons for Grapenut Flakes. Deal recently was set in east through Young & Rubicam.

Brief petition merely stated that the action was being taken to permit the youth to enter business without red tape.

It approved by the court, the action would virtually give young Brown his majority and release him from obligations to his parents, as well as eliminatin their duties to him.

Oberon's 'Nightingale'

Hollywood, Jan. 21.

David O. Selznick will star Merle Oberon in a yarn based on the life of Florence Nightingale.

Leonore Coffee has been engaged to write the original, with production set to start early in March.

Lederer Tempts 'Monster'

Hollywood, Jan. 21.

Charles Lederer has left for New York to join Ben Hecht and Charles MacArthur on script of 'The Monster,' which will be produced in New York for Paramount release.

Lederer had been on the Coast two weeks.

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ST. LOUIS CIVIL TRIAL DRAGS INTO 3d WEEK; GOV'T TO WIND UP BY FRIDAY

Anti-Trust Charges Against Warners, Par and RKO Proceeding Even Tenor—Legal Skirmishes—Both Fanchon and Marco on Stand, Also Partington

St. Louis,

It's expected that the Government will wind up its prosecution against Warner Bros., Paramount and RKO, and respective officers, by the end of this week. The equity (civil) case trial, after loss to the Department of Justice of the criminal proceedings, has been a dull, legal affair thus far, the third week of trial.

Prosecuting U. S. attorney Hardy and defense counsel Jim (former U. S. Senator) Reed and Frederick Wood, et. al., have argued back and forth on motions, for the legal record, with Judge Molyneaux brooking little delay, however.

Both Mrs. Fanchon Wolff Simon and Marco Wolff, heads of Fnachon & Marco, Inc., whose Ambassador, Missouri and New Grand Central theatres are the crux of the legal action, along with Jack Partington, another officer of F&M. have testified, among others.

Judge Joseph W. Molyneaux today ruled that the testimony of J. M. Ulmer and B. D. Gordon, Cleveland, attorneys, would be admitted tentatively evidence. Ulmer, several days ago testified that Herman Starr, v.p. of WB, at a conference they had in New York relative to the Wheeling, West Va., theatre trouble, similar to St. Louis mixup, made certain declarations. Gordon did not testify as stipulation agreed his testimony would be identical with Ulmer's.

It had been contended that while conversations between Ulmer, Gordon and Starr did not directly touch on the St. Louis situation and were not made in furtherance of alleged conspiracy here, it did show the state of Starr's mind and that WB later did things Starr said they would do and had done in similar situations elsewhere, Government counsel insisted that conversation was admissable on grounds that Starr made statement as per corporate transaction and within scope of his authority for his company and in furtherance of Wheeling situation. Frederick Wood, of the defense counsel, bitterly fought admission of evidence, citing sundry legal authorities, including one from U. S. Supreme Court. Arguments lasted until the court closed late today.

Fanchon on the Stand

What was an otherwise drab day in court was enlivened a bit by appearance of Mrs. Fanchon Wolff Simon on the stand. Her efforts to tell of conversations with Adolph Zukor in the summer of 1934 in an effort to get pictures for the St. Louis houses, were frustrated by the defense and sustained by the court, which ruled that the Government's attorney, Hardy, had not laid the proper groundwork for questioning along this line.

Louis Phillips, counsel for Par, maintained that at time mentioned Par was in hands of bankruptcy trustees who had given George J. Schaefer, then general manager, and Neil Agnew, gen. sales manager, sole authority to represent the company in picture deals. Last Friday, Marco Wolff was permitted to tell of his vain efforts to obtain ictures from Zukor.

Mrs. Simon was llowed to tell of her life history; her rise from the winner of a Los Angeles newspaper scholarship to a high place in theatrical world. But few questions were asked her on cross-examination. Her brother, examined by Phillips, was unable to fix the exact time he discussed case with the Government men, Harry Arthur and various counsel for government. He said inside facts of case were first related to him in New York in July, 1934, by Arthur and from what he was told he believed Fanchon & Marco were entitled to a 25-year franchise for Par pictures formerly held by Skouras Bros.' Super Theatre Corp. Wolff admitted not making a definite inquiry to obtain real facts.

Various records, etc., bearing on operation of Shubert-Rialto and Orpheum theatres were explained by W. Stewart McDonald, asst. treas. of WB Pictures, Inc., and General Theatrical Enterprises, Inc., who followed Wolff to stand. Defense objections to questions touching on profit or loss of such operations by WB were sustained by court. Hardy fought bitterly to get in this evidence asserting it would support government's contention that operation of houses by WB was not bona fide transaction but that General Theatrical Enterprises, Inc., was a 'fighting corporation' just as Standard Oil Co. had set up so-called independent companies to operate at loss and drive competitors out of business. State income tax payments, based on receipts of two houses, were likewise barred by court.

Court will later decide hether to accept evidence of rental payments by Par and RKO films by WB as strenuously objected to this evidence.

Harry Koplar and Arthur personally appeared in court this morning, producing records of Famous Amus. Co., sought defense counsel.

Mike Marco on Stand

Marco Wolff, exec. v.-p. of Fanchon & Marco, was called to the stand Friday (17) after Jack Partington, who had undergone a grilling cross-examination that lasted until noon, was excused. Wolff detailed each step in his career which, at one time, reached the point where he and his sister employed 6,000 to 8,000 actors, musicians and stagehands. He told of the transition from stage shows to operation of theatres beginning with operation of the old Roxy, N. Y. Wolff said it was at the suggestion of Nora Bayes that he and his sister incorporated under the name of Fanchon & Marco in 1927.

Reaching point in issue, Wolff testified of a conference he had with George J. Schaefer, former v.-p. of Par, in L. A. in June, 1934, relative to his attempt to obtain Par films for St. Louis houses.

Asked why he leased St. Louis theatre, Wolff said he did so with understanding that F&M had a long term franchise for WB and Par pictures. Wolff told of other meetings with Adolph Zukor. He said he asked Zukor, as one of big leaders in industry, to save 'us little fellows

(Continued on page 17)

DUFFY DOING 'AUTUMN' ABROAD: THEN B'WAY

Hollywood, Jan. 21.

Henry Duffy has gone to London to produce 'Autumn' for 20th-Fox. Following the production, Duffy will return to New York to stage the play.

Although originally planned to do the show at the El Capitan here, it is now believed show will skip the Coast in favor of Broadway.

B.I.P.'s U. S. Subsid, Budd Rogers as V. P.

ritish International will again open an office in New York for film distribution purposes, having newly incorporated as Alliance Films. Budd Rogers is v.p. and general manager of the new subsid.

Alliance will function here as a distrib organization but preference will be to sell film product of British International to established distrib organizations for general release.

Feist-Lichtman Finish MG 'Change O.O.; on Coast

Hollywood, Jan. 21.

Felix Feist and Al Lichtman, after inspection tour of Metro exchanges, get here Jan. 27 from Frisco for a conference on current and next season's production at studio. Will discuss product plans with Nick Schenck, Louis B. Mayer, Irving Thalberg and other studio execs.

This is the first trip for Lichtman to the Coast since joining Metro.

Mooney Starts Jail Sentence Same Day His MG Pic Opens on B'way

Martin Mooney, the N. Y. American reporter who authored Metro's picture 'Exclusive Story,' was unable to attend the New York premiere at the Capitol Friday (17) for the very good reason he was whiling away his time in the jailhouse.

At about the same time the picture was first flashed on the New York screen, Mooney was appearing before Judge Otto A. Rosalsky in Manhattan General Sessions Court for committment to prison for 30 days and to pay a fine of $250 for contempt of court. It required but a few minutes for the Court to send the former reporter on his way. In fact it was done so quickly Mooney left the courtroom in a daze.

Last May, after he had written a series of articles dealing with the 'policy racket' in N. Y. city for the American, Mooney was summoned before the N. Y. rand Jury and asked to reveal the source of his information. He refused on the ground that his information was privileged and also that he did not 'want to be a squealer.' Judge Morris Koenig directed him to answer the jurors' questions. He stubbornly declined and was adjudged in contempt of court. The sentence imposed was 30 days and $250 fine.

The case was taken to the appellate division of the N. Y. supreme court which upheld Judge Koenig's decision. His attorneys then appealed to the State Court of Appeals. On Jan. 7 the highest court in the State upheld the sentence.

Meanwhile, Mooney had been free under bail and had spent the time in Hollywood working on his picture. His attorneys wired him to come back and serve his sentence. He arrived in N. Y. Monday (13), and through arrangement with the District Attorney he surrendered Friday (17). Why he selected the same day his picture was to be shown to begin serving the sentence was not explained. It certainly was a psychological time from a press agent's point of view.

The Mooney case has aroused considerable discussion among newspapermen as well as attorneys. The laws of some States absolve reporters from prosecution for refusing to divulge the source of their information while most of the others compel them to do so. New York is among the latter states although many well-known attorneys have upheld the newspaperman's stand in the matter. Shortly after Mooney's arrest a bill tending to shield the reporter was introduced in legislature. It is still pending.

NOV. AMUS. TAXES

Slightly Off But 2d Half of 1935 Exceeds 1st

Washington, Jan. 21.

Slight November letdown in box office receipts was reflected today in Treasury's December tax collection report showing Government took $1,755,059 from 10% admissions levy.

With December showing the second drop in the last six months, tabulation revealed second half-year collections were $1,253,098 better than the initial half, with total of $8,784,246 against $7,531,148. June to December total this year was $1,026,625 better than same period of 1934.

December take fell off $111,856 below November, but was $88,999 ahead of the same month of previous year and the second largest amount collected in 1935.

ASST. DIRECTORS PICK SLATE IN ACAD. VOTE

Hollywood, Jan. 21.

Assistant directors' section of Academy of Motion Picture Arts and Sciences has been presented with 11 achievements of their fellow workers from which three will be chosen as nominees for the annual Academy award. Those selected will be presented on the final ballot for a vote of the membership.

Slate includes Walter Mayo for 'Barbary Coast'; Argyle Nelson, 'Becky Sharp'; Sherry Shourds, 'Capt. Blood'; Nate Watt, 'The Captain Hates the Sea'; Sidney Bowen, 'Dante's Inferno'; Joseph Newman, 'David Copperfield'; Joseph McDonough, 'Diamond Jim'; Ivan Thomas, 'Last Days of Pompeii'; Eric Stacey, 'Les Miserables'; Nate Watt, 'Let 'Em Have '; Clem Beauchamp and Paul Wing, 'Lives of a Bengal Lancer.'

'Princess' for Hopkins, Spewacks Doing Script

Hollywood, Jan. 21.

Next Miriam Hopkins starrer for Goldwyn, 'The Princess and the Pauper,' will be scripted by Sam and Bella Spewack. Yarn is a comedy by Lynn Root and Franklin Fenton and tees off March 1.

Actress is expected back from her European vacation late next month.

MISS CARROLL ARRIVES

Madeleine Carroll arrived Tuesday (21) from London and is remaining in the east for a short stay, before departing for the Coast.

She's pacted for a film under Walter Wanger.

Fonda's 'Intrigue' Yarn

Hollywood, Jan. 21.

'African Intrigue' has been bought by Walter Wanger for Henry Fonda.

Yarn, by Alfred Batson, has a colonial jungle background.

N. Y.'s Juice Eclipse Dents Nabe Cinemas, Doesn't Affect Legit

Short circuit occurring at the Hell Gate power plant of the New York Edison Co. Jan. 15 had its effect on N. Y. show business. Operation of entire chains of midtown nabe houses as well as indies, restaurants, hotels, traffic, electrified transportation and home radio reception in upper Manhattan, Bronx and Westchester was interrupted because of the current failure. Estimates on cash losses are figured to run into fancy coin in view of theatre refunds, wasted ether advertising and loss of patrons in other branches touched.

Broadway itself suffered slight inconvenience. Several larger houses received flickering lights for a few minutes because of the drain but no material damage, however. Most of discomfort was confined to section between 60th and 129th streets in Manhattan. District is predominantly residential and therefore accommodates profusion of neighborhood theatres. Neither of the radio nets was greatly inconvenienced by the accident. Columbia Broadcasting was not touched at all. NBC's auxilliary battery plant went into automatic operation at first flurry and continued for a short while until normalcy was restored. Program broadcasting continued uninterrupted but studios were forced to work with improvised lights during momentary inking.

Heavy Nabe Losses

Theatre chains suffered greatest losses. RKO lost about one entire show in seven houses during the 10-hour power shutdown. Loew experienced similar trouble in about 15 houses. Consolidated, Springer-Cocalis, Brandt and Skouras were next heaviest hit. Steinman, Salkin-Gerber, Rapf-Rudin, Leff-Myers, Elite, Cinema, Belle, Brecher, were other indie chains suffering from curtailed revenue. Large number of privately owned family theatres similarly stricken.

Utility company is quoted as defining trouble as 'an act of God.' Regardless of contract stipulations there is small likelihood of any lawsuits being started to recover losses sustained. Ianket agreement on file with Public Service Commission permits an out for juice purveyors.

On the legit end, when the lights darkened, Broadway houses were

(Continued on page 71)

DAILIES GIVE FILMS BETTER NEWS BREAKS

Leading dailies throughout th country are beginning to increase the amount of space accorded pictures, with several since the first of the year doubling their film sections. This has been brought about, according to home office pictur sources, by realization that an important function of a newspaper these days is to more thoroughly cover the film field.

For years the film companies have contributed a major portion of a daily's advertising copy, yet in most cases outside of New York, Chicago and Los Angeles, the newspaper publishers have been backward about turning over editorial space to this form of amusement. Also, with legit and stage shows considerably reduced in late years, papers have realized their major source of amusement news and revenue is pictures of late the road has been trying a comeback.

One daily in Indianapolis conducted a survey to determine local reader interest and found that th comic section rated first in popularity, page one news second, and picture news third. Sports to which the average paper gives many times the space it does films, was further down the line.

AMERICAN LEAGUE'S 2D COMM'L FEATURE

Detroit, Jan. 21.

The American League's flicker, 'Take Me Out to the Ball Game,' produced by Fisher Body division of General Motors Corp. and directed by Umpire George Moriarty, goes on the road this week following the okay of baseball moguls at special preview here last week.

Same procedure of distribution as with League's first venture last year, 'Play Ball,' will be used this year by Fisher Body. Prints will be sent free of charge to all clubs, organizations, etc., requesting them, plus mailing costs to outside Detroit. Sixty-five prints were made last year; 2,000 organizations took advantage of offer, and more than 2,000,000 persons saw flicker.

Here for preview were William S. Harridge, pres. American League; Thomas A. Yawkey, Boston Red Sox head; Alva Bradley, pres. Cleveland Indians; several officers of champion Detroit Tigers; Lew Fonseca, ex-manager of Chicago White Sox; Roger Peckinpaugh, former Cleveland pilot, and Moriarty. Latter three will lecture with pic.

New flicker, in both 16 and 35 mm., and of six and three-reel lengths, embodies distinct departure from first venture in that players actually talk in describing their special plays, etc., with Ted Husing providing the comment. Also includes closeups of many stars, world series and some feature stuff to liven things.

Requests for flicker already piling up, with good chance of beating last year's record. Fisher Body, the angel, is handling distribution from its office here and gets its dividend in plugs before and after pic.

W&W'S NEW 3-PICTURE DEAL AT RKO IN 18 MOS.

Hollywood, Jan. 21.

Bert Wheeler and Bobby Woolsey have signed a new RKO Radio contract calling for three feature comedies to be made within 18 months.

'Silly Billies,' recently finished, is their 18th picture.

Kohner-Tovar Trek East By Land and by Sea

Hollywood, Jan.

Paul Kohner and his wife, Tovar, sailed for Acapulco, Jan. 17, from where they'll across the country to an port.

Thence to Manhattan for visit before returning here for Kohner to start Metro duties.

IMPORTANT PAR CONFAB

ERPI BOW-OUT OF ASTORIA PLANT?

lectrical Research Products, Inc., will probably give up operating the former Paramount studios at Astoria (Long Island). Instead of expanding in the east, Erpi is stated as ready to concentrate its future film financing activities and studio operations at its own General Service plant on the Coast.

Coast plant is held to be paying. Erpi, on the Walter Wanger contract alone.

Capt. George McLeod Baynes and Erpi would accordingly possibly part company soon. Baynes is in charge at Astoria.

However, he may take over the plant, should current financing activities in this direction prove successful. Trade reports also mention Monte Brice.

Erpi has the plant under a lease that has around five years more to go, at a rental of $30,000 yearly. The studio costs Paramount, owner of the plant, around $90,000 yearly.

Question of Paramount taking the plant back for production on its own, while considered recently by that company, appears to have been tabled for the time being.

Erpi is reported inclined to turn over its lease under proper financial guarantees. Such guarantees, undoubtedly, would include conditions calling for payment of the present Erpi rental of $30,000 annually plus certain charges for equipment now in the plant.

Whitford Drake, v.p. of Erpi, and chief operating official of that company, is slated to go abroad this week, leaving the inference that the matter is in hand and that Erpi may be all set for the Astoria shift. Drake's trip is held officially to be a vacation.

Spingold May Join Lasky-Pickford If Quitting Columbia

Nate Spingold, for two years in a supervisory capacity over advertising and publicity for Columbia Pictures in the New York office, is on the Coast ostensibly to talk a new deal with Harry Cohn, Columbia's prez.

Hollywood, Jan. 21.

Nate Spingold flew in here Saturday (18) from N. Y. He has one month to go on his Columbia contract.

Understood that Spingold has finances available for Lasky-Pickford (UA) production, with an eye to becoming associated with L-P as an indie producer. However, if Columbia meets his terms, likely that Spingold will continue with the company.

Spingold was due to huddle here this afternoon (Tuesday) on the Lasky-Pickford angle.

THALBERG'S 'TISH' ERE ABROAD FOR VACASH

Hollywood, Jan. 21.

Irving Thalberg's final picture before he hegiras to Europe for three months probably will be 'Tish.'

Property has been in Metro hands for several years. It was bought as a starrer for Marie Dressler.

Sheehan Ponders Future

Hollywood, Jan. 21.

Winnie Sheehan is vacationing in Hidden Valley before returning here for biz confabs.

Future plans will be determined within a short time, he said.

Billing

Rough idea of what exhibs think of arty pictures is gleaned from the billing afforded Sergei Eisenstein's 'Thunder Over Mexico' in New York last week at one of the West 42d street minor spots.

Film that caused so much intellectual discussion was minus title and postered all over front of house as 'A tale of love and passion in the desert.'

MAE WEST SET AT PAR FOR 2 MORE PIX

Hollywood, Jan. 21.

Paramount has picked up Mae West's option for another year and she will do two pix, the first starting April 1. She is now working on story treatment for the first.

Star and studio reached an agreement on casting of the West films with no further production delays to be encountered. Understood that no director will be assigned to next flicker until final script has been okayed by front office.

Studio figures to save considerable coin through this procedure.

K-A-O'S ESTIMATED 1934 NET PROFIT, $350,000

Estimated net earnings of Keith-Albee-Orpheum for the fiscal year of 1934 are approximately $350,000. The company, which is RKO's chief theatre subsidiary, operating around 75 theatres, showed a net loss of around $170,000 in 1933.

KAO is controlled between RKO and the M. J. Meehan interests. RKO owns around one-third of the approximately 63,000 shares of preferred stock outstanding and 100% of the common stock. Meehan is stated to own around 40% of the preferred stock.

LA CAVA SEALS THREE PICTURE DEAL AT COL.

Hollywood, Jan. 21.

Gregory La Cava has made a deal at Columbia to make three films yearly, acting as producer, director and caster. He will receive flat figure besides percentage of profits.

He moves over from Universal after he completes 'My Man Godfrey,' starring William Powell, about the end of April.

Bader's Coast Confab

David Bader, long personal representative for Carl Laemmle in London, recently returned from an extended English sojourn, leaves for Hollywood the end of this week to confab with Universal executives and set production plans for the future.

Bader returns to England Feb. 12 where he will engage in British distribution, later to go into local production in England.

FOUR MORE FOR STONE

Hollywood, Jan. 21.

John Stone remains at 20th-Fox as an associate producer on a new four year contract signed last week.

He will continue at the Western Ave. plant under the wing of Sol Wurtzel.

LILLIE MESSENGER WEST

Lillie Messenger, RKO's story editor, is scheduled to leave today (Wed.) for Hollywood for studio conferences.

Will be on the Coast several weeks.

PREZ TO REPORT ON 1936 PROD.

Otterson Will Not Be East for Tomorrow's (Thur.) Homeoffice Board Meeting—Has Been Personally O.O.'ing Production and Is to Report Later

THEATRE DEALS

Filmdom focuses attention this week on Paramount. One of the most important sessions of that company's board of directors is scheduled for tomorrow (Thurs.) unless a quorum is unobtainable owing to the absence of some directors. If the meeting is not held it is expected that John E. Otterson, president of Par, will address the board on the company's 1936 production and business outlook at the next board session.

Of the last 11 or 12 films made by Paramount, around seven were made under the aegis of Otterson, as president. Some of these are still unreleased.

Production costs and schedules have to be adjusted.

Otterson has been on the Coast where he is said to have conferred with John Hertz, Floyd Odlum and other Par financial mentors who were there at the time. These men were on the Coast on other business but while on the Pacific slope took a look into the Par situation in which they are heavily interested. What the outcome of their observations might be is not known but likely to be indicated at this coming board meeting.

Otterson was mentioned as about to return at the solicitation of certain company officials, but is deferring his eastern journey. Hertz has returned to New York already.

Whether the board will take up the question of pending theatre deals such as the Hoblitzelle-O'Donnell partnership and the A. H. Blank arrangement for the middle-west in not known. These matters have been up persistently for several weeks but so far as any official indication goes there has been no settlement of these situations by the company.

The question involved in at least one of the two arrangements is whether the deals, as presently operating, continue or whether Par shall execute the options in the company's behalf and operate the theatres on its own.

Koenig Leaves Warners After 12 Years to Head U Production

Hollywood, Jan. 21.

When and if the Charles R. Rogers-J. Cheever Cowdin group takes over Universal about Feb. 1, William Koenig, until recently studio manager at Warners, becomes exec in charge of all productions on the lot. As head of the studio Koeni will work directly under Rogers, who is to become head of company, handling both production and distribution.

Contract was officially signed Saturday (18). Hitch was the length of the binder, Carl Laemmle giving him a two-year ticket as studio head at $2,000 weekly.

Steps are now being taken to have Koenig's contract at Warners washed up. It runs until July at $1,750 a week. Koenig ankled at Warners two months ago when studio relieved him of many production responsibilities, but continued to draw salary.

After Koenig had collected a few paychecks, overtures were made for settlement of his contract. It looked for a time as if he would join Selznick International, but this deal hit a snag.

Koenig hopped east some time ago for confabs on the U situation, and received an okay from the financial interests.

He had been production manager at Warners for 12 years, prior to which he held same post at U.

Status of Fred Meyer, Universal's executive studio manager, will remain unchanged in the event the Cheever-Cowdin interests take over the studio. Meyer holds a contract running through 1937.

J. Cheever Cowdin is slated to handle the financial end as an officer, with Carl Laemmle expected to hold the post as chairman of the board, if and when the deal jells.

Uncle Carl's 69th

Hollywood, Jan. 21.

Carl Laemmie celebrated his 69th birthday last Friday (17).

Most unique among hundreds of gifts was mahogany plaque from South America with his likeness carved.

RELIANCE PIX MAY DISTRIB RKO OR PAR

Hollywood, Jan.

Eddie Small and Harry M. Goetz, heads of Reliance Picts, whose United Artists releasing contract expires upon the completion of 'Last of the Mohicans,' have been talking a releasing deal to both RKO-Radio and Paramount for the past week. One day one deal is hot, next day the other.

Yesterday (Monday) they conferred with Watterson Rothacker and John E. Otterson on a plan that would be similar to the Walter Wanger situation, obtaining part of the finances, if not all from Paramount, Par releasing, but making their pictures off the Paramount lot.

PIONEER'S 'CUSTER' IN TINT; FORD DIRECTS

Hollywood, Jan. 21.

John Ford will direct 'Life of Custer,' skeded as Technicolor spectacle by Pioneer.

Picture will be made from material gleaned by Franclien MacConnell about the U. S. caivary leader who died with his troops under onslaught of Sioux on the Little Big Horn. It will be made on midwestern locale under production guidance of Merian C. Cooper.

Bigelow Eyes Studio Post

Hollywood, Jan. 21.

Charles Bigelow, with Consolidated Laboratories for 11 years as sales manager and assistant treasurer, has resigned.

Presently resting at Palm Springs, on return will seek production spot in major studio.

PAN BERMAN'S OWN RKO UNIT

Hollywood, Jan. 21.

Pandro Berman sticks at RKO Radio another year on new producing contract, stipulating weekly salary of $2,500 and percentage of profits of pix, which should net him around $200,000. Although his present contract doesn't expire until March 23, studio handed him a new pact.

Producer will have his unit under direction of Leo Spitz, prez of RKO-Radio Pictures, and under Ben B. Kahane, head of RKO Studios, Inc. Latter, in turn, will be liaison between Berman and Sam Briskin, who is in charge of all productions and executives on the lot.

Berman has set four pix, including one starring Fred Astaire and Ginger Rogers, one Hepburn production; one for Lily Pons and 'Winterset,' the stage play which he bought recently while in New York.

Laemmle Urging Rogers-Cowdin To Pass Up U Buy, Coast Reports

U's Ifs and Buts

Since the Cowdin-Rogers option for the purchase of Universal runs until Feb. 1, most of the off-and-on conjectures in the trade about the trade are open. There are details in the situation which are subject to various conference between the prospective purchasers and the Universal people. Modifications on behalf of either side may be quite possible depending, naturally, on the stipulations under which the option was granted and accepted.

However, from all possible authoritative sources the outlook at the present moment is held favorable to the C-R group exercising its option.

Hollywood, Jan. 21.

Though the Charles R. Rogers-J. Cheever Cowdin groups claim it is all set for the Universal takeover and are actively checking up on all studio matters, Carl Laemmie is bending every effort to get them to agree to withdraw their option for the studio take-over. Instead, Laemmie is offering Rogers an important post with the organization and desires to use Cowdin on the financing end.

From an authorative source it is reported that the $2,000,000 Rogers-Cowdin have been negotiating to get from British capital may not be available. Necessary to handle the deal is $8,300,000, with Rogers claiming that they have on deposit in New York a good portion of the $1,500,000 necessary for the option to become effective. Cowdin is head of Standard Capital Corp.

Chaplin Rushing Edits For Jan. 31 N. Y. Preem

Hollywood, Jan. 21.

Finishing touches are being put to 'Modern Times' by Charles Chaplin in order that he can ship the film to New York for the Rivoli opening Jan. 31 and to London by Feb. 3.

Only preview so far was a sneak in San Francisco.

Will Hays Coasting

Hollywood, Jan. 21.

Will Hays is in town for his annual midwinter once-overs.

Attends Producers Ass meeting, set for Feb. 3.

7 Good Performers Among Amus. Issues in Otherwise Dull Week

By MIKE WEAR

Fact that London markets were closed because of the King's death tended to further diminish interest in the stock market yesterday (Tues.). Result was irregularly lower prices, with majority of losses in amusement sector held to minor fractions. Universal preferred continued its sensational climb, going up 4 points to a new 1935-6 high at 80. Dipped to 75 at close on profit-taking, for 1-point decline for day.

Amusement liens also were inactive and mostly lower. General Theatres, Paramount and Warner Bros. bonds bucked trend, last named reaching new peak at 89¾.

Despite some excellent performances by individual stocks, majority of amusements followed general trend and closed lower in last week's stock market. Amusement Group first edged up into new high territory at 44 as measured by averages for 12 representative issues, much as had been anticipated. But the group reacted later, dropping to just below 42 and winding up week's activity at 42⅝ for a loss of 0.573 of a point, compared with close on previous Monday.

Dow-Jones industrial averages closed at 144.05, which represented a decline of 2.47 points. Other representative groups also finished at lower levels though none of losses were alarming.

Even in the face of general reactionary trend, seven amusements hung up new 1935-6 highs, with radio issues showing the way. Stocks to make new peaks, their top quotations and net gain on week, were Eastman Kodak pfd., at 165, up 2; Radio common, at 14¾, up ⅝; RKO, at 7¾, up 25c; Universal pfd., at 76, up 17; U common, at 10⅝, up 4½; Columbia Broadcasting A and B stocks, at 53⅜ (asking price), up 6¼, and Westinghouse pfd., at 130¼, up 3¼. Keith bonds at 96¾ were only liens to move into new high, although Warner Bros. obligations tied old mark at 89½.

Sensational upturn in Universal preferred stock, which sent this issue up 17 points in a week, was based on two factors. One was expected favorable earnings statement soon to be issued while other was belief that Rogers-Standard deal would go through, with this combination picking up option to buy-in next month. Some observers in the Street held that, even if this action, optimistically anticipated, was not taken, Universal Pictures Co. would

(Continued on page 23)

Yesterday's Prices

Sales.		High.	Low.	Last.	Net chge.
500	Col. Pict.	42½	42⅜	42½	— ¼
100	Con. Film.	5⅞	5⅞	5⅞	— ⅛
300	East. K.	160¾	160	160	
8,400	Gen. El.	37	36⅛	36⅝	— ¼
3,800	Loew	51⅞	51	51¾	+ ¼
3,700	Paramount	10⅝	9⅝	10	— ⅝
700	Do 2d pf	11⅝	11½	11½	— ⅛
600	Pathe	7½	7⅜	7⅜	— ⅛
41,000	RCA	13⅞	13⅝	13⅝	— ¼
700	Radio B.	89⅞	89¼	89¼	— ¾
6,300	RKO	7⅛	6⅞	6⅞	— ⅛
400	20th-Fox	25	25	25	— ⅝
4,300	W. B.	10¼	10⅛	10⅛	— ⅛
		CURB			
2,400	Tech.	21⅝	21	21¼	+ ⅜
2,400	Trans-L.	3⅞	3¾	3⅞	— ⅛
		BONDS			
$18,000	Gen. Th.	23½	23¼	23½	+ ¼
2,000	Keith	95	95	95	— ¼
26,000	Loew	104⅛	104	104	— ⅛
48,000	Paramount	93	92⅜	92⅞	+ ⅜
31,000	W. B.	*89⅝	89	89¾	+ ⅛

* New 1935-6 high.

J. J. KEMP SENTENCED FOR FROM 2½ TO 5 YRS.

John J. Kemp, New York insurance broker who catered chiefly to theatrical people, was sentenced Tuesday (14) to Sing Sing for a term of from two and one-half to five years by Judge George Donnellan in General Sessions Court. He had pled guilty to one of two indictments charging grand larceny. Kemp admitted his total thefts amounted to over $100,000 from theatrical folk covering 10 years.

The specific charge on which Kemp was sent to prison was that he had stolen $10,127 from Clarence Bliss, midget known professionally as Little Billy. The second indictment was based on the complaint of Donald Brian, actor, who lost $2,246 when Kemp forged his name to an application for a loan from an insurance company on one of Brian's policies.

Kemp was arrested last September at his office 551 Fifth avenue, after he admitted he had stolen a dividend check for $1,524 issued by the Equitable Life Assurance Society on the life of Will Rogers.

Although both Bliss and Brian asked that the court be lenient with Kemp, Judge Donnellan said the defendant was entitled to no sympathy, 'because you had imposed on many who had faith in you and nobody knows what you have done with the stolen money.'

Warners Sued, Charges 'We're in Money' Thefted

Hollywood, Jan. 21.

Zachary Zemby, writer, has sued Warners, George R. Bilson, Erwin Gelsey and Browne Holmes, charging they plagiarized 'We're in the Money' from a scenario, 'Alimony Nuts' which he concocted and registered with the Screen Writers Guild.

Complaint seeks $2,990 damages, an injunction against further showings of the film and an accounting of monies made by screenings.

Doug Digs Into 'Marco'

Hollywood, Jan. 21.

Back from London last week, Douglas Fairbanks is digging into story preparations on 'Marco Polo,' which he will, produce for United Artists release.

Earl Brown and Kenneth Davenport, formerly associated with Fairbanks, have been called in to work on story and script.

Schnitzer Moves Up

Hollywood, Jan. 21.

Lou Schnitzer, who has been pinch-hitting for B. E. rown in Universal's casting department, becomes an assistant to Fred S. Meyer, studio official.

Brown has returned to work after three months' illness.

ESCAPE FROM MENACING

Hollywood, Jan. 21.

As his first sympathetic role since coming to the Coast, Brian Donlevy draws the lead in 'I Will Be Faithful' at 20th-Fox. Claire Trevor opposite.

Allan Dwan directs Sol Wurtzel.

Maurice Schwartz in Lead of Rock-Metro Pic

London, Jan. 12.

Joe Rock Prod. is shooting 'The Man Behind the Mask,' an adaptation from Jacques Futrelle's novel, 'The Chase of the Golden Plate.'

Adapters are Syd Courtney, Stanley Haynes and Jack Byrd, with dialog by Ian Hay.

Cast is headed by Maurice Schwartz, N. Y. Yiddish actor, just back from a tour in Poland; Jane Baxter and Hugh Williams, with Donald Calthrop, Reginald Tate, Esmond Knight, Ivor Barnard, George Merritt, Peter Gawthorne and Henry Cane in support.

Film being made for Metro release. Michael Powell is directing.

Groom Reg Hammerstein For Film Prod. Berth

Hollywood, Jan.

Reginald Hammerstein, grandson of Oscar Hammerstein, is joing Ken Goldsmith at Republic as assistant producer.

Nat Levine plans to groom him for producer's berth.

Lipscomb's Tahiti Huddle

Hollywood, Jan. 21.

Samuel Goldwyn has borrowed W. P. Lipscomb from 20th-Fox to do the screen play for 'Hurricane.' Writer goes to Tahiti to confab with the authors of the tome.

Lipscomb, upon completing the Goldwyn job, returns to 20th-Fox to write screen play for 'Lloyds of London.'

COOPER'S TRUSTEES

Sid Kent, Former Lincoln, Neb., Boy, With Other Lincolnites

Lincoln, Jan. 21.

S. R. Kent, president of 20th-Fox, a former Lincoln boy, is one of the board of trustees for the $1,000,000 foundation erected by J. H. Cooper for deserving children. Another is Austin C. Keough, legal counsel for Paramount. Cooper will also serve on the board. Lincoln men chosen for other board positions include J. E. Miller, chairman and prominent department store head; Charles Stuart, financier and Cooper's landlord in the Stuart theatre; E. N. Van Horne, president of the Continental National Bank; Sam Waugh, head of the First National Bank's trust department; J. C. Seacrest, newspaper publisher and radio exec, and Max V. Beghtol, local attorney.

It was erroneously reported last week that Mr. Cooper is a widower. He has a wife living, Mrs. Gertrude Cooper; also a seven-year-old son.

Two new theatres which J. H. Cooper, Paramount partner in the middle west, is building himself without any participation by Par, will operate for the purpose of swelling the $1,000,000 foundation for destitute children. The other 30 theatres in which Cooper and Paramount are partners, located in Nebraska, Oklahoma and Colorado, will not turn over any of its profits to the proposed fund.

Cooper's two foundation-building houses, to be located in Bartlesville and Ardmore, Okla., will be ready for operation before the end of the year. Plans have not yet been drawn but they will be medium sized theatres in keeping with the population of the towns. Cooper and Par, as partners, have a house under construction at present in Oklahoma City. Par is a 50% partner with Cooper in this house and the 30 which are presently operating.

Cooper is now in New York where he makes his home.

NOVARRO FLOP FOLDS MAGYAR VAUDE HOUSE

Budapest, Jan. 10.

Fovarosi Orfeum, opened in September, with much blowing of trumpets as the only big time music hall in town, under management of Teddy Ehrenthal, has folded.

Last straw was Ramon Novarro, engaged for a week's crooning. He nowise had the success expected. Audiences and critics were disappointed and said so. Also the star did some singing gratis in a night club, annoying his management.

Novarro, on the other hand, contends that the management failed to pay him the cash advance he was entitled to, wherefore he walked out after three performances. Price of tickets had to be refunded.

Ehrenthal may now turn the Orpheum into a musical comedy house for the rest of the season.

GAG SUIT

Lewis and Dody's Claim on Cantor Pic's Ads

Lewis and Dody, through their attorneys, Goldsmith & Felix, have notified Eddie Cantor that the two-act's copyrighted gags have appeared in the 'Strike Me Pink' exploitation stunt running in the Daily Mirror, N. Y. Pointed out that the comics' lines such as 'Fish don't perspire' and 'Meat balls can't bounce' have been used by them for years.

No suit is contemplated but deletion of the gags was requested for the balance of the tab's stunt series.

THREE MINORS ASK O.K.

Los Angeles, Jan. 21.

Jill Deen, Wilma Francis and Louis Small, all 18, will appear in court Jan. 30 to have their contracts with Paramount approved.

Pacts are for long periods with salaries ranging from $50 to $400 a week on option pickups.

L. A. TO N. Y.

F. X. (Corkey) O'Keefe.
Helen Morgan.

N. Y. to L. A.

Thomas J. Rockwell.

Inside Stuff—Pictures

In complimenting Allied Theatre Owners of the Northwest, Inc., for refusing the application to membership of an exhibitor against whom claims for bicycling film had been brought, the Hays' office urged that interests of both distributors and exhibitors would be best served if organizations co-operated to strengthen the copyright law. Gabriel L. Hess, counsel of the motion Picture Producers and Distributors of America, suggested that the law be strengthened by addition of adequate damage provisions to curb bicycling. The exhibitor who sought to join the Northwestern Allied unit, asked that organization to intercede for him with a view to quashing certain bicycling claims.

In a bulletin sent to every exhibitor in the territory, Northwest Allied States has urged united aggressive action to push the Duffy anti-music tax bill to success in Congress. Theatre owners are asked to enlist support of their patrons in the fight and to bring pressure to bear on Congressmen. The Ninth Minnesota district exhibitors are being lined up to take a leading part in the battle because their representative at Washington, Congressman R. T. Buckler, is a member of the House patents and copyright committee to which the measure has been referred.

Failure of Governor Harry Hoffman to issue his 30-day reprieve for Bruno R. Hauptman a few days earlier kept 'March of Time' from including the Hauptmann case in the current release which hit the screens last Wednesday (15). If reprieve had come before last Friday (10), editors of the reel figured the Dr. John F. Condon testimony and salient details of case might have been included. As it was, 'March of Time' officials feared they would be accused of sensationalism merely for the sake of including leading headline copy in the issue.

When George Browne, prez of International Alliance of Theatrical Stage Employes, returns to the Coast from the Miami labor meetings, he will go into a huddle with Nicholas M. Schenck, Leo Spitz and other producers to iron out status of Coast cameramen. Settlement of IATSE difficulties, which returned its studio locals to the basic agreement and closed shop, provided for the organization to waive jurisdiction of first cameramen in California. Confabs will provide line between first lensers and seconds and exact status of firsts.

Newest kid discovery is Jackson Snyder, seven-year-old, in the new Mae West picture, 'Klondike Annie.' Youngster was attracted to Miss West at the Hollywood fights where he is a character, mitting all the fighters before they answer the gong. Sent for by the star, he was given a bit but did it so impressively that both Miss West and the director, Raoul Walsh, decided to prop up his part. He is said to be a cinch for a contract and the attendant buildup.

Week before Columbia decided to change the name of the Harry Richman picture from 'Rolling Along' to 'The Music Goes 'Round and Around' it paid Shapiro, Bernstein & Co. $500 for the use of the former title. S-B published a tune with the 'Rolling Along' tag several years ago, with the title page listing Richman as one of the writers. Settlement with Columbia also covered the use of 'Rolling Along' as the name of one of the songs which had been written expressly for the picture.

With Radio Corp. of America directors scheduled to meet either next Friday (24) or on Jan. 31, Wall Street opinion is that the Joe Kennedy recapitalization plan, on which he has been working since first of year, will be brought up for perusal and discussion. Workability of re-cap proposal, as viewed by various groups within RCA, probably will determine whether plan will be approved or held over for later confab.

Recently reported here that Bland Johaneson (N. Y. Mirror) was the only Manhattan film critic working without an assistant. Signals over. There are two or three others who pound the trail alone.

One is Regina Carewe (N. Y. American) who, according to VARIETY's own boxscore, reviews more films a year than any other critic. But the count between the Misses Carewe and Johaneson is very close.

A national survey to determine the importance of the use of motion pictures and 'visual aids' in America's elementary and high schools, was last week announced by Dr. Cline M. Koon, specialist in radio and visual education of the Office of Education, U. S. Department of the Interior. More than 20,000 superintendents of schools throughout the U. S. will contribute information on the subject.

Latest earnings statement of Warner Bros. represents earnings of 25c. per share on common stock, first time such a satisfactory sum has been shown for a common shareholder in some time. It compares with no earnings on common and total net of around $16,000 for comparative 13 weeks in 1934.

'Frontier Justice' is being carried as the handle on the Walter Futter-Hoot Gibson picture released three weeks ago, and also on a Bill Cody production now being sent out. Pix are contenders in the same territories, but neither producer has seen fit to do anything about switching titles.

Although the 'Count of Luxembourg' doesn't start at Paramount until April, studio has started extensive tests of Frank Forest, American-born opera star, who will be co-starred with Gladys Swarthout. It took execs seven months to sew up rights to the operetta.

Metro has built its largest revolving stage to date for scenes in 'The Great Ziegfeld.' Set required 200 tons of steel. Seymour Felix is rehearsing dance routines for the sequence which will take two weeks to shoot.

Julius Klein's title at RKO is story suggester. Has spot on six-month agreement, following topical matters for screen value which he passes on to producers.

Factor Sues for $50,000

Hollywood, Jan. 21.

Max Factor is suing a bakery company for $50,000 for injuries sustained in an auto accident.

Makeup expert said that medical services had been necessary to extent of $2,000 and revealed that his salary with firm is $2,400 monthly.

WALTON'S DUAL PACT

Hollywood, Jan. 21.

Two contracts have been given Douglas Walton, young character actor. He'll divide his time between Pioneer Pictures and Samuel Goldwyn.

Goes into 'Dancing Pirate' under deal Merian C. Cooper made with Goldwyn.

'Man from Kimberley' Next for Paul Muni

Hollywood, Jan.

'The Man From Kimberley,' by Sheridan Gibney, will be next for Paul Muni at Warners.

When Gibney returns from England he will start the script. Henry Blanke will ready pic for Muni as soon as actor completes Metro's 'Good Earth' next summer.

PAR HOLDS MILLAND

Hollywood, Jan. 21.

Paramount optioned Ray Milland for another six-month stretch and gave him two months' leave of absence to visit his mother, ill in Paris.

Sails Jan. 29 from N. Y.

H'WOOD 100% CLOSED SHOP?

Boothmen's Merger Expected to End N.Y. Theatres' Bugaboo of X-Picketing

When roposed merger of Local 306, Allied and Empire operator unions is effected, Greater New York exhibitors may feel virtually assured that a complicated booth situation has come to an end, and that in future the theatres will deal with only one organization. The fear that another independent boothmens' union may spring up to cause another cross-picketing war, is allayed by reports of cooperation from Mayor F. H. LaGuardia to obviate such chances.

Understanding is that the mayor has agreed to reexamination of all Greater New York operators now holding licenses. All persons to whom licenses were issued since 1928 will be subject to such an order, claim of union leaders being that since then many men obtained licenses who aren't entitled to them. There are about 6,000 "so-called 'scabs' who are not in Local 306, Allied or Empire but hold licenses permitting them booths. Most of them have never seen the inside of a booth, it is added, but if another independent union sprang up after 306, Allied and Empire had consolidated, they might form the nucleus of the membership.

Cross-picketing and other troubles all over again, which could be ended only by absorbing such a new union, would inevitably result. Theatre owners again would be placed in the middle in all probability, at the mercy of a situation that has been difficult to control in the past.

Legally new unions under old New York State charters could be organized and, legally, they could operate. Projectionists who could pass a reexamination under licenses could also legally join such unions but as matters stand now, it is doubted if any new union could command a sufficient number of men with okayed licenses to mean anything. Much will depend on Mayor LaGuardia and qualifications of operators to pass on reexamination of licenses, whether they belong to any union now or not.

Joseph D. Basson, president of 306, who has spent months of effort toward the creation of one Greater New York union out of three now in operation, is in Miami attending the midwinter session of the International Alliance of Theatrical Stage Employees, where the matter has come up for discussion.

B'WAY PAR PARTIAL TO WEDNESDAY OPENINGS

Paramount, N. Y., is planning to remain a Wednesday change day, after having shifted from Fridays to the middle of the week at Christmas (Wednesday). Parites believe that the house gets a better break several ways by bringing in new shows Wednesdays, with 9 o'clock previews the night before. It is felt that better advance breaks on publicity are obtained with Mondays and Tuesdays slow days for papers and other de luxers not pounding away for space on those days.

With only the Center, and occasionally the Strand and Rivoli, starting new shows on Wednesdays but almost always holding over, the Par also believes it will get better review attention.

HAWKS 1ST DIRECTOR SEALED BY GOLDWYN

Hollywood, Jan. 21.

Departing from his custom of hiring directors on one picture deals, Samuel Goldwyn has sealed Howard Hawks to a two-year contract. Draws 'Come and Get It,' the Edna Ferber tome of the timberlands, as his initialer.

Picture launches Goldwyn' '36 production sked.

Skouras, Rhoden on Hawaiian Vacation

Los Angeles, Jan. 21.

Spyros Skouras and his wife sailed , 18 to vacash in Honolulu for several weeks. Skouras came on from St. Louis where he testified in the government suit and spent two days talking over National Theatre problems with Charles P. Skouras and other Fox-West Coast execs.

Elmer Rhoden, operator of the Fox-Midwest theatres, accompanied on the Hawaiian trip.

LEVINE'S 50% REPUBLIC BUY

Hollywood, Jan.

Nat Levine has moved up to presidency of Republic Productions, Inc., and now owns 50% stock in that outfit and Republic Pictures Corp. He recently acquired half ownership in the production and distribution units through his purchase of the Trem Carr share.

No changes in studio personnel are contemplated. By Feb. 1 outfit will have completed 31 of the 53 pictures sold on the 1935-36 program.

OFFICIAL TALLY HOW PA. VOTED ON SUNDAYS

Harrisburg, Jan. 21.

Of the 2,558 municipalities in Pennsylvania, 317 voted on the question of Sunday pictures at the last general election in November. The returns show that 164 approved Sabbath pix and 153 rejected them.

The referenduin was purely a local matter and therefore no return of the vote was made to the State Bureau of Elections where the official vote for State-wide elections and the vote for Congressmen, State legislators and judges are recorded.

The vote, following within two years local option votes that permitted Sunday baseball and football, shows the growing tendency in the State to wipe out gradually what succeeding legislatures have never been able to do—the Blue Laws of 1794.

The complete returns show that 25 cities favored Sunday pictures and 17 opposed them; 114 boroughs favored and 122 opposed them, and 25 townships favored them while 14 voted them down. The 317 municipalities where the vote came up were scattered through 61 of the State's 67 counties.

Detroit Prosecutor Warns on Giveaways

Detroit, Jan. 21.

Warning theatre owners to cease giveaways, under threat of prosecution under State anti-lottery laws, Prosecutor Duncan McCrea this week promised to clean-up unless practice stopped. Action followed decision of Judge DeWitt H. Merriam in Circuit Court last Friday (17) in granting permanent injunction restraining Jacob Schreiber, operator of the Colonial and Majestic, from conducting drawings in his houses. Sproat-Temple Theatre Corp. made petition.

In letters to Schreiber and five other nabe operators, McCrea called attention to decision and announced that the operators must give him written promises not to conduct further lotteries. Theatres whose owners were notified include the Capitol, Buchanan, Rex, Kramer and the East Side. Complaints are on file against all these houses, McCrea declared.

FILM DIRECTORS FORM OWN GUILD

Follow Screen Actors and Screen Writers Guilds in Indications that All Film Arts and Crafts Are Going Union

EQUITY TIE-IN

Hollywood, Jan. 21.

Sudden formation of a Screen Directors Guild last week indicated to Hollywood that the major studios were headed for 100% closed shop of all crafts and groups associated with production. Directors organization will tie-up for concerted action with the Screen Actors Guild and Screen Writers Guild.

Last week's organization meeting of directors was preceded by two previous huddles of meg wielders, secretly held on Dec. 23 and Jan. 6, at which times basic organization plans were laid and incorporation papers prepared. Corporation charter was granted at Sacramento last Monday (13). Lawrence Bielenson, attorney for the Actors and Writers Guilds, was called in to handle legal and organization phases for the directors group.

At first organization meeting Wednesday (15) at Hollywood Athletic Club, attended by around 50 directors, King Vidor was elected president; Lewis Milestone, first vice-president; Frank Tuttle, second v.p.; William K. Howard, secretary; John Ford, treasurer.

Officers Named

Officers will sit on board of directors, which will include Frank Borzage, Clarence Brown, John Cromwell, Howard Hawks, Wesley Ruggles, Rouben Mamoulian, William Wellman, Gregory La Cava, Edward Sutherland and H. Bruce Humberstone.

Purpose of forming the Guild, according to spokesman for group, is due to curtailment of power of directors during the past year, with fear that if practice continued earnings and standing of directors would be seriously cut down.

Among the meg wielders' squawks is the practice by some studios of handing out scripts two or three days prior to start of picture, without giving director sufficient time for preparations. On completion, some directors are denied the right to sit in on cutting process.

Growing practice of splitting production into two or more units also is wail of meggers.

About 250 directors are expected at first general mass meeting of the new Guild tomorrow (Wednesday) night, when new members are slated to follow lead of those attending last week by forwarding resignations to the Academy of Motion Picture Arts and Sciences.

After main body gets rolling, intention is to organize the assistant directors into a Junior Guild, as an affiliate. Although the Directors' Guild will not directly affiliate with American Federation of Labor, group may make an indirect tie-in through hookup with the Screen Actors Guild, which holds AFL connections through Actors Equity.

Gillmore OK Seen

It is understood that Frank Gillmore, president of Equity, is en route here via the Panama Canal, accompanied by Paul Turner, legal chief, pair due to arrive the end of this week. If directors want affiliation with Equity through the Actors Guild, it is expected Gillmore will okay the proposition.

One major purpose of the Directors' Guild is to campaign for percentage of picture profits for ace directors. Some have held percentage deals which have proved very remunerative, and they feel cut of every big picture will greatly increase their earnings and give them greater power roduction matters.

Technicians' Guild is latest group to be discussed for organization, now that the directors have become Guild-minded. If formed, would include art directors, technical directors, sound engineers, set designers, fashion and costume directors, laboratory engineers and others in sub-executive capacities in studio departments who are not eligible for membership in other labor or Guild groups.

MPTOA Skipping Its '36 Conclave But Plans a Record Conv. for 1937

In all probability passing up an annual convention this year for the first time in its history, the Motion Picture Theatre Owners of America is looking to 1937 for its biggest session. The convention that year will be held in San Francisco, according to tentative plans.

Not only will the 1937 conclave be different in that Los Angeles is also included as a topper-offer to business sessions at 'Frisco, but expected by leaders that by then there should be many matters of national importance for the convention to take up. Moreover, by '37 the MPTOA, it is hoped, will be a more powerful and more representative national exhibitor body than today, with new units added to it. Within the past three months three new units have been affiliated with the MPTOA. These are the Washington state organization, organized under the leadership of Hugh Bruen, operator of the 45th St. in Seattle. This group originally was hooked up with Allied States Assn. Other new units in the MPTOA camp are the recently organized exhibitor associations in Kansas City and Oklahoma City territories.

Frisco's Fair

In 1937 San Francisco is planning to hold a large fair in connection with opening of its new bridge. Expected that this will provide a draw for the exhibs' convention. Idea is to hold business sessions in Frisco and then charter a train to take all delegates to Hollywood where they can visit the studios. No business sessions would be held in Hollywood but between the two California keys the convention would be a matter of 10 days or more. Conventions have always been four or five days.

Miami was being considered for this year in thought that a trip to Florida would entice MPTOA members the same as New Orleans at Mardi Gras time did last year. Several leaders also suggested Havana but both these spots, it was feared, would be too expensive, hotel accomodations in both being at a premium during the winter season.

Ed Kuykendall, MPTOA president, at present in Columbus, Miss., attending to business matters, is expected in New York the end of this month. He will probably designate a key somewhere in the middle west, maybe Kansas City, where the full board of the MPTOA can meet this year in lieu of a convention.

School Marm's Diary

Hollywood, Jan. 21.

Ella Enslow's yarn, 'Schoolhouse in the Foothills,' has been bought by Warners.

Author is teacher and much of material said to chronicle her own experiences among the hillbillies.

TALKING FILM LABOR COUNCIL

Hollywood,

Formation of a film labor council, to embrace unions operating under basic studio agreement, is being talked. Object would be to center employment authority.

Actors, Writers and Directors Guilds would figure importantly on account of their members being in the top salary brackets. Discussions were held the past week, with another confab set in a few days.

HENRY GINSBERG BOWS OUT AS ROACH V. P.

Hollywood, Jan. 21.

Henry Ginsburg, v.p. and general manager of the Hal Roach studios for the yast five years, resigned Jan. 16. He refused to comment on reasons for his leaving.

Ginsburg asked for release from his contract, which had two years to run.

He has been active in distribution, exhibition and production for 15 years.

Center, N. Y., Lists Pix To Refute Legit Report

The Center, N. Y., denies going back to legit, as reported. House will continue in its present policy of straight film, with six pictures booked to follow the current tenant, 'King of Burlesque,' which is holding over into a second week.

House has obtained 'The Country Doctor' (20th), with the Dionne quintuplets, which it will get some time in the early spring. Other pictures bought are 'Paddy O'Day' (20th), 'It Had to Happen' (20th), 'Captain January' (20th) and 'Message to Garcia' (MG).

'Mr. and Mrs.' Lockhart

Hollywood, . 21.

A series of 'Mr. and Mrs.' pix are being planned at Warners for the Gene Lockharts.

Preview reception of first, rides Are Like That,' caused decision.

'Golden Arrow' on Way

Hollywood, Jan.

'The Golden Arrow' has started production at Warners under Sam Bischoff.

Alfred E. Grec.. irecting; Bette Davis, George Brent and Kay Hughes head cast.

Radio Draws from Abbey Players for 'Plough and Stars'

Hollywood, Jan. 21.

Radio is casting from the Abbey Players of Dublin for 'The Plough and the Stars.' J. M. Kerrigan and Una O'Connor, former Abbey members now here, will be spotted.

Barbara Stanwyck and Spencer Tracy probably will draw leads. Pic will go in as soon as John Ford completes work on 'Mary of Scotland,' the Katharine Hepburn film which starts in two weeks.

SABATH PROBE TO BE RESUMED ON COAST

Los Angeles, Jan. 21.

Peter Borre, counsel, and Murray W. Garsson, director of the Sabath congressional investigation, are expected here from Philadelphia about Feb. 1.

They will probe further into maneuvers of picture companies, building and loan, and mortgage concern

Same Biz Pace in L. A., 'Bride' Out Front, 21½G, 'Wilderness' Dualed, $20,700; 'Obsesh,' 'Blood' Hot H.O.'s

Los Angeles, Jan. 21.

(Best Exploitation: United Artists)

Trade continues at same pace current stanza as last week. ittle fluctuation one way or another.

Paramount, with 'Bride Comes Home,' is individual leader of the group and gauged for the $21,500 mark. 'Ah Wilderness,' topping double bill at Chinese and State, doing much better than house had anticipated for it, while 'Magnificent Obsession,' in second stanza at Pantages and RKO, running far ahead of holdover trade for these houses. Pic will stay for third week.

'Captain Blood' proving money-maker for Warners on its three week stay in the Downtown and Hollywood houses, with third week take keeping them on profit side of ledger.

'First a Girl,' GB importation in second week at Four Star, getting heavy play from screen colony which has been best part of its support for the run.

'Tale of Two Cities' on move-over to United Artists from State proving good magnet with house exploiting heavily.

United Artists grabbed tops in exploitation on week for 'Two Cities' move-over from State. Getting lot attention with live bear planted atop marquee, where it is turning the pages of a five foot-high compo board replica of the Dickens volume. Most novel stunt in months and a strong attention-getter. House also went in papers strong and besides had two bank nights.

Estimates for This Week

Chinese (Grauman) (2,028; 30-40-55)—'Wilderness' (MG) and 'My Marriage' (20th) split. Combo started off at much better pace than anticipated and though headed for nothing startling will wind up with around $10,500. Last week 'Two Cities' (MG) came through with just short of $11,000, very healthy.

Downtown (WB) (1,800; 30-35-40)—'Capt. Blood' (WB) (3rd week). Proving one of best third week attractions house has had in long time, will get around $6,500. Last week, second, little shy of estimate with $7,400 windup.

Four Star (Fox) (900; 30-35)—'First a Girl' (GB) (2nd week). No sensation but doing healthy trade and will top with around $2,800. Last week, first, off to good start but slowed toward end, winding up with $4,000.

Hollywood (WB) (2,756; 30-35-40-55)—'Capt. Blood' (WB) (3rd week). Running a bit behind downtown and will wind up with take around $6,000; last week considerably off, $6,300.

Orpheum (Bdwy) (2,270; 25-30-35-40)—'Dan Matthews' (Col) and 'Perfect Gentleman' (MG) split and vaudeville. Plenty hard going with this screen combo so that $4,600 will have to be sufficient though not money maker. Last week 'Man of Iron' (WB) and 'Whispering Smith' (20th) came through okay to $5,800.

Pantages (Pan) (2,700; 25-35-40-55)—'Magnificent Obsession' (U) (2nd week). Very big night trade with mats far above average, cinch for $7,500. Last week, first, not up to calculations but big profit at $11,800.

Paramount (Partmar) (3,595; 30-40-55)—'Bride Comes Home' (Par) and stage show. Colbert name figuring very important locally, sure to hit $21,500. Last week 'Only Cook' (Col) and stage show headed by Bill Robinson, pip for house which cleared strong $18,700.

RKO (2,950; 25-35-40-55)—'Magnificent Obsession' (U) (2nd week). Hitting far above holdover business and should easily reach $7,500 mark, more than average that good pics do in the house on initial stanza. Last week, very healthy but not what figured at $10,600.

State (Loew-Fox) (2,024; 30-40-55)—'Wilderness' (MG) and 'My Marriage' (20th) split. Keeping even pace with week before which is excellent and will churn off with around $10,200. Last week 'Two Cities' (MG), did consistent biz after only fair start, winding up with oke $11,600.

United Artists (Fox-UA) (2,100; 30-40-55) — 'Two Cities' (MG). Plenty of exploitation on move-over and couple of bank nights in corking showing with take just short $5,300. Last week, 'King of Burlesque' (20th), up to predictions, a little shy of $5,000.

PAR'S LIZ RUSSELL

lizabeth Russell, commercial artist's model signed by Paramount, leaves today (Wed.) by train for the Coast.

She will get some picture actor schooling before being assigned to her first.

1st Runs on Broadway

(Subject to Change)

Week of Jan. 24

Astor—'Widow from Monte Carlo' (WB) (21).
Capitol—'Whipsaw' (MG).
Center—'King of Burlesque' (20th-Fox) (2d wk).
Music Hall—'Strike Me Pink' (UA) (2d wk).
Paramount — 'Collegiate' (Par) (21).
Rialto — 'Dangerous Waters' (U) (21).
Rivoli — 'Ghost' (UA) (3d wk).
Roxy—'Calling of Dan Matthews' (Col).
Strand—'Ceiling Zero' (WB) (2d wk).

Week of Jan. 31

Astor—'Widow from Monte Carlo' (WB) (2d wk).
Capitol—'Rose Marie' (MG).
Center — 'Paddy O'Day' (20th-Fox) (29).
Music Hall—'Next Time We Love' (U) (30).
Paramount — (Par) (2d wk).
Rialto — 'Dangerous Waters' (U) (2d wk).
Rivoli—'Ghost Goes West' (UA) (4th wk).
Roxy—'King of the Damned' (GB).
Strand—'Ceiling Zero' (WB) (3d wk).

'Vanities'-'Voice,' 16G, 'Freshman'-Bowes, 11G, Highlight Ind'polis

Indianapolis, Jan. 21.

(Best Exploitati : Lyric-Loew's)

Nip and tuck downtown this week, with the Indiana foregoing its usual straight film policy to light up its stage with a 75-minute version of Earl Carroll's 'Vanities,' while the smaller vaudfilm Lyric makes its presence felt with a Bowes unit (No. 3). 'Vanities,' which recently played the legit house here at $2.75 top, is scaled at a 55c top in the Indiana, and, coupled with 'His Master's Voice,' will probably reach $16,000.

Bowes' simon-pures with 'Freshman Love' plenty strong at the Lyric, at least $11,000 at 40c top.

Lyric and Loew's share exploitation honors. The former did the customary Bowes welcome stunts in an effective manner. Loew's, trying to hold its own against 'Vanities' and the amateurs, threw a special premiere with all the trimmings on 'April Blossoms.' They had a special broadcast from the lobby, with floodlights and celebrities (local) attending the opening night.

Estimates for Thi Week

Apollo (Fourth Ave.) (1,100; 25-40)—'Professional Soldier' (20th). Too much competition for McLaglen-Bartholomew combination featured in ads, nild at $3,000. Last week repeat of 'Littlest Rebel' (20th) fairly good at $3,400.

Circle (Katz-Feld) (2,600; 25-40)—'Magnificent Obsession' (U). Repeat directly following its run at the Indiana, moderately good for holdover at $3,200. Last week 'Dangerous' (WB) weak at $2,900.

Indiana (Katz-Feld) (3,100; 25-35-55)—'Master's Voice' (Par) and 'Vanities' on stage. Latter doing good biz at $16,000. Last year another edition of same show did five grand more under same circumstances of being brought back at popular prices soon after higher-priced legit run in town. Last week 'Magnificent Obsession" (U) did very well at 40c scale by pulling $7,500.

(Loew's (2,800; 25-40)—'April Blossoms' (UA) dualled with 'Lone Wolf' (Col). Former pic world premiered here to little avail against competition, thin at $3,300. Last week 'Wilderness' (MG) and 'Only Cook' (Col) dual finished nine-day run with excellent $11,000.

Lyric (Olson) (2,000; 25-30-40)—'Freshman Love' (WB) and Bowes' ams on stage. Latter dragging them in from the firesides, and, well campaigned, will bring gross to socko $11,000 or more. Second Bowes unit to play the town. The other one played the circle last August and didn't go well. Last week Lyric did great $9,500 on 'King of Burlesque' (20th) and vaude headlining Johnny Perkins.

'Curly,' 'Seas,' 'Love Me' Top B.O.'s in Sydney

Sydney, Dec. 30.

Managements have brought in their best bets to grab a nice slice of the holiday coin. Shoppers are keen buyers nowadays and will only spend where they get the most and best for the least.

Pix doing best are 'China Seas' (MG), 'Love Me Forever' (Col) and 'Curly Top' (Fox). All three are recent openings and biz has been remarkably high.

Others likely to get somewhere are 'The Guv'nor' (G-B), 'Page Miss Glory' (WB), and 'The Big Broadcast' (Par), Older runners are 'Passing of Third Floor Back' (G-B), and 'Escape Me Never' (BD).

Intense tropical heat is the rule here now, and this may extend over the holiday period but regarded as not likely to hurt biz too much.

Melbourne, Dec. 30.

umper biz here. Lineup includes 'Call of the Wild' (U.A.), 'Go Into Your Dance' (WB), 'Bright Lights' (WB), 'China Seas' (MG), and 'Big Broadcast' (Par).

'BURLESK' $13,500, 'RANCHO,' 11G, NICE IN ST. L.

, Jan. 21.

(Best Exploitation: Loew's)

Stiffest kind of competition on screens of local cinemas with all but two of the first runners showing dualers. Indications are all will have a generous portion of b. o. pie. After four weeks of combo policy Ambassador, F&M's downtown theatre, finds name attractions of calibre desired not available and resorting to dual policy with return to matinee price until it can book shows wanted.

Loew's, with Jean Harlow in 'Riffraff,' opened its doors an hour earlier in anticipation of rushing business and hunch was a dandy one as customers arrived in droves during first days of run. Unless all signs fail it should be the fairhaired theatre in b. o. take this week but will find Orpheum with 'Rose of the Rancho' and 'Two in the Dark' right on its heels.

Huge Fox on Grand boulevard showing 'King of Burlesque' will disappoint if it isn't the leader among midtown houses this week. Missouri, with its combo program, is still continuing to do nice business and apparently has hit on a policy that natives will pay to see.

Loew's exploiteers sold natives on Jean's 'brownette' hair with transcriptions and tieups with beauty departments of department stores, beauty shops, etc., to earn exploitation laurel wreath for this week.

Estimates for This Week

Fox (F&M) (5,038; 25-35-55)—'King of Burlesque' (20th). Gathering momentum which should get a nice $13,500. Last week 'Magnificent Obsession' (U), second week finished for a swell $11,000 on top of $17,600 for first.

Ambassador (F&M) (3,018; 25-35-55)—'Chan's Secret' (20th) and 'First a Girl' (GB). Absence of stage show and ordinary program won't do much better than $9,500 for last a fair week. Last week 'Could Only Cook' (Col) and Bowes' amateurs on stage; natives went for simon-pures in large way and left $16,200 at b. o. for fine run.

Shubert-Rialto (WB) (1,725; 25-35-55)—'Fang and Claw' (RKO) and 'Freshman Love' (WB). Program doesn't figure to do better than $6,200 for only so-so week. Last week 'Bride Comes Home' (Par) managed to collect $7,200.

Orpheum (WB) (1,950; 25-35-55) —'Rose of Rancho' (Par) and 'Two in Dark' (RKO). If pace is maintained should get a neat $11,000. Last week 'Sylvia Scarlett' (RKO) and 'Dr. Harrigan' (WB) sagged a bit towards end of week but garnered $9,400 for good run for small house.

Loew's (Loew) (3,162; 25-35-55)—'Riffraff' (MG). Harlow's popularity with natives should make $14,000 an easy goal for good week. Last week 'Two Cities' (MG) drew many children and second week finished with nice $11,300.

Missouri (F&M) (3,514; 25-40)—'No Mercy' (20th) and vaudeville. Figures to reach or surpass $10,500, okay. Last week 'Monte Carlo' (20th) and vaudeville, fast opening slowed a bit in middle of week but finished with a satisfactory $9,500.

Detroit Tigers Go For Beatty's Lions, Bang-Up $26,000 with 'Burly'

Detroit, Jan.

(Best Exploitation: Fox)

Tigers and lions seem to be Detroit's favorite dish, not only in baseball and football championships, but likewise on the stage. Anyway, the debut of Clyde Beatty's wild animal act, largest of its kind to enter vaude, is the roaring attraction here current week, and the Fox wickets are whirling to the tune of about $26,000, swell. Pic is 'King of Burlesque,' which is doing its bit, too.

Aided by upping of prices 5c. matinees and 10c. evenings, three combo houses are seeking bigger coin in the future and getting quite a lot of it this week. With costs on upgrade, houses decided to charge more. Film spots likely to follow suit.

Although not in the high money class, the 1,700-seater Adams is pulling in a magnificent gross this week with 'Magnificent Obsession,' which enjoyed bang-up session at the Fox two weeks ago. Around $7,500, which is near house record, is due current stanza.

Michigan slips back this week after terrific $31,000 last session on Bowes amateurs plus 'Dangerous'; a good $22,000 due this stanza on 'Riffraff' and 'Hour of Joy' revue on stage.

Things went haywire on opening of Wayne King at RKO Downtown, plus 'Hitch-Hike Lady,' but biz picked up over week-end and house figures around $13,000, okay, although there should have been more. 'Captain Blood,' held for second session at United Artists, continues to beat the band and shoul bring a neat $10,000 this week; di almost $14,000 first stanza.

Exploitation pretty slim everywhere current stanza, but Fox got most of it. Latter's build-up on Beatty was just beginning to flower when a cub lioness, presented by Beatty to Dearborn police chief year ago, committed 'suicide' after losing a dog playmate. 'Loneliness' of cub had been brought to attention of daily press; Beatty had wired he was bringing cub's mother with his act so as to appease lioness, and everything was all set for nifty mother-child yarn when cub up and choked itself to death with leash during the night. Incidents got lot of play, nevertheless, so efforts were not all in vain. House also lined up several radio talks for Beatty, plus the usual didoes.

Estimates for This Week

Fox (Indie) (5,000; 30-40-65)—'King Burlesque' (20th) with Clyde Beatty's lion-tigers on stage. Wild animal trainer's debut in vaude a roaring success in more ways than one; swell $26,000 due this week. Take last stanza just under $18,000, okay, with 'Could Only Cook' (Col) and Toby Wing topping vaude.

Michigan (United Detroit) (30-40-65)—'Riffraff' (MG) plus 'One Hour of Joy' revue ('One Hour with You') on stage. Gross slips back this session, about $22,000, neat, in offing. Had terrific 7 days last week with Bowes amateurs and 'Dangerous' (WB), $31,000.

Downtown (RKO) (30-40-65)—'Hitch-Hike Lady' (Rep) with Wayne King's orchestra on stage. Off badly, but recovered and looks like about $13,000, okay, this stanza. House got back into good coin class last week with resumption of vaude; 'Mr. Hobo' (GB) plus 'Broadway's Hollywood Cabaret Revue' snagged a nice $14,500.

United Artists (United Detroit) (25-45-55)—'Capt. Blood' (WB) (2d week). Continues in high level, with a good $10,000 coming up this week. Still getting usual heavy Hearst exploitation. Slid under wire last week for $13,500, nifty.

Adams (Balaban) (1,700; 25-40)—'Obsession' (U). Back here after big session two weeks ago at Fox, and pic is endangering house record; excellent $7,500. 'Paddy O'Day' (20th) and 'One-Way Ticket' (Col) okay $3,700 last week.

State (United Detroit) (3,000; 25-40)—'Perfect Gentleman' (MG) and 'Millions in Air' (Par). Doing over average biz, around $6,000, good. 'Confidential' (Col) and 'Bar 20 Rides Again' (Par) turned in another $4,000 last stanza.

National First Runs

COLUMBIA

You Could Only Cook', 105th St., Cleve, 31; ialto, Denv., March 22.

UNITED ARTISTS

'Strike Me Pink', United Artists, Chi., Jan. 22; UA, Det., 23; Grand, Atlanta, 24; Vendome, Nashville, 24; State, Bost, 24; Ohio, Columbus, 24; State, Houston, 24; Pal, Indpls, 24; Midland, K. C., 24; State, New Orl., 24; Penn, Pitt, 24; State, St. L., 24; State, Cleve, 24; Apollo, Ath. City, 24; Albee, Cincy, 24; Warner, Milw., 24; Denv., Denv., 28.

PARAMOUNT

'Anything Goes,' Denham, Denv., Jan. 23; Newman, K. C., 24; Buff, Buff., 24; Keith's, Balto., 24; Met, Bost., 24; Par, New Haven, 24; Malco, Memphis, 24; Rialto, St. L., 31; Orph., Seattle, 31; Cap, Worcester, 31.

'It's
Det., Jan. 23.

'Her Master's Voice,' Rialto, St. L., Jan. 24; State, Det., 30.

'The Milky Way,' Denham, Denv., Feb. 5; 5th Ave., Seattle, 6; Newman, K. C., 7; Orph., St. L.,

'Woman Trap,'
Feb. 7.

'Rose of Rancho',
24.

' **ich',**

RKO

'Sylvia Scarlett,' State, Schenectady, Jan. 24; Brown, Louisville, 27; Miller, Wichita, 30; Ritz, Memphis, Feb. 1; Par, Joplin, 4; owdoin Sq., Boston, 5.

Stage Show's 'Round' Title with 'Oakley' $13,000 in Montreal

Montreal, Jan. 21.

(Best Exploitati Loew's)

Mid-winter temperatures and weather affecting weekend grosses to some extent with great extension this year of ski-ing activities both locally and in Laurentians north of here. Houses on Main street currently show nothing standout, but still good average.

Palace has 'Night at Opera,' shown New Year's Eve and then built up by good word-of-mouth, which should bring $12,000, very good. Capitol has 'Stella Parrish' and 'Miss Pacific Fleet' good for $9,000. Loew's has a stageshow with 'Annie Oakley' and 'No Ransom' and should be best in town at $13,000.

Tie-in with all music stores in town on the stage show, titled 'Round and Round Revue,' and with gunsmiths, hardware and sport stores for 'Oakley' with departmental store advertising and big press ballyhoo, Gene Curtis and Ken Finlay hoisted Loew's into be: : position of week.

Estimates for This Week

Palace (FP) (2,700; 50)—'Night at Opera' (MG). Total contrast to last week should bring flood of fans and gross looks like topping $12,000. Last week 'Obsession' (U) grossed a fine $11,000 after slow start.

Capitol (FP) (2,700; 50)—'Stella Parrish' (WB) and 'Miss Pacific Fleet' (WB). Good combo and should get $9,000. Last week 'Dream Too Much' (RKO) and 'Perfect Gentleman' (MG) good at $10,000.

Loew's (M. T. Co.) (3,200; 50)—'Oakley' (RKO) and 'No Ransom' (Emp.) with 'Round and Round Revue' on stage looks big at $13,000. Last week 'Socrates' (WB) and 'Ladies Crave Excitement' (Emp.) with stage show, $12,000.

Princess (CT) (2,300; 50)—'Punishment (Col.) and 'Tamara' (U) indicates $6,000. Last week 'No Mercy' (Fox) and 'Dressed to Thrill' (Fox) okay at $6,500.

Cinema Imperial (Ind.) (1,600; 34) —'Invitation to Waltz' (Emp.) and 'La Nuit Seulement.' Should get $3,000. Last week 'Burning Gold' (Rep.) and 'Roman d'un Jeune Homme Pauvre,' $2,000.

Cinema de Paris (France-Film) (600; 50)—'Mariee du Regiment' and 'Stradivarius.' Taking $1,000. Last week 'Marchand d'Amour' and 'Jeunes Filles a Marier,' $900.

St. Denis (France-Film) (2,300; 34)—'Les Bons Jours' and 'Bourrachon.' Grossing $6,000. Last week, 'Le Chemineau' and 'Le Cheri de Sa Concierge,' $5,500.

FOX-WC BANK NIGHT CHAMP; $2,500 POOL

Hollywood, Jan. 21.

Fox-West Coast is leading the nation in the amount of coin given away at bank nights. Top giveaway was $2,500 in Hollywood-Glendale pool. Denver recently gave away $2,000.

B. V. Sturdivant, manager of the pool, is shooting for $5,000 prize.

Fool proof tickets eliminate possibility of racketeering and a motor-driven mixer has been introduced for the drawings.

Snow and H.O.'s Slow Up Loop But Chi Hangs On for $40,000; 'Opera' Starts with Okay $18,000

Chicago, Jan. 21.

(Best Exploitation: State-Lake)

Friday arrived in the loop to the accompaniment of one of the season's worst snowstorms which sent the folks to their firesides. Afternoon business was pretty good on the shopper trade, but weakened night play made the fifth stage show in the vaude houses unnecessary.

This figures as element No. 1 in the slide-off of gross currently; the second item is the holdover of shows which accounts for the decreased gross at the Chicago and Palace. At the former the triple threat line-up of 'Bride Comes Home,' Veloz and Yolanda and 'Red' Hodgson make it a cinch for another big session, though naturally not as smashing as last week's $59,000. In the first place Veloz and Yolanda's contract for this week restricts the stage shows to 36, whereas last week the house ground out 42.

Despite its extremely late release here in Chicago, the Marx picture, 'Night at the Opera,' is pounding forward to what looks like an easy three weeks' gallop at the Roosevelt. Plenty of complaints over the holding back of this picture, especially since it has run itself out in most key spots of the country already.

Two B. & K. Randolph street grinds, Apollo and Garrick, move into the first-run category currently with 'Mr. Hobo' and 'If You Could Only Cook,' and both boost the gross into high marks.

State-Lake leads the exploitation parade on a slashing campaign for 'Devil's Island' (Col) which lends itself to that kind of smearing.

Estimates for This Week

Apollo (B&K) (1,200; 25-35-55)—'Mr. Hobo' (GB). Arliss picture started off well over the weekend and appears headed to big $7,500. House has perked generally in past few weeks and is showing particular strength on week ends. Last week 'Mutiny' (MG) completed a six weeks' grind in the Loop to great $3,900.

Chicago (B&K) (3,900; 35-55-75)—'Bride'. (Par) and stage show. Veloz and Yolanda, dance team, and 'Red' Hodgson on stage. Entire slate holds over for second week and it's again a lulu despite fact that number of stage shows is restricted to 36 currently. Will hit $40,000 high, for holdover, and may stay third week. Last week topped everything this house has seen since the World's Fair with a sensational $59,000 on 42 performances.

Garrick (B&K) (900; 35-55)—'Only Cook' (Col). First and doing well at this tiny house at $5,000. Last week 'Frisco Kid' (WB) touched good $5,100 in second Loop session.

Oriental (B&K) (3,200; 25-35-40)—'In the Air' (MG) and vaude. Three Stooges headlined for quick return to this house. Combo managing pleasant $19,000 currently. House has been riding on the profit side right along for past two months. Last week 'Personal Maid' (WB) and Olsen and Johnson unit swung a fine $20,000.

Palace (RKO) (2,500; 35-55-65)—'Obsession' (U) and vaude. Picture holding over with new vaude line-up headed by Jane Froman. Sweet $23,000. Last week the women flocked in to the merry tune of $27,700.

Roosevelt (B&K) (1,500; 25-35-55-65)—'Night at Opera' (MG). Late arrival in town but not hurting the take any, gross doing a Tarzan with a yo-ho $18,000, practically operatic. Last week 'Rose of Rancho' (Par) managed to struggle through final half of a weak fortnight to $6,100, so-so.

State-Lake (Jones) (2,700-20-25-35-40)—'Devil's Island' (Col) and vaude. Neither storms nor depression competition affect this house's even tempo. A steady gallop for a neat and steady profit. This week around $12,000 again. Last week $1,000 a Minute' (Rep) with Ed. Lowry unit snapped up strong $12,800.

United Artists (B&K-UA) (1,700-35-55-65)—'Captain Blood' (WB) (2d week). Picture is under pressure from 'Strike Me Pink' (UA) seeking an early entry. Iood should do around three weeks before departing. With hit around $13,000 for second week after topping indications on its first sessio for 18,700.

'Flash Gordon' Sparks

Hollywood, Jan. 21.

Universal's 'Flash Gordon,' 12-episode serial, is in work with Frederic Stephanie directing. Henry MacRae producing.

Buster Crabbe, lead, is supported by Jean Rogers, Priscilla Lawton, Richard Alexander, James Pierce, Duke York, Jr., Frank Shannon, Stanley Sanford and Lon Poff.

'First a Girl' Nice $3,000 But B'ham Mostly Weak

Irmingham, Jan. 21.

(Best Exploitation: Alabama)

Business off this week due to gang of weak pictures. 'First a Girl' is one of best bets while 'Bride Comes Home' is second best. 'March of Time' short is getting almost as much play as the feature at the Alabama, helping exploitation.

'Bride' is getting space on safety council bulletins on the streets.

Estimates for This Week

Alabama (Wilby-Kincey) (2,800; 30-35-40)—'Bride Comes Home' (Par) at $6,000, fair. Last week 'Littlest Rebel' (20th) on nine days, $8,000, good.

Ritz (Wilby-Kincey) (1,600; 25-30)—'Sylvia Scarlett' (RKO). Indicates poor $2,400. Last week 'In Person' (RKO) $3,200.

Strand (Wilby-Kincey) (800; 25)—'Annie Oakley' (RKO) and 'Great Impersonation' (U). Weak at $1,500. Last week 'No Mercy' (20th) full week $1,900, fair.

Empire (Acme) (1,100; 25)—'First a Girl' (GB). Nice showing for the week, $3,000. Last week 'Pacific Fleet' (WB) $2,500, fair.

BLIZ PUTS CHIZ ON PROV.'S BIZ

Providence, Jan. 21.

(Best Exploitation: RKO Victory)

Town in grip of winter, blizzard tying up practically everything and killing week-end biz. Now it's all up to the weatherman.

RKO Victory back in the first-run class this week with 'Fang and Claw' on crest of swell bally campaign. Ballyhoo on picture arted several weeks ago with all sts of freak stunts, and continuing right up to opening. Campaign included special lobby display with jungle trophies, and local lad dressed as a savage. Then there were window displays, heralds, tie-ups with bakeries, department stores, etc.

Estimates for This Week

Strand (Indie) (2,200; 15-25-40)—'Rose of Rancho' (Par) and 'Hitch Hike Lady' (Rep). Plenty of publicity breaks through personal appearance of Gladys Swarthout at concert three days before opening, auguring big week, but storm moved in just at a time when theatres here get most of their business. Under the circumstances does not anticipate over $6,500. Last week 'Bride Comes Home' (Par) and 'Forced Landing' (Rep) one of the leaders with a swell $9,800.

Loew's State (3,200; 15-25-40)—'Professional Soldier' (20th) and 'Live Ghosts' (MG). Not more than $6,000, off for this stand. Last week 'Wilderness' (MG) and 'Dan Matthews' (Col) plenty nice at $17,000 for nine days.

Majestic (Par) (2,200; 15-25-40)—'Magnificent Obsession' (U). Biz okay until big storm, around $6,000. Last week 'No Mercy' (20th) and 'Uncle Dudley' (20th) frisky at $8,300.

RKO Albee (2,500; 15-25-40)—'We're Only Human' (RKO) and stage show. Plenty of emphasis on flesh entertainment brought them out in droves, but storm hurting; no more than $6,500 in prospect. Last week 'Two in Dark' (RKO) and vaudevilie nice at $8,500.

Fay's (2,000; 15-25-40)—'Paddy O'Day' (20th) and vaude. With Albee now in vaudevilie field, this house has its headaches; with other elements will not reach $5,500 at most. Last week 'Born to Gamble' (Ind) also off at $6,500.

RKO Victory (1,600; 15-25)—'Fang and Claw' (RKO) and 'Hot Off Press.' Look like $2,000, oke. Last week 'Informer' (RKO), brought back here in wake of much publicity, soared to $2,400 for five-day run, excellent.

'Obsesh' Magnif $4,700, 'Burlesk' $4,000, Tacoma

Tacoma, Jan. 21.

(Best Exploitation: usic ox)

Lumber and employment continue ahead of a year ago in Tacoma, and so theatre takings are favorably affected. The town is well wed to the dual police with double fare a habit since long before the new Hamrick-Evergreen dual plan at all spots, recently adopted.

Best exploitation for Music Box, where 'Obsession' is getting usual book store tieups and, in addition, letters to all doctors, enclosing 'call' cards, giving privilege of reporting at b. o. where the M. D. will sit in case of emergency call, and telling about the doctor angle in pix.

(Estimates for This Week

Blue Mouse (Hamrick) (750; 16-27)—'One Way Ticket' (U) and 'Remember Last Night' (U), but called after the book, 'Hangover Murder' for local consumption, dual. Moderate at $1,500. Last week 'Pompeii' (RKO) and 'Missing Man' (Col) dual, $1,900, fair enough.

Music Box (Hamrick) (1,400; 16-27-37)—'Magnificent Obsession' (U) and 'Paddy O'Day' (20th), dual. Former getting special campaign, strong at $4,700. Last week 'Riffraff' (MG) and ' tars Over Broadway' (WB), dual, $3,900, good.

Roxy (Hamrick) (1,300; 15-27-37)—'King of Burlesque' (20th) and 'Baldpate' (RKO) dual. En route to o. k. $4,000. Last week 'Monte Carlo' (20th) and 'Kids and Queen' (UA) dual, $4,200, big.

BURNS-ALLEN UP 'CEILING' TO 35G, HUB

Jan.

(Best Exploitation: iet)

Metropolitan opened up a siege of hefty stage bookings this week to compete with the Keith lineup. 'Ceiling Zero,' ith Burns and Allen on the stage, the town's b.o. leader. Looks like $35,000 or better, despite big snow. Radio comics will do two free shows at Hancock Hall (1,000 capacity) tomorrow night (22). 'Zero' has been sold to Hub for four weeks via a legit showing at the Copley, and this is figured to have aroused interest in the pic. On the Met vaude list to come are Ricardo Cortez, Paul Lukas and other name acts. Although originally planned to tilt prices this week, the idea was suddenly abolished on opening day (17).

'Riff-Raff' will get second money at the State and Orph at $34,000 for nine days. Keith-Boston also ringing up pretty money, at $22,000 pace, with Earl Carroll's Sketch Book on stage and 'Hitch Hike Lady' on screen. Keith Memorial holding over 'Obsession.'

Par and Fenway get 'Bride Comes Home,' second run from the Met, on dual bill with 'Pacific Fleet,' run off by the Met for their New Year's Eve show. Combo very satisfactory.

Burns and Allen provided Gene Fox and the Met space pryers ace material for exploitation. Overstocked with advance gags, such as newspaper contests, the publicity department had paved the way for arrival stunts at the station and interviews by local critics, breaking on opening day of the show. On the way from station to hotel party with crix, Gracie handed a traffic cop a key to the city, and this netted some extra space.

Estimates for This Week

Met (M&P) (4,200; 35-50-65)—'Ceiling Zero' (WB) and stage show with Burns and Allen, Cardini, Ben Blue. Hitting high G's, for around $35,000, best take in weeks. Last week 'Rose of Rancho' (Par) and stage show blah, $15,500.

Keith-Boston (RKO) (2,300; 35-50-65)—'Hitch Hike Lady' (Col) and Earl Carroll 'Sketch Book.' Another girlie show that is building long lines at the b.o., heading for nifty $22,000. Last week 'Red Salute' (UA) and Hollywood stage show, starring Jackie Coogan, heaped up a beaut $26,500.

Orpheum (Locw) (3,000; 25-35-40-50)—'Riff Raff' (MG) and 'Lone Wolf' (Col), dual. In for nine days at satisfactory $18,000 tempo. 'Two Cities' (MG) pulled last week, after seven days, although originally penciled for nine days to bring house back to Friday opening; $7,000.

State (Loew) (3,200; 25-35-40-50)—'Riff Raff' (MG) and 'Lone Wolf' (Col), double. Oke at $16,000. 'Two Cities' (MG), singled last week satisfactorily, in second frame for $7,000.

Keith Memorial (RKO) (2,900; 25-35-50)—'Magnificent Obsession' (U) (2d week). Holdover aiming at $10,000, good; first week very good at $20,100.

Paramount (M&P) (1,800; 25-35-50)—'Bride Comes Home' (Par) and 'Pacific Fleet' (WB). Oke at $7,500. Last week $7,800 for 'Dangerous' (WB) and 'Broadway Hostess' (WB), dual.

Fenway (M&P) (1,600; 25-30-40-50)—'Bride Comes Home' (Par), 2nd run, and 'Pacific Fleet' (WB), dual. Okay at $5,000 trot. Last week satisfactory $4,700 on 'Dangerous' (WB) and 'Hostess' (WB), dual.

Scollay (M&P) (2,700; 25-35-40-50)—'Collegiate' (Par) and 'Dangerous' (WB). Both 2nd run, good combo for this spot, will hit around $6,000. Last week potent $8,500 for 'Captain Blood' (WB) and 'Millions in the Air' (Par), dual.

Storm Crimps All B'way Grosses But 'Strike Me Pink' Nice $90,000 And Holds; 'Zero' 40G, 'Burlesk' 30G

(Best Exploitati usic Hall)

A bad snowstorm which started late Saturday night (18) and continued through most all of Sunday wreaked havoc with New York theatres. Estimated by the Music Hall that it lost $10,000 to $12,000 as a result of the weather which tied up traffic and kept people in their homes. Other houses were hurt proportionately, Paramount figuring about $5,000 worth of business was kept away by the snow and sleet.

Despite the setbacks, several attractions are still strong enough to go into good figures. Eddie Cantor starrer, 'Strike Me Pink,' which came into the Music Hall on a two-week commitment, leads the pack this week, looking $90,000. Two other pictures which would have done more except for the inclement weekend weather but will turn in nice profits are 'Ceiling Zero' at the Strand and 'King of Burlesque' at the Center.

'Zero' may hit $40,000 and holds, while 'Burlesque,' which got off strong, will be $30,000 or over on first seven days ending last night (ues). Latter also holds over. Second week of 'Ghost Goes West' mighty good, $30,000. Management figures it was nicked $5,000 or $6,000 by what the weekend brought.

Holdover of 'Rose of Rancho' and Casa Loma orchestra with Onyx Club boys will be about $25,000, another figure that is very satisfactory, discounting the blizz. New show came in last night (Tues.). Par on a preview, 'Collegiate' on screen and the Hal Kemp orchestra, with Yacht Club Boys as an added attraction in the pit. Next attraction for the trench is the Ted Fio Rito orchestra.

Capitol and Roxy both were snowed under this week, 'Exclusive Story,' at former, failed to entice and will be lucky to turn in more than $20,000. 'Charlie Chan's Secret,' Roxy tenant, looks only $25,000, and both houses get new pictures Friday (24). The Rialto and Astor brought in new ones last night (Tues.). 'Dangerous Waters' came into the Rialto after $3,800 for four days on second week of 'Crime of Dr. Crespi.' Astor went a full second week on 'Last of Pagans,' $5,000, ushering in 'Widow from Monte Carlo' also last night (Tues.). Rialto now has its subway entrance and downstairs box office open.

In addition to more than doubling the normal advertising budget of the Music Hall, 'Strike Me Pink' obtained the benefit of a comprehensive exploitation campaign pointed both for local and national value. United Artists sold a swell contest idea to one of the New York tabs and effected many tieups designed to help the picture on its engagement at the Hall.

Estimates for This Week

Astor (1,012; 25-35-55)—'Last of Pagans' (MG) (2nd week). Ended its second week last night (Tues.) at $5,000. First week was $7,000, bringing fair profit on run. 'Widow From Monte Carlo' (WB) the new picture.

Capitol (4,620; 25-35-55-85-$1.25)—'Exclusive Story' (MG). A tailender and fortunate if getting over $20,000, weak. Predecessor, 'Riffraff' (MG) went sour, also, around $25,000.

Center (3,525; 25-35-55-85-$1.10)—'King of Burlesque' (20th). Hurt by snowstorm but still big at $30,000 on first week ending last night (Tues.), picture going a second and may nick out a third. Third week of 'Ah, Wilderness' (MG) just under $20,000, excellent.

Palace (1,700; 25-35-55)—'Dangerous' (WB) and 'We're Only Human' (RKO), dual. Pair not doing so well, $8,000 or under. Last week's doubleton, 'No Mercy' (20th) and 'Your Uncle Dudley' (20th) better, $9,500.

Paramount (3,664; 25-35-55-85)—'Rancho' (Par) (2nd week), Casa Loma orchestra (4th week) and Onyx Club Boys (2nd week). Snow stalled traffic coming this way but at $25,000 on holdover still good. First week $40,000, excellent. 'Collegiate' (Par) with Hal Kemp orchestra and Yacht Club Boys in pit, opened on preview last night (Tues.). House is staying at a Wednesday opening from now on.

Radio City Music Hall (5,989; 40-60-85-99-$1.10-$1.65)—'Strike Me Pink' (UA) and stage show. Hurt on weekend seriously but will end at $90,000 or over just the same, and holds over. Last week 'Sylvia Scarlett' (RKO) dipped to $57,000, bad.

Rialto (750; 25-40-65) — 'Dr. Crespi' (Rep) (2nd week). On final four days of second week ending last night (Tuesday), $3,800, oke, after first seven days of a little over $9,000. 'Dangerous Waters' (U) came in on preview last evening (Tues.).

Rivoli (2,092; 35-55-75-85-99) — 'Ghost Goes West' (UA) (2nd week). Swung the turnstiles here first week to tune of $43,000 and on holdover will get around $30,000, excellent considering Sunday's storm. Chaplin's 'Modern Times' (UA) now won't arrive on the scene until early in February, date to be set.

Roxy (5,836; 25-35-55)—'Chan's Secret' (20th) and stage show. Chan couldn't dope the weather and a drift of snow piled up against the box office, cutting the take to $25,000 on week, mild. Last week house got $29,100 with 'Invisible Ray' (U), fairly good.

Strand (2,767; 35-55-65-85)—'Ceiling Zero' (W). pened Saturday (18) and considering weather inrounds, big at $40,000 pace, holding over. Final (3rd) week of 'Capt. Blood' (WB) $19,600.

State (3,450; 35-55-75) — 'Two Cities' (MG) and vaude headed by George Givot. Public may shell out total of around $25,000 for this show, good. Last week 'Splendor' (UA), over $20,000, under recent average.

'BURLY' STRIPS CINCY OF $16,000

Cincinnati, Jan. 21.

(Best Exploitation: Albee)

'King of Burlesque' is the champ biz bringer currently, marking up $16,000 for the Albee. Capitol, with roadshow engagement of 'A Midsummer Night's Dream,' fetching okay biz. Palace is in line for $9,500 on 'Rose of Rancho' and Keith's is pulling $4,000 on 'Murder of Dr. Harrigan.'

Jackie Coogan and Betty Grable personaling with 'Hollywood Secrets' unit and linked with 'Three Live Ghosts' on screen, registering $14,000 for Shubert.

Lyric and Grand are move-over studios for 'Collegiate' and 'Two Cities.'

Heavy snow Sunday (19) was a severe traffic halter for theatres.

Estimates for This Week

Albee (RKO) (3,300; 35-42)—'King of Burlesque' (Fox). Breezy start and nice notices paving way for $16,000, good. Last week 'Magnificent Obsession' (U) held its fast opening pace and built up to a smash $19,000.

Capitol (RKO) (2,000; 55-83-$1.10-$1.65)—'A Midsummer Night's Dream' (WB). Nifty advance campaign and swell reviews. Trade okay. Last week 'Twin Cities' (MG), transferred from Albee for second week, $6,000 at regular 35-42c scale. Pic drew $21,000 in initial nine days.

Shubert (RKO) (2,150; 35-55)—'Three Live Ghosts' (MG) and Jackie Coogan and Betty Grable heading 'Hollywood Secrets' unit. Effective advance buildup in dailies and more helpful bally from interview broadcasts on WLW and WCPO. A dandy $14,000. Last week 'We're Only Human' (RKO) and Wayne King band and three vaude acts, $12,000, a chin socko.

Palace (RKO) (2,600; 35-42)—'Rose of Rancho' (Par). Heading for an all right $9,500. Last week 'Collegiate' (Par) dropped off in last half but $11,500 no complaint.

Lyric (RKO) (1,400; 35-42)—'Collegiate' (Par). Moved over from Palace for extended first run, $5,000, fair. Last week 'Bride Comes Home' (Par), second downtown week, $4,500, following $12,000 on eight days of first showing at Palace.

Keith's (Libson) (1,500; 30-40)—'Dr. Harrigan' (WB). Jerking mystery fans for $4,000, fair. Last week 'Dangerous' (WB), a holdover, $4,200, after $7,000 in first week.

Grand (RKO) (1,200; 25-40)—'Two Cities' (MG). Third downtown week, $3,000, neat. Last week 'Littlest Rebel' (20th), third week in ace-house territory, $3,500. Pix fetched $16,000 in first week at Palace and $9,500 in nine days on transfer to Capitol.

Family (RKO) (1,000; 15-25)—'Nevada' (Par) and 'Too Tough to Kill' (Col), divided. Normal $2,200. Last week $2,400 on split between 'Whispering Smith' (20th) and 'Navy Wife' (20th).

Philly Biz Building; Cantor's 'Pink,' $18,000, 'Obsesh' 14G, Both Hold

Philadelphia, Jan. 21.

(Best Exploitation: Aldine)

This week's biz, should show a substantial increase over th of last week, which was decidedly under average. Three plx are expected to get some real attendance. Surest of the lot is Eddie Cantor's 'Strike Me Pink,' at the Aldine. Cantor film will probably stay three weeks. Opened Saturday to strong trade and should get $18,000 or over on its first full week.

Magnificent Obsession' at the Boyd, also a Saturday opener, slower in getting started but is figured as sure of femme trade. It did not, however, get laudatory notices here. If it gets $14,000, which it should, it figures as a certain holdover. 'Rose Marie' is underlined to follow.

Third good possibility of the week is 'Professional Soldier,' at the Fox, which got a corking set of notices and built nicely after its Wednesday opening. It won't get a full second week, however, unless management makes a last minute change of decision. It should get $21,000 or better in nine days allotted to it. Ed Sullivan heading stage show.

Considerably less certain of success is 'Rose of the Rancho,' which opened Saturday at the Stanley. It's going to suffer by the flock of musicals which have gone before it. Despite high touting of Gladys Swarthout, film doesn't look strong enough for more than a week at no more than $12,500.

Earle figures to taper off this week with 'Freshman Love' as its film feature and Fifi Dorsay and Eddie White on the stage. Stanton, which has been running way ahead of normal lately, will slip this week with 'Last of the Pagans,' and the smaller houses aren't likely to do anything big.

Estimates for This Week

Aldine (1,200; 40-55-65)—'Strike Me Pink' (UA). Eddie Cantor pic should put house back in the black. Three weeks not unlikely. First week figures to get big $18,000 or over. Last week, 'First a Girl' (GB) weak $8,000 in nine day.

Arcadia (600; 25-40-50)—'Bride Comes Home' (Par). Second-run ending today (Tuesday) with rather good $2,500. 'Riff Raff' (MG) also second run tomorrow.

Boyd (2,400; 40-55)—'Magnificent Obsession' (U). Figures to build with femme trade and ought to get second week; $14,000 likely. Last week, 'Dangerous' (WB) got so-so $11,000.

Earle (2,000; 25-40-50)—'Freshman Love' (WB) and vaude. Fifi Dorsay and Eddie White head stage show. Combo figures for $13,000. Last week, 'Dance Band' (FD) and Major Bowes' Ams, very nice $17,500.

Fox (3,000; 40-55-65)—'Professional Soldier' (20th) and stage show. Swell notices and good trade. Nearly $21,000 figured for it in nine days. Last week, 'King of Burlesque' (20th) good $15,000 second week.

Karlton (1,000; 25-35-40)—'Murder of Dr. Harrigan' (FN). First-run and looks weak. Maybe $2,400. Last week, 'I Dream Too Much' (RKO). Rather good $3,300 for a second-run.

Keith's (2,000; 30-40-50)—'Captain Blood' (WB). Second week of second-run here getting $3,000. Last week, $3,900.

Stanley (3,700; 40-55)—'Rose of the Rancho' (Par). Too many lightweight musicals before it: $19,500 and only one week figured. Last week, 'Collegiate' (Par) got only $11,500.

Stanton (1,700; 30-40-50)—'Last of the Pagans' (MG). Not over $6,000 indicated. Last week, 'Riff Raff' (MG) in second week got $7,000, nice.

'OBSESSION,' $10,000, BIG IN PORTLAND, ORE.

Portland, Ore., Jan.

(Best Exploitation: Mayfair)

All major spots in the hurg used teaser campaign to plug 'Midsummer Night's Dream,' roadshowing at the Mayfair. Since that house is operated jointly by Parker-Evergreen, it meant that all other Parker houses and Evergreen houses were in on the plugs. Mayfair upped admish to $1.65 top, highest ducat rate for straight pic asked in the burg for many a moon and four times the usual top admish. That didn't phase the b.o. though, and 'Dream' is smashing home for a big winning.

Everything else just fair except 'Obsession,' big at the Broadway.

Estimates for This W

Broadway (Parker) (2,000; 25-40)—'Magnificent Obsession' (U). Great $10,000. 'Captain Blood' (FN) in 10 days hit high spot for this house at $8,900.

United Artists (Parker) (1,000; 25-40)—'Red Salute' (UA). Poor five days, $3,000. Last week 'Splendor' (UA) registered; closed only $3,600.

Paramount (Evergreen) (3,000; 25-50)—'Dream Too Much' (RKO) and 'Lone Wolf Returns' (Col). Pons opus disappointing, $1,500. Last week 'Musketeers' (RKO) and 'Navy Wife' (20th) $4,000.

rpheum (Hamrick-Evergreen) (2,000; 25-40)—'Could Only Cook' (Col) and '2 In Dark' (RKO). Fair for $4,000. Last week 'Bride Comes Home' (Par) and 'Uncle Dudley' (20th) closed a big second week for $5,700, with first week hitting the high spots around $9,800.

Mayfair (Parker-Evergreen) (1,400; 55-$1.65)—'Midsummer Night's Dream' (WB). Two shows a day at roadshow prices, bringing good results from heavy exploitation campaign. Last week (25-40) 'Dan Matthews' (Col) and 'Stormy' (U) only fair combo, little under par for $2,000.

DESPITE SNOW, B'KLYN FAIR, 'WILDERNESS' 14G

Brooklyn, Jan. 21.

Avalanche of snow and sleet over weekend affected downtown deluxers considerably at b.o.'s. Snow drifts so bad in some sectors it was practically impossible to have gone downtown had anyone so desired. Picture houses in Boro Hall vicinity have attractive enough product on screens. Paramount with 'Dangerous' is doing okay while 'Ah Wilderness' and 'Last of Pagans' at the Low's Met, and 'Obsession' at Albee are better. Met went in for lavish display in dailies stirring up enough interest to make week's showing worthwhile.

Amateur nights still going strong at Albee and Fox. Former offering two exhibition Wednesday nights and latter on Mondays with local furniture house sponsoring broadcast of show via WMCA for hour's duration. Both houses continue to stress amateur angle display copy in daily gazettes.

Trans-Lux in Boro Hall sector showing 'Crime and Punishment,' French version with titles in English. Scant biz this week.

Estimates for This Week

Paramount (4,000; 25-35-50)—'Dangerous' (WB). Should hold take to $10,000 or so, ok. Last week 'Comes a Bride' (Par) brought in $16,000, mighty fine.

Fox (4,000; 25-35-50)—'Dangerous Intrigue' (Col) and 'Hitch Hike Lady' (Col). Okay $11,000 anticipated. Last week 'Could Only Cook' (Col) and 'Mimi' (FD) $9,000, so-so.

Loew's Met (3,400; 25-35-50)—'Wilderness' (MG) and 'Last of Pagans' (MG). Augurs nifty $14,000. Last week 'Splender' (UA) and 'Perfect Gentleman' (MG) drew $13,000, okay.

Albee (3,500; 25-35-50)—'Magnificent Obsession' (U) and 'We're Only Human' (RKO). Good patronage and figured to do $11,000, good. Last week 'Fang and Claw' (RKO) and 'Navy Wife' (20th) proved dud at $9,000.

Strand (2,000; 25-35-50)—'Leavenworth Case' (Rep) and 'Coronado' (Par). Should take in satisfactory $6,000. Last week 'No Mercy' (20th) and '$1,000 a Minute' (Rep) (3d week) got fine $9,000.

OFF, TOO, IN BUFFALO

'Obsesh' Sensash in 3d Week at Lafayette to $9,000

Buffalo, Jan. 21.

(Best Exploitation: uffalo)

Downtown grosses only average current week. Lafayette continuing with 'Magnificent Obsession' for third week.

Shea's Buffalo celebrating its 10th anniversary afforded excellent opportunity for special exploitation. A 10-layer birthday cake over five feet high was displayed in lobby and pictures carried the newspapers, together with special anniversary story. Extra outdoor advertising, window displays and cooperative ads all stressed the anniversary feature. The Buffalo Public Library distributed 5,000 bookmarks in connection with the Sabatini books.

Estimates for This Week

Buffalo (hea) (3,600; 30-40-50)—'Capt. Blood' (WB). Indicates around $10,000, fair. Last week, 'Collegiate' (Par) under expectations at $10,900.

Hipp (Shea) (2,400; 25-40)—'Splendor' (UA). Probably good for around $8,500. Last week, 'Midsummer Night's Dream' (WB), seven performances up to Wednesday with 'Splendor' continuing for rest of week, $9,000.

Great Lakes (Shea) (3,400; 25-40)—'Dangerous' (W). Looks to get around $8,500. Last week 'Dream Too Much' (RKO) slipped considerably under estimates to $6,000.

Century (Shea) (3,400; 25)—'Pacific Fleet' (WB) and 'Man of Iron' (WB). Continuing with good grosses, for $8,000. Last week, 'No Mercy' (20th) and 'Coronado' (Par), good at $9,100.

Lafayette (Ind) (3,400; 25)—'Magnificent Obsession' (U) (3rd wk). Continues to pack them in after two weeks of capacity business, and should do around $9,000 for its final stanza. Last week, second week for the feature got $11,500.

'MAID' WITH AMS OK $14,000, K. C.

Kansas City, Jan.

(Best Exploitation: Mainstreet)

In spite of weather and icy streets, grosses will be close to normal all around. The Tower after setting a new record of $14,850 with 'Magnificent Obsession' last week held it over and is continuing great.

At the Midland 'Professional Soldier' is just fair, although given plenty of newspaper space, and 'Dangerous' at the Newman is in the same classification.

Mainstreet has a Bowes unit in addition to 'Personal Maid's Secret' but practically all of the publicity went to the ams.

Extra newspaper space was used liberally, nifty tie-ups with chain stores with thousands of special heralds and window cards; radio announcements, and swell cooperation by the Star which not only gave liberal space but sponsored an amateur show to select a K. C. amateur to appear with the Bowes 'gang' at the theatre, and also gave an hour of its radio station WDAF to broadcast a number of the amateurs who survived the preliminary auditions.

Estimates for This Week

Mainstreet (RKO) (3,200; 25-35-50)—'Personal Maid' (WB) and Bowes unit. Strong play which looks like close to $14,000, good. Last week 'Two in Dark' (RKO) and Ada Leonard Revue, $12,000, nice.

Midland (Loew) (4,000; 25-40)—'Professional Soldier' (20th) Not as strong as expected, attributed to bad weather, but picture showing increased strength and should hit close to $8,500, fair. Last week 'Wilderness' (MG) slowed a bit towards the last finishing with $17,000, good.

Newman (Par) (1,000; 25-40)—'Dangerous' (WB). Business just fair, expect no sensation, around $8,000, fair. Last week 'Collegiate' (Par) $8,500, good.

Tower (Rewot) (2,200; 25-33)—'Magnificent Obsession' (U) (2d wk) and 'Rumbaland Revels,' revue. In second week, hitting strong, $11,000, great after a record $14,850 first seven days.

Uptown (Fox) (2,040; 25-40)—'Mister Hobo' (GB) and '$1,000 a Minute' (Rep.) dual. Arliss may draw some of the class trade at this big suburban, $4,500, good. Last week 'Comes Band' (MG) and 'Chan's Secret' (20th) $3,200, fair.

'CAPT. BLOOD,' $5,500, TOPS BLIZZED OMAHA

Omaha, Jan. 21.

(Best Exploitation: randeis)

Blast of blizzardy winter which came on the tailend of last week and maintained its fury through opening days this week spells debility for all picture attractions. Beginning Wednesday evening and lasting past midnight Friday snow fall well in excess of a foot and the heaviest fall in near a decade.

Heading the list of attractions is the Brandeis with 'Captain Blood' which opened to holdout business in the beginning of the snowfall and which will last the week (eight days) out, to draw near $5,500, top money for this house and would have been even better in normal weather. Orpheum with 'Ah, Wilderness' in the next niche with $5,500, unless tailend of the week comes in unusually strong. Orph suffers probably least of the three houses on current bill, but had to take most on the chin on last week. Omaha with 'Monte Carlo' would have been set for an average week, but gets cut down by opening in the middle of the blizzard, $5,000 will not be bad considering.

Brandeis gets the attention from the exploitation angle as tie-ups with the Hearstian Bee-News on the Cosmopolitan production swamps the amusement page on 'Blood'. Others not laying down by any means but Hearst takes the ribbons this week.

Estimates for This Week

Brandei (Singer-RKO) (1,250; 25-35-40) — 'Capt. Blood' (FN). Single feature this week. Would have held its own against a one-day snowstorm, but three days sends it under some. In eight days should hit $5,500, okay. Last week, 'Could Only Cook' (Col) dualled with 'One Way Ticket' (Col) light in the face of weather, $3,800.

Orpheum (Blank-Tri-States) (2,976; 25-40)—'Wilderness' (MG) and brought in on 'Mary Burns' (Par) last day of the storm may not be stunted to extent of its opposition, should reach $6,500, about a grand off from normal. Last week 'Whipsaw' (MG) and 'Perfect Gentleman' (MG) off to banging start but had to take it from the storm last two days; $6,800 very little under expectations.

Omaha (Blank-Tri-States) 2,100; 25-40)—'Monte Carlo' (20th) and 'Chan's Secret' (20th) between the two of them would have gotten a sizeable following, but brutal weather the answer limiting this one to $5,000, very light. Last week 'Rose of Rancho' (Par) doubled with 'Navy Wife' (20th) was little to cheer about though opinion favorable on Gladys Swarthout, $5,500 barely average.

'Lady'—'Letty'

(Continued from page 2)

Smith, which dates back to 1857 and can be found in the archives of the Glasgow courts. The decision declared that even though the pattern of the plot was in the public domain, the defendant could not be regarded as having made a fair use. On this point the court averred, 'In concluding as we do, that the defendants used the play to a certain extent, we need not charge their witnesses with perjury. With so many sources before them they might quite honestly forget what they took; nobody knows the origin of his inventions; memory and fancy merge even in adults. Yet unconscious plagiarism is actionable quite as much as deliberate plagarism.'

O'Brien, Driscoll & Raftery successfully fought the appeal. Nathan Burkan represented Metro.

Sheldon Bedri

As to damages, which will accrue to Edward Sheldon, who has been bedridden for 17 years, and Mrs. Margaret Ayer Barnes they may run into a small fortune, unless privately settled between both parties, as sometimes happens, in lieu of further appeals and litigation expense. Under this decision, Metro must account for and turn over to the authors of 'Dishonored Lady' the entire profits of 'Letty,' and every exhibitor who played the picture is also technically liable for $250 minimum damages, under the copyright statutes, for every time the film was flashed on the screen. There can be no appeal unless the U. S. Supreme Court issues a writ of certiorari.

Shortly after Katharine Cornell's appearance in 'Dishonored Lady' at the Empire, N. Y., Mrs. Barnes and Sheldon agreed to sell the picture rights to Metro for $30,000. J. Robert Rubin, Metro v.p. and attorney, drew up the contract but it was never signed because the Hays office banned the story for films.

$25,000 Offer

A working script of 'Letty Lynton' (Crawford-Montgomery) had been sent to Sheldon by someone in the cast at the time of film production, but he decided to wait until the picture was finished and exhibited before taking legal action. Mrs. Barnes then again called on Rubin, according to her attorneys. She estimated that $5,000 had been paid for the 'Letty' book (based on the same Scotch murder case) and suggested that if Metro would give her and Sheldon a check for $25,000 they'd call it even. At first refused, later they were reported offered the $25,000, but the authors then declined to accept. Rights to 'Letty' were purchased for $3,500.

Arthur F. Driscoll of O'Brien, Driscoll & Raftery, which office handled the famous 'Abie's Irish Rose' - Universal decision, upon which the defense based its case, took Judge Learned Hand to task for his rulings in the 'Abie' suit and drew an admission that there had been some errors on the court's part. Driscoll's office associates in the case were Edward J. Clarke and Sidney Rosenbloom.

SNOWBOUND LINCOLN

Fir iz Since New Year—' 'Angel,' Fair

Lincoln, Jan. 21.

Everything's in the heaviest show in more than four years in this area and none of the attractions are clicking. Besides, all pictures opened bucking a campaign speech by former President Hoover in the Coliseum which drew nearly 10,000. Of all the attractions, 'Dark Angel' at the Stuart and 'Frisco Kid' at the Lincoln are the top pacers, though sluggish.

Snow which had been pelting down for nearly a week K. O.'d all idcas of special exploitation. Most of the ushers could do better shoveling than flashlighting the few patrons.

This is the first bad week in the grosses since the turn of the year.

Estimates for This Week

Colonial (LTC) (550; 10-15)—'Rainbow's End' (Indie) and 'Three Live Ghosts' (MG), split. Inclement weather taking its toll here as elsewhere; more than a fair $850 is unlikely. Last week 'Whispering Smith' (Fox) and 'Tumbling Tumbleweeds' (Rep), split, $900 for the run.

Lincoln (LTC) (1,600; 10-20-25)—'Frisco Kid' (WB). This pic, held back for some time, has only a moderate outlook. House will be satisfied if winding up at about $2,400, little better than fair. Last week 'Whipsaw' (MG) plenty nice, took slightly more than $3,100, o. k.

Orpheum (LTC) (1,200; 10-15-20-25)—'Forbidden Heaven' (Rep) and stage show headlining Rudy Bundy and his band. 'Way Down East' (Fox) follows in for four days alone. Stretch is paced for a probable $2,200, not so good. Last week 'Millions in Air' (Par) and the Ed Gardner 'Fads and Fancies' stage show, split with 'Broadway Hostess' (WB) and 'Baldpate' (RKO), dual, $2,400, so-so.

Stuart (LTC) (1,900; 10-25-40)—'Dark Angel' (UA). Bucking Hoover's speech to 9,500 at the Coliseum, likely only $3,200, just average. Last week 'Collegiate' (Par) stepped out to get $3,700, nice enough.

Varsity (Westlaid) (1,100; 10-20-25)—'Lone Wolf' (Col). Scared all the people out of the house; had $1,000 in sight. Last week 'First a Girl' (GB) strong enough on the start to be a winner with $1,500.

'Bride' $10,500, 'Soldier' $5,000, Balto B.O.'s Big

Baltimore, Jan. 21.

(Best Exploitation: Hipp)

tandout continues to be 'Magnificent Obsession' at Keith's, which is snatching a swell $6,000 in second session, and will hold another lap. That will be longest run a film has enjoyed at the house for upwards of a year.

That Major Bowes Ams can still stir 'em up is being proved at the vaudfilm Hipp where Unit No. 4 is the potent factor getting spot a nifty $17,000. The pic, 'Another Face,' isn't doing the luring.

With the D.A.'s office conducting an investigation of the 'numbers' racket in Balto, 'Exclusive Story' at the vaudfilm Century is timely. House amply apprized burg what story matter in flick contained. Well liked and should soar up to a dandy $18,500, despite the creeping start.

Pa. Ted Routson of the Hipp, spotted a local lass on Major Bowes NBC hour week before current unit came in. Quarter hour after girl had her opportunity, stunt called for the Major to read a wire from Hipp mgt. offering girl a spot in the unit when it played here. Big play up in press.

Estimates for This Week

Century (Loew-UA) (3,000; 15-25-35-40-55-66) — 'Exclusive Story' (MG) and vaude. Timely for this town these days, with plenty interest in the 'numbers' racket, added attention, $18,500. Last week 'Riff-raff' (MG) and vaude, $17,600, nice enough.

Hippodrome (Rappaport) (2,300; 15-25-35-40-55-66) — 'Another Face' (RKO), 'March of Time' (RKO) and Bowes unit No. 4 on stage. The simon-pures the lures, pulling a crackerjack $17,000. Last week 'Could Only Cook' (Col) and 'Hit Parade' unit on stage, weak $10,500.

Keith's (Schanberger) (2,500; 15-25-30-40)—'Obsession' (U) (2d wk). Talk o' the town, splendid $6,000, after socko $9,000 on first lap. Will go third round.

New (Mechanic) (1,800; 15-25-30-35-40-55) — 'Professional Soldier' (20th). Opened Monday to immediate attention, evincing a pace that suggests around $5,000 on stanza. Vic McLaglen got so much laurel-crowning recently when publications and public started choosing best pix and performances for past year, that renewed interest in actor noticeable. Last week 'King of Burlesque' (20th) 10 days to excellent $7,000.

Stanley (WB) (3,450; 15-25-35-40-55)—'Bride Comes Home' (Par). The b.o. resembled a beehive right from opening; assured of hotsy-totsy $10,500. Last week 'Collegiate' (Par) fairish $6,800.

Estimates for This Week

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'King Burlesque' Wow $8,000, 'First A Girl' Strong 3G, 'Fleet' 4G in Denver

(Best Exploitati rpheum)

Denver, Jan. 21.

'King of Burlesque' is headed for the biggest gross here and goes to Broadway for an extended run. 'Miss Pacific Fleet' had balcony standouts every night and for 40c seats. Holdouts two nights.

'First a Girl' is doing 50% above average with strong, steady business all week.

'Millions in Air' getting five days, doing nicely, but must go out on account of heavy campaign on next film, 'Splendor.'

Stock show in Denver throwing many to theatres with groups in cow-country clothes going in first-runs every day.

Orpheum rates best exploitation on girl dressed as an Hawaiian passing out candy kisses in front of theatre, worded 'have taste of Pagan kisses and see 'Pagan Love' at Orpheum.

Estimates for This Week

Aladdin (Huffman) (1,500; 25-35-50-60)—'First a Girl' (GB). Biz 50% above par at a nifty $3,000. Last week, 'Splendor' (UA), did $2,000, and is being held over at the Broadway.

Broadway (Huffman) (1,500; 25-40)—'Splendor' (UA). Following a week at the Aladdin, stays five days at $1,000 take, o.k. Last week, 'Capt. Blood' (FN), $1,200, above average, after a week at the Denver.

Denham (Cooper) (1,500; 25-35-40)—'Millions in Air' (Par). Only five days, nicely for $3,500. Last week, 'Rose of Rancho' (Par), $8,000, doubling average gross.

Denver (Huffman) (2,500; 25-35-50)—'King of Burlesque' (20th) and stage band. The prize b.o. baly this week, bangup $8,000. Last week, 'Riffraff' (MG), did good business with $5,000.

Orpheum (RKO) (2,600; 25-35-40)—'Last of Pagans' (MG). Good bally and biz oke for $4,000. Last week, 'Dream Too Much' (RKO), good with $5,000.

Paramount (Huffman) (2,000; 25-40)—'Pacific Fleet' (WB). Bull market here, too, $4,000. Last week, 'Great Impersonation' (U), $2,000, below average.

'Exclusive Story' $4,800, Rialto, L'ville, $4,500 OK

Louisville, Jan. 21.

(Best Exploitation: State)

Holdovers are delivering the heaviest sock currently, 'Obsession' coming through for top biz of $5,400, with 'Dangerous' giving a good account of itself at the Mary Anderson; gross indicated at about $3,300. Pic will occupy the screen until 'Midsummer Night's Dream' comes in at prices scaled from 50c to $1.50 for eight-day engagement.

Other first-runs just so-so. They have to be content with just ordinary biz, product not being of any particular strength. Word of mouth helping 'Obsession' immensely. Strand ran large ads stating that pic was playing to capacity biz in spite of 'critics' adverse criticism. Had the natives talking, and then flocking downtown to see the film which the newspaper oracles had put on the pan.

Recent action of legislature in repealing 3% sales tax measure lops 1c from admission prices, and even this slight reduction brings a feeling of satisfaction to patrons here.

George Hunt, Jr., dug up new exploitation angle on 'Exclusive Story,' offering prizes for best letters on the affirmative and negative side of the question, 'Should a newspaper man be compelled to divulge his source of information?' Cash prizes and ducats awarded to winners.

Estimates for This Week

Loew's State (3,000; 15-25-40)—'Exclusive Story' (MG) and 'Dangerous Intrigue' (Col), dual. Keeping up interest with some nice exploitation, and gross indicated at $4,800, pretty fair. Last week 'Wilderness' (MG) held up satisfactorily to $5,300 finish.

Rialto (4th Ave.) (3,000; 15-25-40)—'Coronado' (Par) and 'Master's Voice' (Par), dual. Coming through in nice style and should wind up around $4,500. Added feature is television apparatus set up in lobby, handled by Wendall McMahill. Last week 'Rose of Rancho' (Par) not so forte, but profitable at $5,000.

Brown (Ind) (1,500; 15-25-40)—'Fang and Claw' (RKO) and 'First a Girl' (GB), dual. Not much b.o. strength in evidence; should wind up with $2,300, fair. Last week 'Mister Hobo' (G) somewhat under the mark of previous Arliss efforts; $2,000, slow.

Strand (4th Ave.) (1,500; 15-25-40)—'Magnificent Obsession' (U) (2d week). Holding up nicely and reaping gratifying returns, will wind up with around $5,400, profit. Last week much bigger than figured to a windup of around $6,500.

Mary Anderson (Libson) (1,000; 25-40)—'Dangerous' (WB) (2d w.k). Doing well enough to hold until 'Midsummer Night's Dream' comes in at roadshow prices. Will likely do $3,300, okay. Last week same film did better than looked for, $3,800, well on the profit side.

National (Ind) (2,400; 15-25-40)—'Rip Roaring Riley' (Puritan) and Stratosphere Revue. Stage entertainment nothing to write home about this week, while pic decidedly weak, headed for light $2,800. Last week 'Cappy Ricks' (Rep) and vaude wound up with fair $3,500.

Alamo (Ind) (900; 15-25)—'Kids and Queen' (U) and 'Nevada' (Par), dual. Holds to about average draw, with grosses fluctuating but little from week to week. Take indicated at about $1,100. Last week 'Gallant Defender' (Col) and 'Couldn't Take It' (Col), dual, took light $1,200.

'Prof. Soldier' Plus Kazanova Gypsy Orc Nice $21,000 in Wash.

Washington, Jan.

(Best Exploitation: Fox)

Everybody has something to sell this week and everybody is selling it. Smash celluloid holdovers but the result is spreading the biz evenly and making total above average.

Best bally honors to Fox for 'Professional Soldier.' Nor did Ray Bell, new boss p.a., make most of McLaglen's new-found rep, but hit sport page through Damon Runyon's authorship, even getting review by one baseball columnist.

Estimates for This Week

Earle (WB) (2,424; 25-35-40-60-70)—'Dangerous' (WB) and vaude. But Bette Davis getting personal raves, week should see oke $17,000. Last week 'Mary Burns' Fact and Spitalny orchestra took same figure.

Fox (Loew) (3,424; 25-35-60)—'Professional Soldier' (20th) and vaude. McLaglen new rep plus nice reviews on comedy angle and comments on Kazanova Tzigane band on stage adding up to satisfactory $21,000. Last week 'Riff Raff' (MG) can thank Harlow for oke $22,500.

Palace (Loew) (2,363; 25-35-60)—'Two Cities' (MG) (2d week). Will get big $15,000 for nine days. Last week beautiful $23,000.

Keith's (RKO) (1,830; 25-35-60)—'Obsession' (U) (2d week). Holding up to big $9,000. Last week same pic got sock $15,000.

Belasco (Radin) (1,100; 25-35-50-70)—'Kids and Queen' (U). Hollywood comedy in foreign arty spot will pull so-so $3,000. Last week 'La Maternelle' (Met) clicked with nice $4,500.

[illegible]et (WB) (1,853; 25-40)—'Capt. Blood' (WB). Third week on mainstem looking at nice $4,000. Last week same pic got big $7,500.

Columbia (Lenzy) (1,262; 25-40)—'Wilderness' (MG). Second week downtown should win nice $7,500 for nine days. Last week 'Old Kentucky' (Fox) third stanza socked away swell $6,500.

HARLOW-'DAN', DUAL IN N. H., GOOD $6,500

New Haven, Jan. 21.

(Best Exploitation: Poli)

Storm killed everything here over the weekend. Doubtful if much of it will be caught up last half. Bijou trying out Screeno once (Tues) weekly. College getting big response on locally made two-reeler with home-town cast.

Poli and College split bally prize currently. On 'Riffraff,' Poli went to town on Harlow's brownette coiffure. Spread a flock of coupons good for 'Brownette' sundaes at reduced tariff; beauty shop window had Harlow color photos illuminated with spots; additional beauty parlors were flooded with color miniatures showing authentic shade of hair; bunch of fan mag giveaways carried corner envelope adv, and campaign was topped off with lengthy broadcast.

Estimates for This Week

Paramount (M&P) (2,348; 35-50)—'Master's Voice' (Par) and 'Impersonation' (U). Battling the weather, light $5,500. Last week 'Rancho' (Par) and 'Susan' (U), fair enough $6,800.

Poli (Loew) (3,040; 35-50)—'Riff-Raff' (MG) and 'Dan Mathews' (Col). Would probably be weak even without the storm, tepid $6,500. Last week 'Wilderness' (MG) and 'Could Cook' (Col) drew managerial 'ahs' with sweet $11,200 on nine days.

Roger Sherman (WB) (2,200; 35-50)—'Invisible Ray' (U) and 'First a Girl' (GB). Lukewarm and cut to six days, not too good $4,700. Last week 'Dream Too Much' (RKO) and 'Harrigan' (WB), hypoed by adding extra shows of 'Informer' last three nights, so-so $5,800.

College (Loew) (1,565; 25-35)—'Lone Wolf' (Col) and 'Smith Speaks' (20th), plus local featurette 'It Happened in New Haven.' Heavy take, $4,500, with 'New Haven' getting big share of credit. Last week 'Rebel' (20th) and 'Uncle Dudley' (20th) holdover rated nice $4,200 at 35-50 scale.

PITT'S PERFECT ALIBI, WORST BLIZ 25 YRS.

Pittsburgh, Jan. 21.

(Best Exploitation: Stanley)

For a change the boys have an alibi—and a real one. Worst blizzard and snowstorm in last 25 years placing everything at standstill this week, with only the bravest of the brave venturing out of their homes and then hardly in search of entertainment.

Burg hasn't experienced the like of it in quarter of a century. Theatres at least lucky to get in couple of days, Friday and Saturday, before the deluge, but after that just too bad. Sunday was brutal, foot of snow on the ground making traffic impossible and business practically nil. No let-up yesterday (20) with drifts piling up several feet high, trolleys and buses hours late and main stem looking like Goldsmith's famous village. Unless the miraculous happens, doubtful if anybody will be able to attempt any kind of recovery within next couple of days.

Stanley got worst break of all. With punchy b. o. combo, 'I Dream Too Much' on screen and Ben Lyon, Bebe Daniels, Toby Wing and Johnny Perkins on stage, house started out like house afire, appraising record-breaking Bowes takings over weekend, with $6,250 take for Saturday alone. However, weather nullified everything following better than 10 grand in two days and doubtful if takings will go as much beyond that. It's a shame but nobody's fault.

Same thing true everywhere else. 'Magnificent Obsession,' after $12,000 opening session, started second week day storm break and sank to practically nothing at all, and will be lucky to wind up with $4,000 under present circumstances. 'Bride Comes Home' got away nicely at Penn but that getaway's all it'll have to show at end of week. Maybe $6,000, more than likely not. Two double-feature sites, Warner and Fulton, also in doldrums although not so much as others because these houses have a Thursday inaugural, which gave them a day's start on the mercury. 'Fang and Claw' and 'Perfect Gentleman' gave Warner best opening in several weeks and may hold things up to $3,800 or thereabouts while at Fulton 'Paddy O'Day' and 'Whispering Smith Speaks' shouldn't slip lower than $3,000.

Stanley opened guns on both stage and screen for current week, tying up everything with a musical connection for 'I Dream Too Much' and getting every break possible from newspapers on Lyons, Daniels and Wing, corraling interviews in almost every news, society and theatre section in town.

imates for This Week

Alvin (Harris) (2,000; 25-35-40)—'Magnificent Obsession' (U) (2d week). Flicker was a b. o. smash from word go but weather will cost it several grand. Opening session attracted better than $12,000, sensational, but b.o. period started day worst storm in 25 years broke and that'll mean a big drop to $4,000 or perhaps under. House goes back to duals Sunday (26) with 'First a Girl' and 'Lone Wolf Returns' for five days only, returning following Friday (31) to presentation policy. Latter, however, expected to be only temporary.

Fulton (Shea-Hyde) (1,750; 15-25-40)—'Paddy O'Day' (20th) and 'Whispering Smith' (20th). Got in a day ahead of rest of 'em on Thursday (16) which helped some but not enough, maybe $3,000, in the dumps, but weather plays no favorites, so house can get some consolation out of that. Tough break, however, for a site that's finding it going plenty tough as it is. Last week 'Chan's Secret' (20th) and 'Hitch Hike Lady' (Rep) developed surprising strength after slow getaway and claimed better than $4,000.

Penn (Loew's-UA) (3,300; 25-35-50)—'Bride Comes Home' (Par). Picture had been doing first-rate all through territory and started out to duplicate previous showings in first-run engagement but blizzard soon put a crimp in that. Could have shot deer here after Sunday, all of which means brutal $6,000 if that. Last week 'Collegiate' (Par) not so hot either, getting few hundred under $9,000, deep red.

Stanley (WB) (3,600; 25-40-55)—'Dream Too Much' (RKO) and Ben Lyon, Bebe Daniels, Toby Wing and Johnny Perkins on stage. Weather gave Stanley worst break of 'em all. House looked to have what it takes this week for smash session and started right in that direction getting better than $10,000 in first two days or within a few hundred bucks of record-breaking Major Bowes takings recently. However, despite storm house should get $19,000 from present looks of things. Last week 'Splendor' (UA) and stage show fair enough at $20,000.

Warner (WB) (2,000; 25-40)—'Perfect Gentleman' (MG) and 'Fang and Claw' (RKO). Another one that got away in swell fashion, only to sink to practically nothing. Might be $3,800, but that's a guess because weather's keeping 'em all indoors. Last week 'Beldpate' (RKO) and 'Millions in Air' (Par) around $4,500.

'Dream' at $1.73 in Nice Seattle, Start; 'Obsession' $10,000

Seattle, Jan. 21.

(Best Exploitation: Music Hall)

There's an extra showshop running in town this week, the 2,300-seater Music Hall, lit up for roadshowing of 'Midsummer Night's Dream.' Town is full of ace attractions, with 'Magnificent Obsession' at Fifth Avenue, and 'Ah Wilderness' headlining at Orph.

Best exploitation for 'Dream' at Music Hall, with opening night sponsored by elite Junior Leaguers, gals selling tickets and acting as hostesses. Social night made of it. Parent-Teachers organizations also back of showing; special matinee for teachers in public schools, and superintendent of schools letting schools recess early one day so kids can go to matinee. Newspaper blasts got into society sections of newspapers and opening night was a dress affair.

Estimates for This Week

Blue Mouse (Hamrick) (900; 27-37-42)—'King of Burlesque' (20th) and 'Baldpate' (RKO). Dual good for $3,800. Last week, 'Riffraff' (MG) and 'Stars Over Broadway' (WB) second week), $3,000, slow.

Coliseum (Evergreen) (1,800; 21-32)—'Metropolitan' (20th) and 'Bad Boy' (20th) dual, split with 'Thanks Million' (20th) and 'Great Life' (Par) dual. Runs 10 days and $5,000 pace is O.K. Last week, 'Romance' (20th) and 'Red Salute' (UA) dual, split with 'In the Air' (MG) and 'Way Down East' (20th) dual, $2,900, slow.

Fifth Ave. (Evergreen) (2,400; 27-37-42)—'Magnificent Obsession' (U) and 'Paddy O'Day' (Fox) dual. Almost $10,000, certain, terrif. Last week, 'Two Cities' (MG) and 'Coronado' (Par) dual, too long a show, got kicks, $7,800, fair.

Liberty (J-vH) (1,900; 16-27-35)—'Whispering Smith' (20th) and 'Dangerous Intrigue' (Col) dual. Big at $4,500. Last week, 'Splendor' (UA) and 'One Way Ticket' (Col) dual, $3,700, moderate.

Music Box (Hamrick) (900; 27-37-42)—'Two Cities' (MG). Moved from Fifth Ave., heading for a good $4,000. Last week 'Bride Comes Home' (Par) and 'Night Out' (U) dual, second week, $4,100, good.

Music Hall (Hamrick) (2,300; 57-$1.73)—'Midsummer Night's Dream' (WB). Getting cooperation of organizations, with Junior League sponsorship, first roadshowed pic since 'Dinner at 8' (MG); nice advance sale, and biz strong. Last week, dark.

Orpheum (Hamrick) (2,700; 27-37-42)—'Wilderness' (MG) and 'Navy Wife' (20th) dual. Special bally for former, expects good $7,800. Last week, 'Burlesque' (20th) and 'Baldpate' (RKO), $6,500, fair.

Paramount (Evergreen) (3,106; 21-27-32)—'East of Java' (U) and 'Perfect Gentleman' (MG) dual. In sight of good $4,300. Last week, 'Mr. Hobo' (GB) and 'Dr. Hannigan' (Par) dual, $5,800, big.

'OBSESH,' $18,000, BEST IN SNOWBOUND NEW'K

Newark, Jan. 21.

(Best Exploitation: Branford)

An ice storm Saturday followed by heavy snow and sleet Sunday did no good at all here especially with Newark's desire to do all its business on week-ends. It is a question how much of the lost business will be made up during the week. There is one hit picture here, 'Magnificent Obsession,' with 'Freshman Love' that opened Friday at the Branford to tremendous holdouts. It should go to a great $18,000 but the weather may mean a loss. There is nothing else save 'Pioneers of Palestine' at the Little which would normally go to $1,500.

The Mosque has reorganized and seems to be going ahead now all right. The Orpheum is closed.

There is not much publicity being done this week but the Branford.

Estimates for This Week

Branford (WB) (2,966; 15-65)—'Magnificent Obsession' (U) and 'Freshman Love' (20th). Should go very high, at least $18,000. Last week 'Dangerous' (WB) and 'Payoff' (FN) fine $19,300 in nine days.

Capitol (WB) (1,200; 15-30-40)—'Bride Comes Home' (Par) and 'Splendor' (UA). Not much over $3,000 here. Last week 'Capt. Blood' (FN) and 'Millions in Air' (Par) not strong at $3,400.

Little (Franklin) (299; 35-50)—'Pioneers of Palestine' (Musa). Going all right, $1,500. Last week 'Poil de Carotte' (Pathe-Nathan) and 'Czarina' (Kinema), $700.

Loew's State (2,780; 20-30-35-55-

(Continued on page 70)

Mpls. B.O.'s Are Hot in Zero Temp; 'Dangerous'-Hutton Orc Good at 12G

Minneapolis, Jan. 21.

(Best Exploitati Minnesota)

Despite 20 below weather the box-offices here still are hot and business continues to zip along. The State and World are sharing in the Minnesota and Orpheum's prosperity currently and everything along the rialto is copasetic.

Reasons for this week's box-office activity are 'Dangerous' plus Ina Ray Hutton and stage entertainment at the Minnesota; 'Captain Blood' and 'Magnificent Obsession,' at the Orpheum, State and World, respectively. The Bette Davis-Hutton combo has 'em flocking to the ace Publix house and 'Captain Blood' is showing surprising box-office strength.

'Magnificent Obsession' moved over to the sure-fire World after a bang-up week at the Orpheum. It grossed sufficient at the latter house to warrant its retention for another seven days, but a booking jam forced it out. It promises to give the World the biggest week's business the Steffes house has enjoyed in months and apparently is ticketed for an extended run.

The Minnesota ran away with exploitation honors, 24-sheeting and putting over a number of good newspaper story stunts for Ina Ray Hutton. Included in the latter was a heart action test to determine the effect of her trucking on masculine auditors.

Estimates for This Week

Minnesota (Publix) (4,200; 35-40-60)—'Dangerous' (WB) and Ina Ray Hutton and band and other acts on stage. Scale jacked up to 60c after 5 p.m. for this bill and there's anything but a dearth of customers. Lots of praise for picture and same goes for flesh-and-blood entertainment; merrily rolling along toward good $12,000. Last week, 'Two Cities' (MG), $12,000, good.

Orpheum (Singer) (2,890; 25-35-40)—'Capt. Blood' (RKO). Hitting better pace than anticipated, well sold and apparently delivering customer satisfaction to a high degree; overcoming stiff competish and bitter cold to race along at $8,000 clip, big. Last week, 'Magnificent Obsession' (U), $15,000, tremendous.

State (Publix) (2,400; 25-35-40)—'Riff Raff' (MG) and Louis-Retzlaff fight pictures. Not up to expectations, $3,500, light. Interest in fight film because Retzlaff, a North Dakotan, has done much of his fighting hereabouts; $7,000 pace, good. Last week, 'Splendor' (UA), $2,800, bad.

World (Steffes) (350; 25-35-40-55)—'Magnificent Obsession' (U). Moved here from Orpheum for extended loop run and likely to reach dandy $4,000, biggest biz in months. Last week, 'Swedenhielms' (Swedish), $2,500, pretty good.

Time (Berger) (290; 15-25)—'Narcotic' (2d week). Second loop run for this sex picture, but holding over for second canto. Sensational front bringing 'em in, looks like good $1,000; first week, $1,200.

Lyric (Publix) (1,300; 20-25)—'Melody Lingers On' (UA). Hampered by lack of cast names, lucky to top $1,500. Last week, 'Millions in Air' (Par), $1,700, fair.

Uptown (Publix) (1,200; 25-35)—'Night at Opera' (MG). First neighborhood showing of this smash hit and hot $4,000 in prospect. Last week, 'Monte Carlo' (20th), $2,400, fair.

Century (Publix) (1,600; 15-25)—'Rendezvous' (MG). Second loop run, pretty good $2,500 indicated. Last week, 'Mutiny' (MG), third loop run, $3,500, big.

Aster (Publix) (900; 15-25)—'Barbary Coast' (UA) and 'No Marcy' (20th). Second loop runs, split en route to good $1,000. Last week, 'Stella Parrish' (FN) and 'Two Fisted' (Par), second loop runs, and 'Little America' (Par), first run, split, $800, fair.

THEATRE BUILDING AND BUYING WAR SERIOUS THREAT TO BRITISH INDIES

Union Cinemas and Deutsch Latest to Combat G-B and BIP — Four Circuits, 1,400 Houses, Seen Likely

London, Jan. 12.

Serious position of the indie exhibitor in this country has been made more acute by the long-expected announcement of another buying and building war between the big circuits.

Union Cinemas, latest to enter the field in a big way, headed by Fred Bernhard and Arthur Segal, intends to bring its theatre ownership up to 200 by the end of the year.

Oscar Deutsch, who preceded Union in the buying field, intends to hit the same figure.

Both Gaumont-British and Associated British are adding, buying sites, taking over existing theatres, and planning new ones.

In one year it may well be that there will be four circuits, controlling between them 1,400 film theatres in Great ritain, excluding the Irish Free State. Present film theatre total is just over 4,300.

Situation is serious, both for the indies who will be forced out, and some of the circuits who, playing opposition bookings to each other, may find themselves cracking their own receipts in order to spike opposition.

Latest statistics here indicate the 4,300 theatres cater to 19,000,000 paid admissions per week. Total seating capacity of the British theatres is placed by Simon Rowson, renter who makes film statistics his hobby, as rather more than 3,872,000, which is one seat for every nine of the adult and adolescent population. This ratio is dangerously near the breaking point, it is felt in some quarters, and will be shortened still further this year by nearly 400 theatres whose seating capacity will not be less than 800,000.

Admitting some indies will fall by the wayside the moment the new fellows start operating, the British trade is much nearer an over-seating problem than the U. S. was in '29, just before the crash and the wholesale closing down of cinemas.

That many of the small men are aware of this is evidenced by the systematic opposition to licensing of new theatres when they come up before local authorities.

Officials of the Cinematograph Exhibitors Association, aware that one half of their membership will be knocked off the map by the other half, say nothing.

At the same time Associated British have announced an immediate public issue of $5,000,000 stock at 5% as first mortgage security. This will bring its public issue to $17,500,000, amount authorized in their articles of association.

The Bernard-Segal group claims to have lined up $15,000,000 on 50 existing properties in which they have bought control and 47 new sites. The Deutsch interests claims the same expenditure on 56 existing properties and 51 sites—making its total 220 by December.

Sydney Bernstein, who owns a class indie circuit, has invested a lot of coin in eight theatres he now has under construction, and A. E. Abrahams, who works closely with John Maxwell of Associated British in exhibiting, claims to have a big bankroll on 10 new buildings.

Par Loses Two

Paris, Jan. 12.

Local courts have been pretty tough on Par lately. One decision favors Marcel Pagnol, French author-producer, in a suit for an accounting on Paramount's distribution of French films based on his plays, 'Marius' and 'Topaze.' Court awarded him $16,000 and possession of both of the negatives, and he is now announcing remake of 'Topaze' on his own. 'Marius' was one of the most successful French talkers of its time.

Leopold Marchand, another French author also won a judgment for $33,000 in connection with the breaking off of his deal with Par when local production for Par's own account stopped. But after the lower court judgment he settled for less, in cash.

NO JUGO PRODUCTIONS BUT CINEMA BIZ OKE

Belgrade, Jan.

Some years ago there was a great movement in Jugoslavia to create a national film industry. Many companies sprang up, but after short time they went bankrupt, so that there is not one at present worth speaking about.

On the other hand the picture houses are doing quite well. Their number is today bigger than last year, and the competition between cinemas is so great that the quality of films brought into the country is generally very good.

Newest addition to the number of important picture houses in Belgrade is the Luxor. American and Russian films have the greatest following in Balkans, Russian even more than American, but, fortunately for the Yanks there are fewer Russian films available.

CLASA'S SECOND

Mexico City, Jan. 21.

Cinematografica Latino Americano, S. A. (Clasa) finishes its first pic, 'Vamonos Con Pancho Villa' ('Let's Go With Pancho Villa') late this month and will immediately start work on its second, 'Una Noche en Pariso' ('A Night in Paradise').

Anzac Competish

Sydney, Dec. 30.

For several years it has been the practice of theatre managements here to allow children entree at 12c. for all early shows. Idea has always brought plenty to the b.o.

This year the railroad has decided to grab some kiddie biz and is offering train rides into the country for 12c. Kids are now forcing their parents to take them riding instead of watching pix.

It's called the biggest kick in the pants the theatre men have had here in years.

German Statistics

Berlin, Jan. 10.

Latest statistics state that Germany boasts 5,005 kinos.

There are 44 producing firms in the Fatherland.

During 1935 201 films were shown, which number contains 94 German pix. The United States are represented in this figure of 201 with 50 films.

NO AFRICAN GIVEAWAYS

Capetown, Dec. 28.

Fine of $2.50 was imposed on a local storekeeper in violation of Trades Coupons Act. He was brought before police court for issuing free cinema tickets for cash purchases.

Was apprehended by two detectives who made a sale with marked coins.

251 Dubbed Pix in France in 1935, New Record; 193 Were American-Made

Paris, Jan. 12.

Number of dubbed films placed on the French market in 1935 broke all records, local year-end figures show. Total for the year was 251, against 150 in 1934 and 143 in 1933. Of the 251, 193 were American.

This is in spite of the fact that the quota law permits only 188 films to be dubbed in France every year. Explanation is that the figure of 251 includes all pix released or previewed during the year, whereas the quota is based on the number of licenses for dubbing granted by the censors. At least 63 of the 251, therefore, must have been dubbed on licenses granted in 1934.

Dubber films of non-American origin put out in 1935 were: 25 German, 19 English and the rest from scattered countries, no more than 3 to a country.

Original Decline

Original French talkers, made in France or abroad and released in 1935 show a slight decline: 115 instead of 126 in 1934 and 158 in 1933. This is under the midyear estimates. However, local trade considers that although the quantity of output is down, the quality is improved over previous years.

Original French talkers produced abroad and released in 1935 were 20: 10 in Germany, 5 in Italy and 2 in Hollywood.

Foreign films shown in France in the original languages also beat all records in 1935, with 237, against 196 in 1934 and 153 in 1933. Of the 237, 177 were American, 14 English, 34 German and 5 Russian; 157 of them were distributed in dubbed as well as original versions.

Total Foreign

To find the total foreign films distributed in France during 1935, therefore, it is necessary to deduct 157 from the total of dubbed and original versions, which gives 466 foreign pix for the year, against 436 in 1934 and 572 in 1933.

Only the dubbed figures really count, because the vast majority of original versions only play in a couple of theatres. Law restricts them to 15 bookings in France and provinces, but few get that many. Exceptional films are allowed to exceed the legal number of bookings, by special dispensation, but these are very few, including 'Little Women, 'Invisible Man' and German 'Unfinished Symphony.' There are 60 houses in France showing foreign language versions, of which 40 are in Paris—1½% of the total number of wired theatres in the country.

Production figures for France for 1935 show that 115 films were shot locally during the year. This includes three English versions, two German versions and one film in Arabian, leaving 109 French talkers.

English versions are 'Koenigsmark,' 'Vie Parisienne' and 'Tarass Bulba,' all as yet unreleased, although the French version of 'Koenigsmark' has been put out.

Local Production

The 1935 production figure is just one above that of 1934, when 114 pix were made. Figure for 1933 was 157. Major producers entirely disappeared in 1935, and the films were made by 83 different independent companies, the two largest of which made only five films each. They are Flores Film (Fred Bacos, producing for local Paramount distribution) and Sigma Films.

Most active among the studios were those of Pathe, which were rented to indies for the production of 26 films—one more than they made in 1934, when Pathe was still producing. Billancourt studios, always rented to indies, made 21 films against 14 in 1934. Next come Gaumont-Franco-Films-Aubert lot with 13, against 15 in 1934; Eclair at Epinay with 13 against 10 in 1934; Paramount lot at Joinville with 11 against only three in 1934; Neuilly with nine pix, Photosonor with five, Place Clichy with four and Francois 1 (open only last four months of the year) with three.

Only picture made all year at the Tobis Epinay lot was 'Kermesse Heroique' in French and German. No pictures were made during the year at the former Haik studios at Courbevoie, nor at Asnieres. Two pictures are listed as having been made entirely on location.

Figures were compiled by Pierre Autre for Cinematographie Francaise.

Britons in Hollywood

TOBIS CHIEF PAINTS A CHEERFUL PICTURE

Berlin, Jan. 9.

Dr. Bausback, chairman of Tobis, was confident at a stockholders' meeting regarding the future of the company.

In spite of much difficulty concerning export possibilities there is no reason for any apprehensions, he said. While production costs have risen, there is a welcome improvement in general trade and a much higher figure in theatre attendance. Approximate expenses for a film nowadays are $200,000, against $120,000 last season.

Required permanency of production as outlined by Dr. Joseph Goebbels, minister of Propaganda in his recent speech before the Film Chamber, has already been solved by Tobis by founding a new production company, the Tobis-Magna. During the quiet summer season this firm will produce a limited number of artistic films.

F. R. Langenscheidt, film exporter, has entered the board of directors of Tobis. Langenscheidt was business manager of Minerva and Transocean previously.

ENIC's Remakes

Rome, , 10.

National Union of Cinematographic Industries (ENIC) is planning to release a number of films in the next few weeks, chiefly of foreign origin remade in Italian versions.

First of these will be the 'Diary of a Beloved Lady,' which has been directed in both Austrian and Italian versions by Hermann Kosterlitz. Isa Miranda plays the part in Italian which Lily Darvas did in German. Ennio Cerlesi has Attila Hoerbiger's part and Loris Gizzi, Szoeke Szakall's. Jaray alone of the major actors is in both versions.

Tirrenia Studios have finished 'A Gust of Wind' directed by C. F. Tavano, and 'Through the Streets of the World,' directed by Jean Epstein. Both will be distributed by ENIC. Ermete Zacconi is in both films, in the first with Dria Paola; in the second opposite Madeleine Renaud.

Hans Albers, Attila Hoerbiger, and Annabelle are included in the cast of the new Nikolas Farkas film 'Variety,' which will also be distributed by ENIC.

German-Italian Pic Is Started in Rome

Rome, Jan.

'A Woman Between Two Worlds' ('Una donna tra due mondi') is the name of the new Astra Film production, work on which has just been begun at the Cines studios. Film will be in two versions, Italian and German.

Isa Miranda will play in both versions, and so will Vasa Prihoda.

Film, which is based on Ludwig von Wohl's romance 'The Maharajah's White Lady' will be shot for the most part at San Remo. Ferruccio Biancini is in charge of production for both versions whereas Goffredo Alessandrini will direct the Italian, and Arthur Rabenalt the German version.

DENY DEAL

Paris, Jan. 12.

Acquisition by Metro of the Elysee-Gaumont, Champs Elysees house, as its local showcase, is denied by Hakim Brothers, who now run the theatre. They'll continue management, they say.

This would leave Metro still looking for a spot to replace the Madeleine, taken back this year by the Gaumont-Franco Film-Aubert circuit.

FANCK TO JAPAN

Berlin, Jan. 11.

Dr. Arnold Fanck, producer of 'Piz Palu' and 'Storms Over Mont Blanc' leaves shortly for Asia to make a film in Japan.

In his honor the Japanese Embassy of Berlin gave a farewell dinner.

Hollywood.

Ernest Cossart, who plans to fly back to New York for the opening of his daughter Valerie's Theatre Guild Play, 'Call It a Day,' vieing with Sir Guy Standing on the Wanger lot in telling stories of the British stage.

David Niven, wandering about the same set, 'Palm Springs,' crosses to buy gum from a peddler and remarks that though he never even saw chewing gum before coming to America, he is never without it now, parks it on the bedpost, under the steering wheel of his car and under theatre seats. Working on this set, he says, is like working in an English country home, it is so leisurely, particularly by comparison with the scenes he just did for Woody Van Dyke, whose rep for fast shooting is almost legendary in Hollywood.

Herbert Mundin commenting on the fact that when Ronald Colman took a physical test for an out-of-state location trip he was given an AAAA1 rating by the physician charge.

Nigel Bruce, working in Fox-Twentieth's 'Under Two Flags' paused in the act of rehearsing his lines to wager there were no less than 200 Britishers connected with the film industry in Hollywood. He started out mentioning the very obvious names such as Constance Collier and Charles Laughton.

Then, he continued, there's Molly Lamont, John Wood, Cecily Courtneidge, Errol Flynn, Forrester Harvey, Henry Daniels, Frank Laughton, Holliwell Hobbs, Claude King, Benn Levy, Reggie Owen, H. B. Warner, Joe Kerrigan, Pat Somerset, Charles Irwin, Una O'Connor, Arthur Treacher, Henry Wilcoxon, Henry Stephenson, C. Aubrey Smith, Edmund Gwenn, Violet Kemble Cooper, Basil Rathbone, Boris Karloff, Lionel Pope, Murray Kinnell, Ida Lupino, David Torrance, and G. P. Huntley, Jr., whose Dad was a very great actor—E. E. Clive, Lionel Atwill, Frank Lloyd, Mordaunt Shairp, Mrs. Pat Campbell, Aiden Roark, Sir Cecil Hardwicke, Pat Patterson, velyn Laye, Ernest Thesiger, Auriel Lee, Roland Leigh, James Whalen, May Robson, Ian Hunter, Sybil Jason, John Halliday, Leslie Fenton, William Stack, Brian Aherne, Leonard Mudie, Ivan Simpson, Beryl Mercer, Alison Skipworth, Ellspeth Dudgeon, Elizabeth Risdon, Ray Millard, Philip Merivale, Melville Cooper, Brarnwell Fletcher, Montagu Love, O. P. Heggie, Henry Mollison, Lawrence Gray, and Charlotte Granville.

Binnie Barnes purchasing her spring wardrobe, bought every dress in navy blue, all of them trimmed in patent leather, capes instead of jackets and most of the dresses had accordion pleats.

Merle Oberon, who is still too ill with flu to return to the set of 'These Three,' spends her time reading detective tales, which, she says, takes her mind off how badly she feels.

E. E. Clive, who with Forrester Harvey has been assigned to Universal's 'Love Before Breakfast,' says that he came from the same village (with about 300 population) as Heather Angel, but that due to the difference in ages, neither knew the other until they met in Hollywood.

Henry Mollison guesting his cousins, Amy and Jim, the flyers, and takes them to visit the Columbia lot.

Herbert Marshall has been signed for the new Robert Flory plc, tentatively titled 'Reunion,' for Paramount.

Mosfilm Sked

Moscow, Jan.

First two releases on the January schedule of Mosfilm (Moscow Film Trust) are 'Circus' and 'Prisoners.' Former, directed by G. V. Alexandrov, was adapted from story by Ilf and Petrov and lists L. Orlova, boss of the Moscow Art Theatre, in the cast. 'Prisoners' was directed by E. Chervyakov from current play 'Aristocrats' by Pogodin.

Also in production at the same studio are: 'Knights of the Goose Feather,' comedy, being directed by K. Mintz and D. Vassilyev and 'We Are from Kronstadt' based on the revolution, under direction of E. Dzugan. Zalchikov and Buzhuyev in the leads.

ENGLAND'S 192 PIX IN '36

Free Television Shows in Paris Frighten French Picture Exhibs

Paris, Jan.

Television is giving the French film trade a bad case of jitters.

Every Sunday Georges Mandel, lo czar, gives free public television shows at ten spots scattered over Paris, where he has installed receiving sets to capture programs broadcast from the Eiffel Tower. So far this is oke, because the screens are about the size of letterheads and only 50 persons can see them at a time. No competition with regular film houses.

But the exhibs are afraid of what may come in the future, and are trying to organize themselves to stave off competition.

Campaign is on foot to have newsreel matter broadcast by television, and that is seen by the film trade as a first step toward broadcasting shows. Exhibs figure that only second run rights to news will be reserved for them.

Solution is seen in an agreement between exhibs on one hand and producers and distributors of features and newsreels on the other to lay off television. Pact would reserve newsreel and program films entirely to picture theatres. Television could have trailers or could make special shots in studios under guidance of press agents, so as to broadcast matter which will serve as promotion for later film releases. Otherwise the film biz plans to refuse co-operation.

This, naturally, does not take into account initiative of the television people, who can broadcast anything they like, providing they produce it in their own studio. And the television people are the government.

This fear is really part of the more general fear of the French industry that the state will butt in.

Another threat, more definite to local exhibs, is tendency of socialist and communist municipal governments to spend their money on meeting halls which, incidentally, are used to give film shows. Town of Clichy, a Paris suburb, run by reds, has just voted $300,000 to build a hall which is to be wired for sound. Will seat nearly 2,000. Four film theatres pay taxes in Clichy, and they now expect the town government, which they support, to go into competition with them. Appeal is being made to distribs to refuse to rent film for such sessions.

SNIDER-DEAN DEAL FOR CIVIC, SYDNEY

Sydney, Dec.

Snider-Dean, new indie unit breaking in here next month, is said to be dickering for the Civic Theatre from Haymarket Theatres Ltd., for a pic policy. Should the deal go through, mostly Metro and Republic product will be used.

S-D recently completed a deal with Sir Ben Fuller to take over some of his theatres in Australia, and is now looking for other spots.

Civic has been closed for some months following a vaude flop. Plans were afoot between Stuart F. Doyle and Ernest C. Rolls for the latter to bring in revues from Melbourne. This idea suddenly went floppo and announcement was made that theatre would return to pix, with no managerial names mentioned.

Hungarian Costs

Budapest, Jan. 10.

Figures for recently finished locally made pictures are estimated at $32,400 for 'Addressee Unknown,' $24,000 for 'One Night Only,' $31,200 for 'Friendly Expression, Please,' $19,000 for 'Grandmamma,' $22,000 for 'The Queen's Hussar,' $34,000 for 'New Landowner' and $21,600 for 'I Can't Live Without Music.'

All these are full-length features and in Hungarian versions only.

U's European Pix

Budapest, 10.

Joe Pasternak is back here after completing Francy Gaal's latest, 'Catherine the Last,' at Sacha Studio in Vienna for Universal.

'Back to School' will be her next film, he says, shot in Vienna or Budapest, with Hermann Thimig as her partner. Music is by Brodsky with Victor Gertler as production manager.

After this comes 'Miss 13,' also a Francy Gaal feature, and 'Harbor Angel,' starring Elma Bulla.

One of the three, Pasternak says, will be made in color.

PARIS REX ON AUCTION BLOCK

Paris, Jan.

Rex, 4,000-seat deluxer on the Grand Boulevards, which was started by Jacques Haik on American plans as France's first atmospherique picture house, will go on the auction block Jan. 14.

Following the acceptance of a settlement in bankruptcy for the Haik enterprises in general, the theatre, which was the ace of the Haik chain has been declared bankrupt.

All the Haik theatres—Rex, Olympia and Colisee—were turned over to the Gaumont-Franco Film Aubert chain for operation when the Haik enterprises first went into liquidation, but the subsequent liquidation of GFFA itself further complicated the situation.

The Olympia early this season was declared independent of GFFA and is being managed again by Haik.

French Exports Up

Paris, Jan. 12.

French film export circles are boasting of the conquest of new foreign markets in 1935. Some French pix grossed as much as $66,000 in world marts, it's said.

Twenty-five Frenchers were exported to the United States and 24 to Japan, claimed to be new highs for these countries since talkers began.

B.I.P.'s Welwyn Lot In Reported Deal

London, Jan. 12.

Deal is likely to be closed shortly for the sale of British International's subsidiary studios at Welwyn, once owned by British Instructional, which B. I. absorbed.

Maxwell company has been wanting to unload the studios for some years, as it already has more than enough floor space of its own Studios at Welwyn are among the best in the country, although only a two-span lot.

Various indies have bid for the studio in the last few months.

'Dream' Anzac Campaign

Sydney, Dec. 30.

Warners intend selling 'Midsummer Night's Dream' in a big way all over Australia. Pic opens in Perth and Adelaide Jan. 24, with the Melbourne opening in early February.

'Night' got four weeks' good biz in Sydney out of a six weeks' stay. Parties helped to bring up biz. Some keen publicity by Clem Whitely and Ralph Clark, Warners local g.m.

SCHEDULES SET BY ALL MAJORS

Metro, Columbia Films May Swell Total — Gaumont Tops List with 25, 16 Headed for U. S.

FOX LISTS 13

London, Jan. 12.

All major ritish companies here have now listed their production schedules for 1936. Total reached, excluding quickies, of which the British market still has more than its fair share, is 192 features.

This figure will be bettered as two American majors—Metro and Columbia—have British plans.

On top of the list comes Gaumont-British, with 25 films planned—19 at Shepherds Bush and six at Gainsborough.

Included in the G-B list are two Hitchcock productions, two Arliss starrers, one Bennett picture and three Will Hay comedies.

Sixteen of the G-B 25 are being aimed at the U. S. Importation of John Forde is likely to add to the G-B directorial list, and a further batch of writers is on its way.

Michael Balcon, G-B production chief, recently grabbed 16 American players for this output.

ritish International

Second in quantity comes British International, with about 20 outlined. Chief of these will be 'Glamorous Night,' based on the local legit hit. B&P's production plans are still in a state of flux, following suggestions that John Maxwell, chairman, was thinking of switching policy and making fewer but more expensive pictures. At present, though, 20 looks likely.

Alex Korda, head of London Films, is likely to come in with 12, all of which will be in his usual $400,000 average production nut class.

Among offerings planned he has Laughton in 'Cyrano'; 'Conquest of the Air,' by John Monk Saunders; 'Revolt in the Desert,' a picturization of the Lawrence of Arabia epic, and 'Elizabeth of England,' with Flora Robson, produced by Eric Pommer as his Korda bow-in film.

Fox figures on about 13 for the year, the first, starring Elizabeth Bergner, in production.

British and Dominions

British and Dominions, reorganized, figures only six this year, Ned Sparks opening the ball by featuring in the first one with Gordon Harker.

Herbert Wilcox, on his own away from British and Dominions, will do

(Continued on page 67)

British Broadcasting Corp. Plans To Enter Pic Biz for Television Fodder; Film Producers Worried

London, Jan. 12.

Entry of the British Broadcasting Corp. into film production is a virtual certainty here, with the corporation now formulating its final plans for the formation of a unit.

Situation has arisen following the B. B. C. announcement that regular television will start on May 1 from the new station at Alexandra Palace, north London. Local engineers, believed to be working closely with G. E. C. experts, have decided that television's most practical arm is a film strip.

This being the case, they intend broadcasting regular newsreels as a start, hoping to come into the feature field later.

Thus a deadlock arises, the Cinematograph Exhibitors Assn. and the Kinematograph Renters Society, film trade's two protective associations, having agreed to include clauses in all distributing and production contracts that no film is to be televised until three months after its last booking on general release, and not then if the subject is considered important enough for a nation-wide reissue later.

Agreement

Both parties agreed to this clause, and its inclusion in standard contracts here becomes operative in the spring.

This means that B. B. C. is void of support from the entire picture business, both American and English, American concerns all being members of the local K. R. S.

Faced with the problem of wanting film to televise and having no chance of a successful approach to the industry, B. B. C. is understood to have made quiet probes with one or two small units outside the big protective associations.

Wherever this has happened B. B. C. has been greeted with thumbs down. It thus finds itself without an already established unit capable of turning out film. Established newsreels, not yet approached by B. B. C., have been contacted by the two protective societies, and a meeting was held. While newsreel chiefs refused to commit themselves, it was made pretty plain that B. B. C. was unlikely to get any of their footage.

Future

Future plans for the corporation's entry into televising film may rest with a Scot named John Grierson, who once worked for Par in Hollywood. He is chief of the semi-governmental General Post Office films unit, making class propaganda pictures for that branch of the civil service. Scale and scope of pictures made is far beyond the average of that type of work, and its chief has a local reputation.

BBC and GPO are linked, the corporation deriving its revenue through the GPO, whom people have to pay for a license to run a radio set. Understanding is that Grierson has been approached by BBC to see whether his unit could handle the corporation's film stock.

Meanwhile it has to get a regular film supply by the beginning of May, and Wardour street is plenty worried.

Gwenn's London Pic

Edmund Gwenn sails for London today (Wednesday) to make a film version 'Laburnum Grove' for Associated Talking Pictures. He starred in the play in New York and London.

Gwenn will return to New York immediately after the film and may do another play here. He is under contract to Metro but has studio permission to do a play if he can find one which is satisfactory.

FIVE-DAY SKED ON GUITRY PIC

. 12.

Sacha Guitry and his company finished film 'New Testament,' based on last season's legit comedy hit, in five days of studio time. Runs nearly 10,000 feet.

Company rehearsed the play at the Madeleine Theatre before going on the lot, and when they got there they just went through it, with the cameras grinding, in scenes of eight minutes or more. In some shots the cameraman ran out of film before the scene was finished, and the actors had to wait for him to reload.

Guitry's theory is that it's the dialog which counts—his dialog, anyway. He allowed no changes of camera angle during the speeches, on the principle that they'd distract the attention of the audience from what the actor is saying.

Legit-film idea, on which Guitry insists, is not new in France. Marcel Pagnol had it, and a number of French pictures are little more than plays photographed. But no one has gone as far as Guitry, nor shot a film so fast. Louis Aubert, film pioneer, is his producer, and is expected to back him for five more pix.

Guitry has Hollywood ambitions, and has been talking America to a local agent. Figures he might be made into a new George Arliss. U. S. will have a chance to judge Guitry when Jean Lenauer brings over 'Pasteur,' Guitry's first production.

Il Duce Relents

If You Look Foreign and Pay Double You Can Now See English Pix in Rome

Rome, Jan. 10.

If you've got the pull to get a little green 'tessere' (pass) you now can see pix in their original languages in Rome and with lots of comfort.

It's been a long time since anybody in Italy has seen any foreign films in original versions, because according to Fascist law all films shown here must be produced in Italian.

Things got to such a state that finally the Ministry of Press and Propaganda, after a lot of pressure from foreigners (especially newspapermen) decided to allow one exclusive house to show foreign pix in their original language to a picked audience.

In order that Italians wouldn't be corrupted by hearing foreign languages it was decided that only foreign newspapermen, diplomats, scientists and Italians who knew foreign languages, or had some pull in science or letters, could get passes.

It's proving a great hit. Everybody wants to go and the Quirinetta, where the pictures are exhibited, can't find room enough for everybody. 'Becky Sharpe' (RKO) was the first pic shown.

It's not so hard to get passes (which in reality are only permission to buy tickets at about double the price for normal picture houses, but this keeps out the mob) if you've got a bit of a pull and look like a foreigner.

House is the most comfortable in town but only holds a few hundred. Programs are changed twice weekly and there is one afternoon and one evening performance.

Hagan, Madison Doing 'Rose' as Free Lancer

Hollywood, Jan. 21.

Noel Madison and Marshall Hagan, British producer, are here to make 'Piccadilly Rose' for the British indie market.

Madison also will star in the film.

SCHWARTZ TO LONDON

Hollywood, Jan. 21.

Hanns Schwartz, former Ufa director, has left for London to direct for London Films.

Twentieth-Fox brought him here, but his assignment failed to materialize.

STRIKE ME PINK

(MUSICAL)

United Artists release of Sam Goldwyn production. Stars Eddie Cantor; features Ethel Merman, Sally Eilers, Parkyakarkus, William Frawley. Director, Norman Taurog. From novel, 'Dreamland,' by Clarence Buddington Kelland; adaptation, Frank Butler, Walter DeLeon, Francis Martin; additional dialog, Nick Kenny; music, Harold Arlen; lyrics, Lew Brown; dances, Robert Alton; musical direction, Alfred Newman; camera, Gregg Toland, Merritt Gerstad, Ray Binger; film editor, Sherman Todd. At Music Hall, N. Y., week Jan. 16 '36. Running time, 99 mins.

Eddie Pink	Eddie Cantor
Joyce	Ethel Merman
Claribel	Sally Eilers
Parkyakarkus	Harry Parke
Copple	William Frawley
Ma Carson	Helen Lowell
Butch	Gordon Jones
Vance	rian Donlevy
Thrust	Jack LaRue
Sumito	Sumito O'Dea
Rita	Rita Rio
Killer	Edward Brophy
Cholley	Sidney R. Fields
Marsh	Don Brodie
Selby	Charles McAvoy
Miller	Stanley Blystone
Smiley	Duke York
Hardin	Charles Wilson
Pitchman	Clyde Hagar

Many and varied gags, majority of which land, combine with a set of good songs and individual performances to make Eddie Cantor's latest good entertainment. Picture doesn't look the cost of previous Cantor starrers. It is a little less lavish. At the box office both here and abroad the take will be big.

Cantor is hard at wor all times, eating up a lot of footage, but others in the picture also have their day and individually are important in support of the star. This is particularly true of Parkyakarkus, of whom audiences will want more than the picture gives, and of Ethel Merman, who has two production numbers to herself.

Parkyakarkus is anything but subjugated. He doesn't arrive on the scene until the picture reaches the half way mark, but when he does it means added laughs. The Greek dialectician has some good lines. They'll want to see much more of this fellow. Parkyakarkus plays a hick comedy part and is a type who screens for laughs. All he'll ever need is material.

Cantor is aces all the way. In some instances he's actually cute, but he isn't singing so much in 'Strike Me Pink,' having only two numbers, one with Miss Merman atop a ferris wheel, the other (a production display) with Rita Rio, hotcha tapster and okay, and the girls. There are only four songs and no reprises. All are scorers and of the four three get production backing. Other is 'Calabash Pipe,' novelty lyric number Cantor and Miss Merman do together. They sing it from the top of a ferris wheel with a cut to aging characters for a chorus.

Cantor, with Miss Rio, leads the production effort around 'The Lady Dances.' It's well sold and a good number, with Miss Rio leading the girls in a smart tap specialty. Other two numbers are for Miss Merman alone in the nitery setting, where she's spotted as the particular weakness of the hick Cantor. Miss Merman is tops and has received the most expert assistance from special photographers put on to camera the production sections.

Dances and ensembles were photographed by Gregg Toland, while Miss Merman's first number, unusually well done, was cameraed by Merritt Gerstad and specially credited. This is Miss Merman's singing of the torch ditty, 'First You've Got Me High, Then You've Got Me Low,' assisted by a chorus which gives the song spiritual treatment. Miss Merman's other torcher is 'Shake It Off With Rhythm,' backed by a mixed ensemble. Another tap dance by Miss Rio figures in this production session, with a male line to dress. Specialty is done on a mirror stage and carries out some novel camera tricks. Miss Rio at points stops dancing to watch her image do taps upside down. Quite clever as an idea. The four song numbers which contribute much to 'Pink' were written by Lew Brown and Harold Arlen.

Story structure permits the musical numbers without interference. It's the kind of comedy yarn also which could have been done without the benefit of singing and dancing. Originally called 'Dreamland,' it was intended for Lloyd and would have made ideal material for this comedian. Going to Sam Goldwyn instead for the use of Cantor, it was given the title of 'Shoot the Chutes,' being laid in an amusement park. Because Goldwyn felt 'Strike Me Pink' would mean more territory where Cantor means money, rights to this title, name of a musical comedy done several years ago, were acquired.

While 'Pink' would have provided swell opportunities for Lloyd, it at the same time suits Cantor well. Big-eyed comic plays a meek tailor to college campus trade whose efforts to overcome an inferiority complex land him quite by accident into the job of general manager for an amusement park that is trying to keep slot machines off the premises. Cantor's troubles with the racketeers behind the slot machines form the basis for most of the comedy situations.

Miss Merman does not share the romantic interest with Cantor, this chore having gone to Sally Eilers as Cantor's secretary at the amusement park. Touch and go is the night club worker over whom Cantor is daffy, but who helps frame him with the slot machine gang. Miss Eilers renders a steady performance. Helen Lowell in a character part is excellent. Gordon Jones good as a dumb college boy, while gangster menace is ably invoked by Brian Donlevy, Jack LaRue and William Frawley. Pitchman bit with Clyde Hagar collects its full value.

Char.

CEILING ZERO

First National release of a Harry Joe Brown (Cosmopolitan) production. Features James Cagney, Pat O'Brien. Director, Howard Hawks. Adapted by Frank Wead from his play of same name; film editor, William Holmes; camera, Arthur Edeson. At Strand, N. Y., week Jan. 16, '36. Running time, 95 mins.

Dizzy Davis	James Cagney
Jake Lee	Pat O'Brien
Tommy Thomas	June Travis
Texas Clarke	Stuart Erwin
Al Stone	Barton MacLane
Tay	Henry Wadsworth
Mary Leo	Martha Tibbets
Lou Clarke	Isabel Jewell
Joe Allen	Craig Reynolds
Smiley	Richard Purcell
Eddie Payson	Carlyle Moore, Jr.
Fred	Addison Richards
Mike Owens	Gary Owen
Doc Wilson	Edward Gargan
Len Bogan	Robert Light
Buzz	Russell Hicks
Baldy	Pat West
Mama Gini	Mathilda Comont

All the punch of the original stage play, plus the extra advantages the screen can contribute to this type of material, is intact in 'Ceiling Zero.' It has a fine cast that's double-barrelled in performance and on the draw, and an entertainment wallop of extraordinary power.

The Broadway stage version, which Warner Bros. bankrolled for a moderate success at the tail end of last season, depended on its dialog and whatever excitement it could steam up through offstage effects. Picture replaces the effects with visible illustration and the difference is considerable and for the better.

For James Cagney and Pat O'Brien, their relations as principal characters in a moving story are more or less according to formula, but there's so much else to this picture that rehashing of the old routine may not even be noticed. There's too much going on around them.

Cagney reverts to the 'Public Enemy' days in that he meets violent death at the finish. Up to then, as a daring and not strictly rational flyer, he has been a devil with the ladies, a pilot who loses his license through irresponsible acts and a man who is indirectly to blame for the death of a close friend. The finish, and his finish as well, result from his attempt to atone for his indiscretions. From all angles it's not only a natural role for Cagney, but a break for him also. He has been softened up too much lately as an actor and in character in routine scenarios, but this one makes up for a lot.

There are some scenes in a beer parlor, a hospital and views of planes, exterior and interior, in flight, but perhaps 65 of the picture's 95 minutes unfold in the superintendent's office of a commercial air line. It's here that the exciting drama behind the business of peacetime flying is so graphically and compellingly painted. The complicated mechanical phases of modern aviation are simply illustrated and, in interest, carry the picture in absorbing fashion until the high powered human element goes to town. As a technical display, along with its entertainment qualities, 'Ceiling Zero' is as expert as 'G-men.' In the latter the training of the government cops was made an important part of the story. In 'Zero' the mechanics of commercial aviation are disclosed in similar fashion. At this inside stuff technique the Warner studio is tops.

Structure of the stage play is faithfully followed, the main reason being that Frank Wead, who wrote the show, also adapted the picture. As in the legit version, wherein the big moment arrived at the conclusion of the second act with the crash of Tex Clarke's ship, it likewise comes on the same schedule in the film. What follows hardly reaches the emotional peak of the anti-climax, because it isn't possible to repeat at such a pace in one picture. In fact it isn't easy to repeat on that one in a whole year. For the Clarke crash in 'Zero' is about the most exciting piece of stage or screen business that has come along in seasons. It will keep the auditors on edge for a solid 15 minutes.

Stuart Erwin as the ill-fated Clarke turns in a trouping job that always equals Cagney and O'Brien, and now and then even transcends theirs. He approaches his big stuff in a quiet manner, but when he gets there he's in. June Travis is a lovely looking girl for the heart interest and Isabel Jewell and Martha Tibbetts handle their important assignments capably. Miss Jewell makes herself a vital character through able playing in her biggest dramatic moment.

In the early minutes the lady-killer rep of Cagney is laid on a bit too thick, yet it's something that Cagney has managed to overcome before, and he does it again. O'Brien, as his friend and debating opponent in the dialog, renders his usual intelligent interpretation. There are other good bits in lesser roles, and the picture on the whole is an example of good casting. Gary Owen makes a particularly fine contribution as a shell-shocked ex-flyer.

A title sheet dedication sets the keynote of story and pays a tribute to the pioneers of commercial aviation. Although it contains several crashes despite the radio beams and the demonstrations of the two-way plane-and-ground conversations, the picture is no slam at flying. In fact pains have been taken to point out the comparative safety of today as a result of the efforts of the men whose experiences are so vividly pictured.

Bige.

Miniature Reviews

'Strike Me Pink' (Goldwyn-UA). Another money picture for Eddie Cantor.

'Ceiling Zero' (FN). Splendid adaptation of a last season legit show, with James Cagney and Pat O'Brien. Good cast in a first rate aviation thriller.

'Leavenworth Case' (Republic), Weak mystery film, lacking box-office names.

'Exclusive Story' (Metro). Publicity possibilities should put this one over, but it also has plenty excitement to sell. Franchot Tone, Madge Evans.

'Ki of Burlesque' (20th-Fox). ig time musical with production, material and cast making up for story shortcomings. Box office potentialities big.

'Dangerous Intrigue' (Col.) Ralph Bellamy and Fred Kohler lifting ordinary story into fair programmer classification. Good double program material.

'We're Only Human' (RKO). Weak as entertainment, mostly for the twinners.

'Charlie Chan's Secret' (20th-Fox). Above average Charlie Chan detective mystery, with Warner Oland and good cast.

'Hitch Hike Lady' (Rep.) Adventure comedy, geared to pop tastes.

'Ivory Handled Gun' (U). Typically exciting Buck Jones western.

'Murder of Dr. Harrigan' (WB). Mildly entertaining murder mystery along regulation lines that probably will do no better than mildly at box offices.

LEAVENWORTH CASE

Republic Pictures production and release. Features Donald Cook, Jean Rouverol, Maude Eburne, Warren Hymer, Norman Foster. Director, Lewis D. Collins. From original story by Anna Katharine Green; screen play, Albert DeMond and Sidney Sutherland; camera, Ernest Miller and Jack Marta. At Strand, Brooklyn, week Jan. 17, '36, on double bill. Running time, 60 mins.

Dr. Harwell	Donald Cook
Eleanore	Jean Rouverol
Bob	Norman Foster
Gloria	Erin O'Brien-Moore
Phoebe	Maude Eburne
O'Malley	Warren Hymer
Silas Leavenworth	Frank Sheridan
Henry Clavering	Gavin Gordon
Inspector Holmes	Clay Clement
Hudson	Ian Wolfe
Miss Owens	Peggy Stratford
Duke	Archie Robbins

What should have been an intriguing sleuth-murder mystery film wobbles badly through inept casting and slovenly direction. Net result is that 'The Leavenworth Case' is just another detective meller, lacking good draw names and destined for double programs. Story has nothing to go with Leavenworth or prisons, name being that of wealthy retired broker about which story revolves. It's taken from Anna Katharine Green's novel of some 50 years back.

This story, rated as the daddy of many subsequent detective mysticfiers, should have been a natural for the screen. Three points in Green story formula have the actual murderer announce the crime, spot a conversation or other artifice to throw suspicion on some other person, and lastly make the slayer last person to be suspected. Hadl screen adaptation and director held more faithfully to this outline, a happier result might have been forthcoming.

Instead, actual killer is spotted by audience almost immediately after the crime (though monkey he employs to turn loose gas is revealed later). After this faux pax, it's only a matter of how long the detectives will be permitted to ask stupid questions. Suspense is developed in two closing sequences, but it's too late.

After rich man has been mysteriously slain, a variated collection of relatives are held prisoners in the home, while police seek solution of crime. All done before in subsequent mystery stories, but numerous chances for originality offered here, and overlooked.

Norman Foster is cast as star sleuth. Entirely unsuited for such a role, figured to be outrunder character which makes it all the worse. He merely goes through his usual routine performance. Jean Rouverol is wasted in the romantic assignment, for she shows promise of going places. Erin O'Brien-Moore could have switched roles with her, and bettered the film.

Bright moments are contributed by Maude Eburne, as the oldish spinster who really solves the crime, and Warren Hymer, as the chief sleuth's side. Both are handed some rather absurd lines. Hearty laughs they wrest from their characters are due solely to their own abilities. Donald Cook as the fiendish doctor out after the old duffer's coin is satisfying enough.

Wear.

EXCLUSIVE STORY

Metro-Goldwyn-Mayer release of Lucien Hubbard production. Features Franchot Tone, Madge Evans, Stuart Erwin, Joseph Calleia. Directed by Geo. B. Seitz. Story, Martin Mooney; screenplay, Michael Fessler; camera, Lester White; editor, Conrad A. Nervig. At Capitol, N. Y., commencing Jan. 17, '36. Running time, 68 mins.

Dick Barton	Franchot Tone
Ann Devlin	Madge Evans
Tim Higgins	Stuart Erwin
Ace Acello	Joseph Calleia
Werther	Robert Barrat
Michael Devlin	Farrell MacDonald
Tess	Louise Henry
Mrs.	Margaret Irving
O'Neil	Wade Boteler
James Witherspoon, Sr.	Charles Trowbridge
James Witherspoon, Jr.	William Henry
City Editor	Raymond Hatton
Comos	J. Carol Naish

With Mooney first, or at least third page news and with his crime expose being touted in all the Hearst papers, this feature is rich in publicity angles, but in spite of some distinguished performances and some thrilling bits, it's grade B. Story starts off in a large way, but quickly drops into the personal angle becomes just another G-man story, without the G-man. And even this personal story lacks punch at times in spite of good situations. On its own it would not rate top b.o. classification but with its exploitation background much depends on what the local management does.

The introduction, showing how the numbers game (developed from the policy racket) was taken from the original Negro manipulators and swelled into a gigantic gambling monopoly is forgotten after a reel or two, but that first reel shows interestingly how the idea is snowballed when big gangsters move in on the smaller fry and make it a syndicate. Had it been kept to that strain the story might have gone places.

Instead, the story moves over to Michael Devlin, a kindly old grocer who has been forced to become a numbers agent, and his daughter, Ann. The latter interests a newspaper reporter, who first shies from her story but capitulates when she finds a rival to the gang, who is trying to horn in, propped against her doorway, dead. She phones the reporter and he takes up the crusade. After that it's the Devlins and the reporter, Higgins, against Acello and Werther, the man who took the racket from the Negroes and the man who took it from the little gangster.

Tone, the nominal hero, stays mostly behind the eight ball until a special act of devilment, the burning of a steamship, moves him to action. This is a bit far fetched and does not properly belong to the story save in its relation to the Devlin family. Werther sends a consignment of liquid fire to some Cuban rebels, in charge of Devlin. The Cuban police, suspicious, turn it back. The steamer catches fire on the return trip and the newspaper reporter and the young attorney fly from New York to off Cape Hatteras for pictures, which is something of a strain on the credulity. The whole idea is mercly a mechanical whip-up, but it provides some lively business in the newspaper office when the story breaks. At no point does the action flow fluently, and yet it has many high moments.

Acting honors go to Joseph Calleia as the minor gangster. He dominates the early action and gets the big scene at the finish. Second honors go to Stuart Erwin, playing the reporter straight, but with flashes of homely humor, mostly deriving from the dialog. There are times when he strongly suggests the late Will Rogers. Tone is just in to lend his name to the marquee. Any reasonably competent player could have taken the assignment. It is not a standout character, and the story is not written to give him a playup. J. Farrell MacDonald plays the grocer with rugged strength and Margaret Irving, as Devlin's wife, has only a bit but plays it delightfully. The direction is good and the production handsomely done, but the story is too disconnected to carry the interest along properly.

Madge Evans is agreeable but just the necessary girl interest.

Chic.

KING OF BURLESQUE

(MUSICAL)

Twentieth-Fox release of a Kenneth MacGowan production. Features Warner Baxter, Alice Faye, Jack Oakie. Director, Sidney Lanfield. Story, Vina Delmar; screen play, Gene Markey, Harry Tugend; adaptation, James Seymour; songs, Jimmy McHugh, Ted Koehler, Jack Yellen, Lew Pollack; dances, Sammy Lee; film editor, Ralph Dietrich; camera, Peverell Marley. At Center, N. Y., starting Jan. 15, '36. Running time, 85 mins.

Kerry Bolton	Warner Baxter
Pat Doran	Alice Faye
Joe Cooney	Jack Oakie
Connie	Arline Judge
Rosalind Cleve	Mona Barrie
Kolpolpeck	Gregory Ratoff
Marie	Dixie Dunbar
Bon	Fats Waller
Anthony Lamb	Nick Long, Jr.
Arthur	Kenny Baker
Stanley Drake	Charles Quigley
Specialty Dancers	Paxton Sisters
Hanklin and Keefe	Shaw and Lee
Slattery	Andrew Tombes
Phyllis Sears	Shirley Deane
'Spud' La Rue	Harry (Zoop) Welch
Belle Weaver	Claudia Coleman
Miss Meredith	Ellen E. Lowe
Jake	Herbert Ashley
Frankie	Jerry Mandy
Wong	Keye Luke
The Bootblack	Garcth Joplin

'King of Burlesque' is a first rate musical in all departments except story, but the production cements managed to keep two steps ahead of the uninspired theme all the way so that its shortcomings won't be noticed. Through sightly staging, catchy music, a clever cast and shrewd dialog provided by producer Kenneth MacGowan, the picture has plenty in its favor and is the kind of entertainment that will dr w the sugar.

Perhaps it's because his material is stronger than usual, but whatever the reason, Jack Oakie has even more on the ball than in the past, and he makes off with the picture. As a life saver for weak moments, and without star billing, he's getting to be the most dependable player on the Coast, with an expert sense of comedy now and the No. 1 mugger of the period. Co-featured with Oakie are Warner Baxter, in a show producer role that's getting to be stock for him, and Alice Faye.

Productionally the picture doesn't go lavish until right under the finale, where the flash means most and accomplishes the feat of making 'Burlesque' seem bigger than it is. Up to then it's chiefly story, or rather swell dialog and good playing by the cast, with the story not to seriously regarded nor presented. Laughs range from snickers to yells, with a good share of both. Harry Tugend, Fred Allen's radio scripter, collabed on the screen play with Gene Markey, and James Seymour did the adaptation. Vina Delmar is credited for the story, but the story that developed is the one that Miss Delmar turned in, then the studio bought the author's name for billing purposes mainly. The story has taken a lot of pounding in other musicals in the past.

Warner Baxter is a burlesque producer who goes to Broadway and makes good with a series of musical shows. But he gets a society yen, falls for a Park avenue dame and goes broke finding out he was wrong. Oakie and Miss Faye are a couple of pals who come up with him from burlesque, and they secretly finance his comback through a prop angel. With Miss Faye it's also a matter of being in love.

For his comeback the producer lifts upon a new idea and quite an issue is unfortunately made of it. The 'new idea,' after much teasing via the dialog, turns out to be a combination cabaret-theatre, which is the same 'new idea' that Jolson conceived in 'Go Into Your Dance,' and which was far from new even then. But despite that, along with the foregone conclusion that the venture will be a success, the producer's comeback show gains increased effectiveness through the manner in which some clever musical people are worked into the finale splash.

As a telephone operator, office boy, elevator man and bootblack, respectively, Dixie Dunbar, Kenny Baker, Fats Waller and Gareth Joplin pester the producer for a chance to strut their stuff all through the picture. They get it in the finale, and their specialties are not only good in themselves but interesting through the specialists' previous connection with the plot. Also worked in in similar fashion for excellent returns is Nick Long, Jr., whose class hoofing highlights a sightly girl number. Miss Dunbar leads a boy number, and the diminutive buck dancer and songstress is a cutie in front of a line of extra tall gents. Kenny Baker from radio makes good in his vocal chances, and the dusky Waller gets plenty hot at the piano and while singing as additional background for Miss Dunbar. Joplin is a juve stepper and okay.

Among non-musical people in support roles for the book, Gregory Ratoff as a phoney millionaire, Mona Barrie as the brutally frank and therefore not dislikeable Park avenue gal and Arline Judge as Oakie's dumbbell sparring mate, are all fine. Miss Faye sings satisfactorily and looks well despite a too-fluffy coiffure. Her best is a novelty song skit in which Herbert Mundin plays straight.

Score by Jimmy McHugh and Ted Koehler includes 'I'm Shootin' High' and 'Lovely Lady,' and carries a sock all the way. In addition

Jack Yellen and Lew Pollack contributed a swingy novelty in 'I Love to Ride the Horses on a Merry-G-Round.'

Sammy Lee's dance numbers make good use of a limited number of people for mass effects and show some interesting new angles without resort to overheads. Sidney Lanfield's direction, as indicated by the pace of the picture and its general merit was splendid. *Bige.*

FRASQUITA

(AUSTRIAN MADE)
(OPERETTA)

Atlantis-Vienna production and DuWorld release. Stars Jarmila Novotna. Director, Carl Lamac. From Franz Lehar's operetta of same name; Lehar conducting the Vienna Philharmonic in musical accompaniment. No other credits available. At World, N. Y., Jan. 17, '36. Running time, 85 mins.

Frasquita	Jarmila Novotna
Harold	Hans Heinz Bollman
Hyppolit	Heinz Ruhmann
Count Elmert	Max Guistorff
Dolly, his daughter	Charlotte Daudert
Jaromir, Harold's servant	Hans Moser
Karl, Count Elmer's servant	Rudolph Carl
Juan	Franz Schafheitlin

(In German)

'Frasquita' will probably get some business on strength of title and music, but the importance of the picture is for Hollywood. Hollywood can use it. It's a natural for remake into English. Dressed with proper acting, directorial and productional talent, it could be an A-1 filmusical.

Taken from Lehar's pop operetta, a perusal of the original stage script shows Hollywood little to work with. But the Viennese producers who made this film knew something. They went about it properly. Misfortune is that, after they figured out how to make it they cast it almost uniformly with actors who either don't know how to act or don't fit their roles. No pace and many script deficiencies.

Stripped to its essentials, it is just a light musical comedy book about a boy and girl who are engaged to be married. But the girl really loves her bridegroom's best friend (who returns her sentiments in the matter) and the groom is really in love with another woman. After some mixups it's straightened out.

What makes it charming and entertaining is the deft touch with which it is handled, the clever comedy which is injected and the really excellent music. Not that those things are evident in the film. The music is there; the comedy and deft touch are hinted at and sketched for Hollywood (when it gets around to it) to work out and make really delectable.

Jarmila Novotna, in the title role, is one of the new school of s.a. opera divas. She made her rep with the Prague National Opera House and has an excellent voice. She's not the best actress in the world, but maybe that doesn't matter. She sings beautifully. Hans Heinz Bollman as the romantic juve is heavily Teutonic and not likely to make any hearts flutter either here or abroad. Heinz Ruhmann is the comic and working under wraps; he's trying to avoid mugging, thereby losing all value. Charlotte Daudert as Dolly, the heroine, is a beautiful blonde, but no Bernhardt as an actress.

The photography is only fair and the sound a bit under that. *Kauf.*

Dangerous Intrigue

Columbia production and release. Features Ralph Bellamy, Fred Kohler, Gloria Shea. Directed by David Selman. Story, Harold Shumate; screen play, Grace Neville; camera, George Meehan. At the Fox, Brooklyn, starting Jan. 17, '36, half of double bill. Running time, 59 mins.

Tony	Ralph Bellamy
Greta	Gloria Shea
Carol	Joan Perry
Brant	Fred Kohler
Joe Kosovic	Fredrik Vogeding
Dr. Miller	Edward Le Saint
Danny	George Billings
Dr. Wagner	Boyd Irwin, Sr.
Taxi Driver	Gene Morgan
Mr. Mitchell	Stanley Andrews

Some capable direction and acting has made this inexpensive production a fair programmer that should get its share of dual-bill business. Rather creaky vehicle, that of the failure who wanders to new surroundings and makes good. Title is no help, and there's not sufficient lift to name players.

Ralph Bellamy in 'Dangerous Intrigue' is a famous surgeon. Through no fault of his own, he is rated a flop by his society-minded fiancee. Attack of amnesia transports him to Scranton where he finds new hope in aiding injured workers in the Pennsy steel mills. Scranton residents may be amazed to see such an elaborate steel plant spotted in their front yards.

Film has usual heavy to out to wreck the steel works and take Ralph's life. It is only when the surgeon's skill saves his son's life that the villain sees the light. Idea, used on occasion before, is done with first-rate effect here.

Most laurels belong to Ralph Bellamy for his believable portrayal of surgeon though the villainous Fred Kohler runs him a close race. Bellamy has been in about every type of business and professional man of late. Gloria Shea does satisfying job as the Polish girl he courts in the steel mill town. Fredrik Vogeding, as her father, and George Billings, the plotting mill worker's son, do much to make picture capture more attention than story actually deserves. David Selman contributed slick directorial job. *Wear.*

WE'RE ONLY HUMAN

RKO release of Edward Kaufman production. Features Preston Foster, Jane Wyatt, James Gleason. Director, James Flood. From story, 'Husk,' by Thomas Walsh; adaptation, Rian James; film editor, Archie F. Marshek; camera, J. Roy Hunt. At Palace, N. Y. on double bill, week Jan. 17, '36. Running time, 67 mins.

Pete McCaffrey	Preston Foster
Sally	Jane Wyatt
Danny Walsh	James Gleason
Martin	Arthur Hohl
O'Brien	John Ariedge
Mrs. Walsh	Jane Darwell
Inspector Curran	Morgan Conway
Berger	Mischa Auer
Tony Ricci	Harold Huber
Anderson	Christian Rub
Mrs. Anderson	Rafaela Ottiano
Tommy	Delmar Watson
Grandma	Elsie Elsler
Morgan	Charles Wilson
Casey	James Donlan

'We're Only Human' is a police story built around a blustering and blundering cop who lost his courage and is degraded for the only kind of a finish this kind of a story could have. It offers nothing very original nor anythin which will raise it above double feature standards. Cast features Preston Foster as the detective sergeant, Jane Wyatt as a newspaper reporter and Jimmy Gleason as another cop.

Core of the story very simple and elementary. A cop single-handedly lands the leador of a gang of gunmen, permits him to escape on the way to Sing Sing and spends the rest of his time trying to effect a recapture. Girl is bodily tossed into the story and, much in the same manner, into the affections of the cop. In between it's friction with newspapers, girl's dissatisfaction with cop's manners and actions, kidnaping of the mother of a key witness and a good dcal of shooting. Picture just barely manages to maintain some suspense and keep its head far enough above the danger mark that would make an audience give it up.

Comedy injected into it is of superficial weight. Sympathetic interest for Preston Foster as the girl reporter never penetrates deeply. Toward the end the only real note struck in this direction is aroused by the unfortunate position an accountant and his family have gotten into as a result of knowledge of a shooting. Christian Rub, the bookkeeper who saw the killing, gives a swell performance as the hard-comical Swede, while Rafaela Ottiano as his wife also impresses.

Foster plays his role in cop fashion along hackneyed film lines. This is also true of Miss Wyatt, who seems to be the only person on her paper to handle big murder stories. Gleason doesn't have much as the cop who stops a bullet. *Char.*

Charlie Chan's Secret

Twentieth Century-Fox release of John Stone production. Features Warner Oland. Directed by Gordon Wiles. Based on character 'Charlie Chan,' created by Earl Derr Biggers; screen play and original story, Robert Ellis and Helen Logan, in collaboration with Joseph Hoffman; camera, Rudolph Mate. At Roxy, N. Y., week Jan. 17, '36. Running time, 72 mins.

Charlie Chan	Warner Oland
Alice Lowell	Rosina Lawrence
Dick Williams	Charles Quigley
Henrietta Crosman	Herself
Fred Gage	Edward Trevor
Janice Gage	Astrid Allwyn
Baxter	Herbert Mundin
Warren T. Phelps	Jonathan Hale
Ulrich	Egon Brecher
Carlotta	Gloria Roy
Morton	Irvin Miller
Professor	A. Edmund Carew
Harris	William Bailey

Warner Oland's new Charlie Chan story is easily the best of his recent screen efforts. It should more than please the Chan clientele and get satisfactory box office returns. Director and writers never overlooked bet in story development, with Henrietta Crosman and Herbert Mundin heading a well-balanced supporting cast.

As with all detective yarns framed around Earl Derr iggers' Oriental sleuth, Chan in this instance sets out to solve a baffling murder and to protect others from threatening doom. It all hingcs on the settlement of an estate, with virtually every person in the cast excepting the police and master detective suspected. That's a highly familiar film formula, but here it is made plausible through faithfulness to detail.

Customary feigned dumbness of Charlie Chan is never forced, though this characteristic is intelligently maintained here. In fact, it is this apparent weakness that brings about eventual downfall of the murderer.

After an essentially pondcrous beginning, Chan soon is at work attempting to put his finger on one of several who might have slain the son of a wealthy family. There's a pair of phoney crystal gazers, the family attorncy, the market losing son-in-law, the vengeful caretaker and wife-seeking news scribe—all set to profit by the young man's demise. And climax of mystery is the most powerful to be concocted for Charlie Chan story in some time. Figures as a halr-raiser but logical follow to the main climax.

Warner Oland turns in his customary skillful interpretation of the shrewd detective, but is not permitted to clutter up the action too much with wise Chinese-American proverbs. Whole film is strengthened by grand trouping job by Henrietta Crosman. Herbert Mundin again is a butler. As the frightened, involuntary assistant to the super sleuth, he provides his usual quota of rare comedy scenes.

Uniformly fine performances contributed by Rosina Lawrence, Charles Quigley, Edward Trevor, A. Edmund Carew and Gloria Roy. Gordon Wiles' direction deserves special mention because of way he handled cast without deviating from central story thread. Highly capable writing done by Robert Ellis and Helen Logan in collab with Joseph Hoffman. *Wear.*

JURY'S EVIDENCE

(BRITISH MADE)

London, Jan. 7.

British Lion production and release. Features Margaret Lockwood, Hartley Power. Directed by Ralph Ince. Scenario by Ian Dalrymple from screen play by Jack de Leon. Cameramen, George Stretton, Harry Rose. At the Palace theatre, London, Jan. 7, '36. Running time 71 mins.

Edgar Trent	Hartley Power
Betty Stanton	Margaret Lockwood
Mary Trent	Nora Swinburne
Philip	Sebastiah Shaw
Agatha	Jane Millican
Cyril	Patrick Ludlow
Crowther	Charles Paton
Ruby	Eve Gray
John Stanton	Frank Cellier
The Judge	W. E. Holloway
Hodson	Dick Francis
Geoffrey	Philip Strange
Murphy	Aubrey Fitzgerald

Capably produced and directed film representing great care with detail. Its success, or otherwise, will depend entirely upon whether the ordinary filmgoer assimilates the surprise finish, which seems to lack elucidation for the lowbrow.

Acting represents a larger percentage or histrionic ability than can be found in most plays or pictures. No sensational talent, but all competent.

Story opens with a man on trial for murdering his wife. Mixed jury retires with 11 for conviction and the foreman holding out for acquittal, on the ground the evidence is circumstantial. Foreman finally pleads with the other 11 to let him enact a story in which they will play the characters. This tale continues for an hour, and then picture is flashed back to the jury room, where the 11 still insist on convictions with the foreman, utterly exhausted, consenting to bow to their decision.

Only point in the evidence about which the jury are unconvinced is the prisoner's own tale of finding a valuable brooch in his wife's possession on returning home and, according to his tale, walking out on her, believing her unfaithful, and claiming he did not take it with him. He had volunteered the story of the brooch, and there is no evidence to prove she ever had one. At the finish, when the foreman of the jury rises to give the verdict to the court he cries out 'Not guilty,' to the consternation of the other 11 jurors; throws down the brooch and bumps himself off.

If this is clear, then the picture is an excellent programmer. *Jolo.*

EL 113

(SPANISH MADE)

Madrid, Jan. 8.

Produced by Edisones Cinematograficas Espanolas; distributed by Exclusivas Herrera Oria; based on a pop local tale adapted and directed by Ernesto Vilches; scena, Dominguez Tejedor and Alfredo Mirales; camera, William Clothier and Andres Perez; music, Jose Padilla; running time 64 minutes, at Cine Rialto, Madrid.

Sergeant Juan	Ernesto Vilches
Martina	Virginia Zuri
Susana	Virginia Zuri
Colonel	Cecilio Rodriguez de la Vega
Tadeo	Francisco A. de Villagomez
Lupino	Agustin Povedano
Prefect	Francisco Fuentes
Gliberta	Luchy Soto
Marcelo	Alfredo Mayo
Lemur	Pablo Alvarez Rubio
Teresita	Araceli Sanchez Imaz

(In Spanish)

'El 113' is the virgin effort of a new Spanish producing unit, Ece, and it's not bad. Despite its brevity, action is slow, like in all Spanish pix, although there is plenty of room for zipping it up. Technique not outstanding, although it must be remembered that technical facilities are not abundant in Spanish as yet. Strictly for the Spanish language market.

Yet Ernesto Vilches does an outstanding piece of work and he gets more closeups than Garbo.

Plot is complex and needs plenty of unwinding. It's about a heroic French soldier (Vilches) who stumbles accidently on the scene of a man shooting another. Assailant escapes and the dying victim charges Vilches with seeing to it that his daughter gets the wad of bills he carries and his fortune. Vilches, on a secret military mission which took him near his home leaves the cash with his wife. Assailant follows and, when the soldier leaves, snatches the roll and scrams, after killing the wife. Vilches is accused of the murder and is found guilty on his baby daughter's testimony that he had been home. He is sentenced to life at hard labor. Time passes, his daughter becomes the fiance of a wealthy constructor, he finds the man who killed his wife and his rep is cleared. Plus many intervening complications. No wonder that at times the thread of the yarn is lost.

Ece, headed by Manuel Herrera Oria, name theatrical producer and film distrib here, has the support of Catholic organizations to produce moral films. *Zff.*

HITCH HIKE LADY

Republic Pictures production and release. Features Alison Skipworth, Mae Clarke and Arthur Treacher. Directed by Aubrey Scotto. Supervised by Victor Zobel. Story, Wallace MacDonald; screen play, Gordon Higby and Lester Cole; camera, Ernest Miller and Jack Marta. At Fox, Brooklyn, week Jan. 17, '36, as half of double bill. Running time, 77 mins.

Mrs. Amelia Blake	Alison Skipworth
Judith Martin	Mae Clark
Mortimer Wingate	Arthur Treacher
Jimmy Peyton	Jimmy Allison
Cluck Regan	Warren Hymer
Mrs. Fayne	Beryl Mercer
Judge Hale	Farrel Macdonald
Green-grocer	Lionel Belmore
Mayor	Otis Harlan
Mike	Charles C. Wilson
Williams	Wilbur Mack
Warden	Clay Clement
Miner	George Hayes
Williams	Dell Henderson
Oswald Br	Harold Waldrige
Farmer	Christian Rub

Best effort from Republic in a long time. Good entertainment on any double lay-out and should gain fair grosses in some houses soloing. Ordinary routine cross-country auto trip, interrupted by some tall hitchhiking, is deve'oped into an intriguing plot, with happy intermingling of humor and heart tugs.

Story is an achievement in conceived by Wallace MacDonald, former screen player. Add to this some polished performances by Alison Skipworth, Mae Clarke, Arthur Treacher, Warren Hymer, etc., plus Aubrey Scotto's megging, done with consummate intelligence.

At the close the payoff is implausible but it goes over o.k.

Several new slants injected into familiar story of poor English housekeeper who gains enough cash to come to U. S. in visit son. She is not aware that he is detained in San Quentin prison. This secret is carefully kept from her by the girl she meets on her jaunt cross the continent, by the lad who befriends both of them, and by the slick promoter and his tough crook pal. Continued belief that her son is doing well prompts this quartet to go to any extreme to keep truth from her.

Arthur Treacher as the slick gent with an easy English accent here whose final promoting job—a prize orange contest—enables him to promote happiness for the unknowing Englishwoman, is tops in his role. Alison Skipworth likewise is in her glory as the unsuspecting lady from England. Warren Hymer, the promoter's rough, crook partner, has one of those made-to-order roles. Mae Clark, out of pictures of late, is effective in the sole romantic role; likewise as attractive as ever. Jimmy Allison, young newspaper on the Hollywood scene, contributes probably his best effort to date. Remainder of cast equally fine. *Wear.*

Ivory Handled Gun

Universal Pictures production and release Stars Buck Jones. Directed by Ray Taylor. Story, Charles E. Barnes; continuity, Jack Neville; camera, Allen Thompson and H. Kirkpatrick. At Stanley, N. Y., as half double bill, Jan. 13-14, '36. Running time, 58 mins.

Buck Jones	Buck Jones
Paddy Moore	Charlotte Wynters
Wolverine Kid	Walter Miller
Bill Ward	Ward Bondale
Pike	Frank Rice
Pat Moore	Joseph Girard

'Ivory Handled Gun,' with Buck Jones, will picase where up-to-date hoss sagas are appreciated. Contains usual number of implausible situations and incredible stunts, but will get over with the western fans.

Revenge motif dominates. For a change, however, sheep are on the range instead of cattle but the usual thievery and plotting goes on. Numerous smart touches, and a bit of originality in the dialog.

Effort is made to show cowboys and rustlers as being not entirely dumb. Picture's weakest spots come when it attempts to go romantic.

Jones' voice turns in greatest rough-and-ready western characterization uncovered in horse operas for months. Head and shoulders above others here though support cast is satisfactory. Charlotte Wynters is welcome relief from usual sugary heroines of these pictures, though a slightly English accent is incongruous. *Wear.*

Murder of Dr. Harrigan

Warner Bros. production and release. Features Ray Linacre, Ricardo Cortez, Mary Astor, John Eldredge. Directed by Frank McDonald. Story, Mignon G. Eberhart; adaptation, Peter Milne and Sy Bartlett; film editor, William Clemens; camera, Arthur Todd. At Gloire, N. Y., week Jan. 13, '36. Running time, 67 mins.

Sally Keeler	Ray Linacre
George Lambert	Ricardo Cortez
Lillian Ash	Mary Astor
Pa Harrigan	John Eldredge
Lieut. Lamb	Joseph Crehan
Dr. Coate	Frank Reicher
Mrs. Harrigan	Arabella Kerry
Simon	Phillip Reed
Peter Melady	Robert Strange
Margaret Brody	Mary Treen
Ladd	Gordon Elliott
Jackson	Don Barclay
Wentworth	Johnny Arthur
Ina	Joan Blair

A murder mystery that's too routine to inspire more than casual audience interest. It's along formula lines from the throat of murder down to solution of the murder, plus another death. No names in the cast for marquee attention and doubtful if results will be any better than lukewarm.

Most of the action, as usual, rounds efforts of police to pin guilt upon a flock of persons after a lot of humdrum questioning. As usual, also, everyone looks suspicious except the cops.

Picture carries fair romantic interest with Ricardo Cortez and Kay Linaker paired as sweethearts. Cortez plays a new role, while Miss Linaker plays his favorite nurse. Virtually all the action is in a hospital, whose founder suddenly disappears while on his way to the operating room. The doctor who's to perform an operation on him, using a substitute for ether, is murdered and the patient, scared to death, goes to the morgue in place of another body. It appears the founder of the hospital was in danger because he held the formula to the new anaesthetic, while the doctor who was killed claimed it was partly his.

Another doctor, an orderly, several nurses, the boy friend of the murdered doctor's wife and the wife herself all may have had a motive for the murder. The orderly is it in the end.

Miss Linaker gives a good performance opposite Cortez, whose work is standard, while Mary Astor, as another nurse, proves an agreeable cast selection. John Eldredge okay as a doctor who in the hospital seemed to be afraid of for unexplained reasons. Joseph Crehan okay as a detective lieutenant. *Char.*

Daredevils of Earth

(BRITISH MADE)

Hallmark production, independently released in U. S. Features Ida Lupino, Cyril McLaglen, John Loder, with Marie Ault, Moore Marriott, George Merritt, Sam Wilkinson, Ginger Lees. Directed by Bernard Vorhaus. At Park, N. Y., half of double bill three days, Jan. 17-19, '36. Running time, 57 mins.

Plffling stuff. Ida Lupino is in America now, if that could mean something. As a keen Cyril McLaglen is not very effective. John Loder is an obvious heavy. The story is sluggish, sometimes silly and often incoherent.

McLaglen is big Bill Summers, a dirt track motorcycle racing champ and a ladies' man. When Loder jams Miss Lupino, McLaglen cracks him up on the track. For that McLaglen is barred by the racing stewards.

Plenty of library newsreel shots of crowds and racing scenes, not very clear but fair enough. *han.*

Shorts

'MARCH OF TIME' (No. 10)
Three Subjects
20 Mins.
Center, New York.
Radio

This release, No. 10 of the series, starts the second year for the produced newsreel compiled and edited by the magazine Time. In its first 12 months the reel set a high standard for itself, as entertainment and a new approach to the dramatization of current events. The Time staff needs only to continue applying its expert sense of news values to maintain the pace.

No. 10 consists of three subjects, two of them timely enough to classify as news matter, and the third an interesting library item.

Expedition of Hawaiian youths to a chain of barren islands in the Pacific, under direction of the U. S. Department of Commerce, for the purpose of charting weather conditions for the benefit of trans-oceanic aviation, is the leader. Well done.

'Monsieur de Paris,' chief executioner of France, is shown practising his gruesome occupation, which he inherited from his father and which has relegated him to the life of an outcast. There's no action in the item, but lots of drama.

The TVA problem is broadly treated from both viewpoints for the closer. This certainly comes under the heading of news, so much so that the anticipated Supreme Court decision on the project, if coming this week or next, may place this 'March of Time' in the category of yesterday's newspaper. However, no such informative coverage of TVA has been presented by the press or the screen until now. Time gives it short, compact, clear treatment, with the pertinent issues clearly drawn, both sides given an equal break. All in all, a hot but dry current topic covered in remarkably interesting fashion. *Bige.*

'STARLIT
Variety
20 Mins.
Capitol, N. Y.
Metro-Goldwyn-Mayer

One of the Technicolor shorts, with excellent color sense on the faces. Radio Rogues are featured, but there are a number of vaudeville numbers and a line of attractively costumed bathing beauties, not to mention a dozen or so film notables supposed to be sunning themselves at this Hollywood resort. They are introduced by Reginald Denny with his best English accent and a highly artificial manner. Good sight stuff for a filler-inner, but that's about its tons. *Ohic.*

Picture carries fair romantic interest with Ricardo Cortez and Kay Linaker paired as sweethearts. Cortez plays a new role, while Miss Linaker plays his favorite nurse. Virtually all the action is in a hospital, whose founder suddenly disappears while on his way to the operating room. The doctor who's to perform an operation on him, using a substitute for ether, is murdered and the patient, scared to death, goes to the morgue in place of another body. It appears the founder of the hospital was in danger because he held the formula to the new anaesthetic, while the doctor who was killed claimed it was partly his.

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WOR's Vaude Try on New Amsterdam Roof—It's Almost a Barn Dance

WOR, New York, took its first dip into the vaude presentation business Saturday night (18), using the 800-seater atop the New Amsterdam theatre in Times Square for what the station calls an 'experiment.' Four weekends have been designated as the trial period. With the admission pegged at 85c. and the house pretty well papered, there were lots of empty seats.

Opening bill made a curious hodge-podge of entertainment. The station went far afield from its original intention of transporting to Broadway the idea that has kept the WLS Barn Dance going for almost four years at the Eighth St. theatre in Chicago. The hillbilly angle, which has proved a gold mine for WLS, became a minor note in the case of WOR. What the latter unlimbered was a so-so collection of vaude acts supplemented by some of WOR's regular talent and a hillbilly troupe.

'At the Opry House' is the billing for this Saturday night mixture, and to carry out the opry house idea the station's impresarios have surrounded the stage with a barn set and included among the props some wagonwheels, harnesses and horse-blankets. Proceedings were split in three parts, the first of which took in the vaude show which ran an hour and 15 minutes. Second section consisted of the regular Saturday night broadcast by Hal Halloran's hillbilly troupe, which lasted half an hour, while the showing of some old newsreel clips accounted for the finale. It started at 9:15.

WOR rates as among New York's most conservative and dignified stations, with this attitude readily attributed to the fact that the outlet is owned and operated by the Macy and Bamberger department store interests. Under these circumstances, some of the stuff that took place during the vaude phase of the evening must have struck the station's Jersey suburban following as somewhat offbeat. Particularly the exhibition of the can-can by eight dames who looked and acted as though they had never been on a stage before. This octet gave the dance all they had, including torn rompers and stockings.

Another contribution that may have caused embarrassment among the Jersey contingent was some of the gags that Art Frank, doing his a.k. hick routine, exchanged with his girl feed. Frank's patter for the most part resolved around the theme of virility. How the Jerseyites dealt with the subject was evident in the fact that he didn't have them coming his way until he swung from the talk into the dancing portion of his act.

Frank did a fairsome job at m.c.-ing the vaude end of the bill, taking over this assignment shortly after the opening of the show from Halloran. Vaude bill had Fields, Smith and Fields mixing pratt falls with rough and tumble clowning, Bert Hodge doing the character of a village cutup in song and facial callisthenics, Edna Murphy in a kick and tap routine, Johnny Burke dishing out his drattee routine, Ted Meza scoring big with impression of an inebriate on rubberlegs and Don Wardell and Dorothy Dade in a acrobatic adagio flingeroo which had the customers wondering whether the act would finish without mishap. Of the group regularly allied with a WOR mike, Pauline Alpert, pianiste, and Sid Gary, baritone, garnered the biggest reception, while Eleanor Sherry's vocalising on Tin Pan Alley themes got over nicely.

Hillbilly interludes were framed, in addition to Halloran, around Tex Fletcher, Zeb Turney, Chuck Cook, the Rambling Around Quartet, and Don Carney, WOR's 'Uncle Don,' who did a hick monolog. *Odec.*

MUSIC HALL, N. Y.

In order to get the proper turnover this week on the Eddie Cantor picture, 'Strike Me Pink,' first Cantor starrer to play here, the stage portion, in three scenes, has been cut to 28 minutes. It could be even shorter for better results, but as standing at just under a half hour it is adequate platform salad to go with the main dish on the screen.

Not much is needed behind the foots, including comedy, with Cantor all over the screen dishing out plenty. This was apparently sensed in working out something for the stage that would do. Leon Leonidoff's show is anything but pretentious. It is also anything but sockful, though having enough to satisfy.

Show is billed as 'Winter Cruise,' a Music Hall travelog. The three portions are backgrounded in Spain, Italy and Morocco. A drop serves to effectively suggest travel and the countries being visited, with film of a boat and local sights projected onto the drop. Boat looks like the Normandie from the shots used.

First set, best of the three, is that of a tavern in Spain. It isn't expensive looking but makes an impressive sight because of its wide sweep on the stage. Unless one refers to the program, however, it isn't easy to see that this is a tavern. There are a couple of tables and a lot of people around but no service. Pilar Calvo, Consuelo Moreno, Luis Maravillas, Hilda Eckler, Nicholas Daks and the ballet figure in the opening act. Spanish solos, a dance team and other specialities are included. The ballet group does a good castanet routine. The Spanish specialty talent is doubling from El Chico, Village nitery.

In Italy it's the Blue Grotto, a favorite spot for the tourists, with Viola Philo, Edwina Eustis and the house glee club in boats. Lighting creates a striking picture, effects of water and the entrance to the grotto heightening the effect of the simple number. Soprano work very effectively leading the choral singing.

For the close, with set that of a fort in Morocco, the well-trained Russell Markert line, Rockettes, go to work. They become native soldiers, carrying guns and wearing hoods and cloaks. The girls do a tricky number very cleverly and for a finish join up with the ballet group for total of 64 girls. This has been done before but difficult to weld the two and get the proper results. Besides which a ballet girl is not a Rockette and numbers together would have to be engineered to fit both. As many as 64 girls creates an effective picture on the big stage here, though not so easy to handle. Six Abdulas, tumbling act, also in the final number.

Business Thursday night on last show virtually capacity. *Char.*

EMBASSY, N. Y.

(NEWSREELS)

Though the house makes the Arkansas plane tragedy the No. 1 item in the reelof, the latest clips on the Hauptmann case easily capture top dramatic interest. In all, the week's film melange composes an exceptionally well-edited bill, with the spot news sparse but impressive and the magazine bits running above par in brightness and variety of subjects.

Pathe does the reporting of the Arkansas air transport crash which took 17 lives. The scene is rapidly scanned and the story is made poignant without any gruesome close-ups of the victims. Accompanying shots of the twisted chunks of the wreckage is an unharrowing flow of comment, which fades out on the remark that through study of this debris it is hoped that the Government will be able to determine the cause of the crash and find ways of making commercial flying safer.

Effectively linked together for the telling of the past week's chapter in the Jersey cause celebre are exclusive but separate interviews with Mrs. Hauptman and Dr. Condon. Hearst contributing the first and Paramount the latter, and divers scenes in Gov. Hoffman's office and outside the Trenton prison following the issuance of the 30-day reprieve. Paramount also contributed these latter episodes. In the office interview the governor declared that a great doubt existed as to certain phases of the case and that a great sense of duty had actuated the reprieve, while the quizzing of Jafsie adds nothing new to the general knowledge of the case. Dr. Condon asserts that he knew of no new evidence that should stay Hauptmann's execution, that he was sure that no one but Hauptmann had been connected with the case, and that nothing had occurred since the trial to change this opinion. Interview with Mrs. Hauptmann brings merely a reaffirmation of her belief in her husband's complete innocence.

In the disaster department Hearst projects an airplane shot of the vessel which sunk off Oregon during the recent northern Pacific storm with a loss of 34 men, while Paramount and Pathe combine to disclose the floods that have been sweeping farmlands in the south of France and towns just outside of London. From Universal comes a pictorial narrative of an ice jam and its thawing with the damages from floods easily foreseen, while Fox tops the spectacular division of the news parade with a strip showing U. S. Army planes bombing a Hawaiian lava flow to divert it from doing damage to the city of Hilo's water supply.

Howard Hughes' transcontinental jump in nine hours and 27 minutes has its aftermath in an interview recorded by Hearst, Universal discloses pictures of a clash between Chinese students and the Jap-backed authorities in the city of Peiping, and Pathe brings to the screen the story of America's own 'Town of the Living Dead.' In recalling the tragedy that has befallen scores of workers who helped cut through the West Virginian tunnel, the newsreel presents interviews with a silicosis victim who is still a jump ahead of death, a local doctor who had warned the construction company against the malady and Congressman Marcantonio, who expresses his determination to find out who was responsible for the wholesale deaths and see that the guilty are punished.

Clips having political flavor consist of Paramount's pickup of comment on the strikeout of the AAA by the Supreme Court and predictions of what next for the farmer and Pathe's library and statistical potpourri on the latest phase of the soldiers bonus issue. For comedy relief there's Lew Lehr's in two click dialectic bits involving a fat woman and a frolicsome pooch, the highjinks of a couple baboons and Fox's projection of the two clowning grunters, Managoff and Kalmikoff. *Odec.*

Cirque Medrano, Paris

Paris, Jan. 11.

As an antidote to the post-holiday slump, R. and J. Medrano have cooked up an elaborate production, a sort of parody revue which they call a 'clownerie,' and which takes up the entire second half of their current ring show. It's staged by a local American, Floyd duPont; has an American star dancer, Barbara La May, and is based largely on the work of Bluebell's line of 20 girls from the Pramount. Plus some good local names and the Medrano's seven staff clowns.

Idea may have been inspired by Eddie Cantor in 'Roman Scandals,' for the fantasy involves a dream by two clowns, Rhum and Manetti, that they have been transported to ancient Rome. They awake to find everyone, including the ringmaster, Loyal, dressed in togas.

Barbara La May, long a local favorite, plays a beautiful captive, role into which her contortionist slave dance fits well. Charles Rigoulot, strong man, does a gladiatorial allin wrestling number, and a curious specimen, named Mac Norton (a Frenchman) swallows live frogs and goldfish and then produces them again, for the benefit of clowns Recordier and Boullcot as Nero and Octavia.

Extraordinary expense (for this spot) in costumes by Zanel, and a grand staircase (which folds up to let the clowns Rhum slide down on his derriere for a laugh) give the show a production air, but at the same time it retains the tone of improvisation, which is the feature of French talking clown work.

First part of the program is climaxed by the Four Akimotos, fine Japanese acro troupe, including one first-class equilibrist, who closes the number with a backwards slide down an inclined rope. Also a couple of fast little English girl acrobats, Lily Avon and Dorothy Vale, whose ring, rope and iron jaw work is as competent as any seen here in a long while. There's a nine-year old trick cyclist, Jackie Ballan, who does an entire act by himself, and Barbara La May does her fan dance with a brassiere and trunks.

Ster

ORIENTAL, CHI

Chicago, Jan. 18.

In line with the recent policy of Balaban & Katz to train the best available talent on the box-office in a campaign to line up a string of profits before Lent gets underway, the Oriental has booked a parade of names from radio, screen and vaude. Currently the house reached back into the files and pulled the Three Stooges (Howard, Fine and Howard) into town for a repeat after showing here just four months ago for two bang-up weeks.

Maybe it wasn't such a smart move on the part of B. & K. for Howard, Fine and Howard, who are hurting themselves in this town, where they have been dynamite for the past three years. They're doing exactly the same act that they did here for two weeks. Not a line has been changed. The result is a letdown.

Only four acts on the bill, the running time being padded out neatly by the Dorothy Hild dancers in two excellent routines and Mark Fisher as m.c. and songster. In the deuce spot after the Hild dancers opened the show come Barr and Estes in an eccentric dancing act that is one of the two real clicks of the bill. An act with a clever dancing plan, an idea and worked out to good results by the hard-working man and woman. Can hold a spot farther down in the bill. Man could work out his comedy pantomime bit somewhat stronger, for his present anxiety to give it speed is hurting the final results of the bit.

Art Tatum, blind pianist, doubles to the stage from the Three Deuces cafe, and halts proceedings with his whirlwind pianolog. All popular medleys and played with a skill and variety of attack that sells.

Show has been going great after the Hild dancers, Barr and Estes, Art Tatum, but then along comes Pinky Lee and Company, an act that never gets started. Lee needs material desperately. Girl contributes a good Russian number and Lee himself milks the audience at the end with his own Russian stepping. Act lacks an idea.

Picture, 'It's In the Air' (MG). Business okay at the last show Friday. *Gold.*

STATE, N. Y.

Ronald Colman has his head chopped off as the finale to Metro's 'Tale of Two Cities.' Helping the State audience recover from this bit of drama, George Givot and Frank Conville indulge in funny sayings and comic conduct. Givot is still the Greek ambassador, but billed this week as a 'new film sensation' due to his debut in 'Riffraff.' The billing indicates that Loew is ever impressionable to what happens in Metro pictures.

Three DeLong Sisters, uncommonly slender for girl acrobats, open. Theirs is a superior turn by any system of measurement. Neat in appearance and in performance, they execute a variety of feats with a load of finesse.

Conville's comedy is accumulative. He starts quietly and acquires velocity. Blonde assistant provides the right foiling. By the time the turn has unraveled its full length the audience is nicely convinced that it's all pretty agreeable entertainment.

Not so certain is the audience about Kingsley and Case (New Acts) who occupy the third niche. They have lately been on the radio. Offer two songs here and get a weak nod-off.

Givot's nicely timed delivery of his garbled dialect rings up the laughs with steady regularity all the way. He converts a demand for an encore into an introduction of Leon Navara's musical session, which closes. Later turn is presided over by one of the graduates of the old m.c. epoch in show biz who has survived and prospered. Navara is okay on the spieling, although making no passes whatever at comedy. His own individual contribution is a burning-hot piano with a left hand that spells showmanship in bringing forth the plaudits. He has Dawn and Darlo for ballroom adagio and Chester Fredericks for comedy relief. Both specialties click. Male half of the twosome is a wiry gent underneath his deceptively slight stature and tosses the girl about with an assortment of lifts that are unusual. *Land.*

National, Louisville

Louisville, Jan. 17.

National this week has a lineup of acts which go through their paces with a minimum of stalling and lost motion.

Al Aldridge, a pleasing emcee in tails, introes the turns, doing his stint first. He batons for the stage band, this week the house band augmented by Myra and her mystery band, consisting of five musicians. Aldridge indulges in some rubberleg terps, after which he settles down to his job of presenting the acts and waving baton.

Euhl and Odessa slip on for some stepping, fast and snappy and make way for Winnie Mack, capable young acrobatic dancer. Nothing out of the routine for that type of work, but plenty good enough. Alexander Bros. and Evelyn, are in for some dextrous handling of tennis balls, and man of the act has some nice tricks which he does in a nonchalant manner.

A quartet of singing and dancing girls, the McNally Sisters, next out for some close harmony to open. Their voices are small, and with no p.a. system to help out, they couldn't be heard beyond the fourth row. Girls then come back for a nice routine of precision stepping, which sends them off to good applause. Seems like old home week, for the girls bob up every now and then, first at an Indiana night club, and this is second time th y have appeared on vaude bill at this house. Act is okay for floor show purposes, but not sufficiently strong for here.

George Lovett, with Georgia Templeton, and Myra and band headline the bill. Lovett circulates slips of paper through the audience, on which they are requested to write any musical title. Blindfolded violinist and pianist on stage, assisted by sax, trumpet and drums, then play the selections, or a few bars of the piece requested. Lovett presents the act in a showmanly way, garnering several legitimate laughs while making his rounds of the audience. Similar to the standard Mercedes turn, which uses a piano.

Following is Tyler and St. Claire, mixed team, who double on a marimbaphone, playing pops and 'Hungarian Rhapsody' with equal ease. Questions asked by the femme partner are answered by the man by playing on the instrument, getting some laughs.

Log Cabin Boys, from a local radio station, are usual hillbilly combo, with leader Frankie Moore, affecting a nasal drawl, which patently sounds a false note. Moore, from Chicago's South Side hasn't been in Kaintuk long enough to acquire the mountaineer's distinctive accent, but the rest of his troupe seem to be the McCoy. Work about 20 minutes, with two femmes garnering the applause. Nasal singing and guitar twanging all left 'em sitting on their hands.

Present bill in for four days, with balance of week double features. Lower floor well filled first show Friday. Feature 'Rip Roaring Riley' (Puritan), plus Universal news. *Wiede.*

SHEA'S, TORONTO

Toronto, Jan. 18.

Trendel is the headliner this week, and the Swede dialectician gets over on personality, but should find himself a writer. He's been out of the public eye a long time, and his present material doesn't help. Flo Burt is his side-kick, and really carries the act. She gets over without any difficulty and whams in her Garbo impersonation. And Brendel's burlesque fan dance should be dropped; it's been done too often in these parts recently.

Harry Anger's presentation, which ran 74 mins. when caught, but is to be cut down on time, opens on a 'Street Scene' layout in full stage, with everyone on as spectators for the Al Libby and Betty bicycle act. Balancing and head-to-head stands put this over, acrobatics appearing particularly dangerous. Bobby Bernard trails in 'one' on the p. a. system for a pop medley and then clinches with his 'Dusty Shoes' number complete with histrionics. It's dramatic.

Then the line for a tap, half the girls in masculine attire. Leads up to Raymond Wilbert for his hoop routine, easy stage presence and chatter effectively selling the act. The Brendel influence seen in the appearance of the Royal Swedish Bell Ringers, sub-billed. No trouble in scoring. Then Frank and Pete Trado for interruptions and face-slapping, clinching with their audience impersonations and two-man mount dance routine.

Line opens second half with a waltz ballet in white and silver costumes, Jeanette Hackett trailing with a wand bolero patterned on Loie Fuller's flame dance, but done without the illuminated pedestal. Butterfly effect is carried out in white chiffon draperies, and the blonde dancer has this and that to accentuate the grace of the dance. With line backgrounding, it makes a nice effect, particularly in the blue lighting. Then Brendel and Burt, with line girls in crimson scanties and helmets out for a hot finish and everyone on stage for curtain. Troupe comes down the right aisle and clambers over the feet and knees of the front-row customers to get on stage. This should be changed. No reason why they can't use the traverse aisle and then up the steps to the stage without annoying the payees. Full stage set for finale didn't arrive in time for closing show opening night, and everything was done in front of the drapes.

Nice biz and looks like a fair week. Feature, 'Annie Oakley' (RKO). *McStay.*

STANLEY, PITTS.

Pittsburgh, Jan. 17.

Plenty of marquee t.n.t. this week, with Bebe Daniels, Ben Lyon and Toby Wing for stage names and Lily Pons in the flicker. Another b.o. McCoy locally is fat and funny Johnny Perkins, who m.c.'s the layout and turns in his slickest job around here in some time. Perkins developed into more than just a moderate draw last winter during a four months run at the Alvin and that he's not been forgotten was indicated when he walked out cold at opening performance to a rich hand.

Although management has labeled presentation 'Hollywood on Parade' for obvious reasons, it's the non-Hollywood Perkins to principally delivers, working hard and helpful every time he's needed most. Miss Wing, who looks like a million, can thank him for making a little something out of her turn since he fixes her up at the start with some old but serviceable patter and then pulls her back again after she's slipped with two tunes in so-so voice.

Miss Daniels, even more comely off screen than on, and Lyon have a trifling sketch that will show them to better advantage when it's polished a bit. Right now it's somewhat uneven. For a start they step out for what's supposed to be a radio broadcast, with some satire directed at corny commercial plugs and then while Miss Daniels changes into her 'Rio Rita' gown Lyon wastes a few minutes reading some of the usual fan 'letters,' gagged for laughs. It's pretty familiar stuff and a weak filler for the act. Seems they could find something better for this spot. Miss Daniels' delivery of 'Rio Rita' okay and she winds up doing a Spanish number while tossing violets into audience. They're a personable couple, ingratiating and attractive.

Opening has Geraldine and Joe, two youngsters with nimble feet, on together at first, then back individually and doubling again for hoke adagio, with boy in wig and ballet skirt for a finish. Brisk turn but last number isn't so hot and might wisely be eliminated. They're followed by Miss Wing and poor spotting brings on Ruth Petty at film ingenue's heels. Two partly-vocal turns in row does neither of them any good. Miss Petty has first-rate set of pipes and real stage presence, which she shows off advantageously in few minutes of crossfire with Perkins, but easier delivery would give her songs more sock.

After Miss Daniels and Lyon, pair of expert acrobats, Park and Cliff-

ford, trot on for some high class strong arm stuff and then Perkins rounds out an active afternoon by doing a trick or two with them at curtain. It's an always sure-fire stunt, particularly when the outsider is of Perkins' proportions.

First show ran overboard on time, about 75 minutes, and elimination of quarter-hour or so should make loads of difference. Dave Broudy's orchestra on stage, moving up from pit after overture, with conductor in for several dialog spots in the familiar vein of vaude's two-a-day era.

Picture 'I Dream Too Much' (RKO) and snowstorm crimped biz, although line-up was strong enough to attract full downstairs and quarter balcony at opening despite weather. *Cohen.*

ROXY, N. Y.

No big names in new stage show at the Roxy but good, smooth entertainment fore and aft. If anything, bill goes in for more spectacular, eye-filling build-up of Gae Foster girls, regulation line here. Routines more colorful and better done, too. Mildred Patterson steps from usual spot in line to do neat acrobatic routine perched on high pedestal.

Fred Allen's amateur hour contributes two turns because recent broadcast resulted in tie for laurels. One is Gertrude Goldy, black-haired miss, who gives plenty of lilt to 'Music Goes Round 'n' Round.' She virtually tied for applause here, too, with Gibey Sisters (Frances, Wanda and Ann), whose close harmony contribution is 'You Are My Lucky Star.' Both contestants on briefly and both show promise.

Opening is with Capt. Proske's tigers and lions, one of top-notch animal acts currently indoors. Introduced here with whole line of Foster girls draped around circular iron cage (with wild beasts absent). Regular tricks by cats but without stalling.

Comedy and knockabout acrobatics and hand balancing by Three Nonchalants keep the ball rolling. These boys, who've been around enough to know the ropes, climax with a nifty triple build-up. Ross and Stone, with latter's sleepy stuff going great at this house, on next to close. Combination of Ross' classy piping and ivory massaging and the blonde partner's high kicking muy bueno for the auditors. Shayne and Armstrong, acro-ballroom stepping team, worked into final Foster girl appearance. Satisfying.

Freddy Mack, orchestra leader, acts as emsee for entire proceedings, doing swell job. Whole show should get more than its share of juvenile patronage, especially with the prevailing 15c fee for youngsters.

Feature is 'Charlie Chan's Secret' (20th), while shorts are 'Stranger Than Fiction' (Universal), Universal Newsreel and 'On Ice,' Mickey Mouse cartoon (UA). *Wear.*

LOEW'S, MONTREAL

Montreal, Jan. 18.

Sub-zero weather and bitter winds couldn't keep 'em away from 'Music Goes Round and Round Revue' at Loew's currently, with all seats filled opening night Friday (17).

Prez has minimum dancing effects, depending on smart patter, clowning and novel sunts for success. Al Gerson's orchestra does a lot towards snapping up the show. Girl line starts with backflipping and leapfrogging in flowered pajamas, variation to usual routine. Reynolds and White, headliners, clown through acrobatics to a good hand, stepping up show to speed that is maintained almost to the end. Followed by Smart Set Foursome in tails and evening gowns crooning into mike. Girls are lookers but act slows up show to some extent. Ward, Pinky and Terry, tumblers, put on a burst of speed and get an earned first call of evening in good acrobatics, taps and knockabouts with slow photography effects that have crowd on their feet.

Girl line in silver transparencies against black drop and lighted from rear are background for tall blonde in black who taps and backflips to another good hand, mainly on looks. Johnny Hyman follows with his clever work on blackboard, pattered smartly and wins good audience reception that would have been bettered if he hadn't mentioned Taschereau to end his act. Taschereau is premier of province and not too popular in this city.

Goodrich and Schaefer, knockabout instrumentalists, play all sorts and sizes and, using electric and fireworks effects, have the fans excited from start, building up to surprise finish (when one of them turns out to be femme. This earns a couple of curtain calls, femme returning to take call and play violin.

Tall blonde returns for taps and backflips before girl line and the foursome croon 'Round and Round' with girl line as chorus and going into dance. Rest of acts file down theatre through audience for finale and curtain to 65-minute show.

'Annie Oakley' (RKO) and 'No Ransom' (Emp) on screen. *Lane.*

PARAMOUNT, L. A.

Los Angeles, Jan. 16.

Herman Timberg and company head the stage bill along with Al Lyons' orchestra, in for a third consecutive week, but it takes Etta Moten, who did the 'Carioca' number in 'Flying Down to Rio,' to nab top honors with her rendition of 'The Glory Road.'

It is a difficult song for a woman, but Miss Moten, introduced by Lyons as the 'brown thrush of filmdom,' presents it in a truly capable manner, and was recalled for four encores at the second show.

Fanchonettes, good as usual, open show with an Americanized Swiss dance routine with taps predominating. Band is behind scrim at opening, but moves up front for Bob Rogers, tenor in the band. Nick Cochrane follows with a comical ditty. He repeats with one chorus of 'Round and Around,' which he did the week previously with Judy Starr. Miss Starr had to leave the band after figuring in auto accident. Cochrane didn't do so good alone, but he does play a wicked trumpet.

Joyce White is next with a tap-song number, which could be hot, but isn't. Lyons outfit then swings into 'Dinner for One, Please, James,' with leader doing vocal chorus.

Timberg entourage with his son, now billed as Tim Herbert, and Audrey Parker follow, with everything landing.

Fanchonettes return to do a butterfly number with Rogers vocalizing. Dance, staged personally by Fanchon, features flower-opening sequences used so many times in films.

'Bride Comes Home' (Par), Grantland Rice sportlight, Popeye and newsreel complete the bill. *Hane.*

ORPHEUM, LINCOLN

Lincoln, Jan. 18.

Very short on talent, this show was likewise short by considerable margin of entertaining the few customers lured in through the week-end snows. In spite of the fact that it runs more than 50 minutes, largely due to the headlining Rudy Bundy band, it could have been more happily done in less time. For the first time in some weeks the house standby is in the pit.

Band, with Bundy in front, takes the stage in full when the traveler opens and it's for 'Music Goes Round' which features Al Kollat, who wades adenoidally through it with only minor applause success. Vaude starts with the Mah Jong Trio, an Oriental novelty dancing threesome.—Act and band seemed still at rehearsal on this second show until the turn is half over, when it begins clicking. One of the girls is a clever dancer and the male member does some tough splits.

Bundy is featured at a quartet of horns next, wherein the stunts he saw daily as a member of the Milt Britton-Benny Meroff school of nuttery, creep in. As Meroff comes out to stunt with a flock of instruments, so does Bundy, only Meroff is able to sell it. Kollat tries the fall off the stand, etc., but it's sour. Wright and Kelsey, who have a new horse blanket for their old 'Spark Plug' act, play horsey next. Like the livery stable, this horse business has long since worn its day.

Gracie White, buxom blonde, is called to the mike for a whirl at 'I'm in the Mood for Love,' but it goes flat. Gracie has no life, and this tune is dragged to pieces. She and Kollat take the spot soon after in a medley and sing a pair of pop tunes, still negative.

Kollat, who does yeoman service as the band's stunt man, tries again in pseudo comedy with 'Here Comes the British.' Ray Vaughn, who has a novelty xylophone act, is next to close. He plays the traditional numbers, then for an encore brings out some variously filled liquor bottles on which he bangs out some tunes. His St. Vitus tactics detract from an otherwise very fair turn. Bundy and his clarinet close.

Time is 53 minutes, but seemed longer. Pic, 'Forbidden Heaven' (Rep) and biz slow, partly due to the heaviest snows in four years. *Barney.*

JEFFERSON, N. Y.

This is the nabe where the audiences talk back to the actors. But that's something of a healthy sign for vaude in these parts—it hasn't been often lately that audiences have even been within screaming distance of actors around 14th street. The Jeff resumed five-act bills on first-halves only a few weeks ago. Previous to that, for more than a year there wasn't a variety house in the city below 23d street.

This is also the type of house where early-comers save seats for relatives and friends, and all of the latter must've showed up Friday evening. The house was quite filled just before the start of the last show, with 'Bad Boy' (Fox) drawing from the screen end and a nicely blended bill draughting from the stage side.

Freddie Lightner, next-to-closing, laid himself wide open for the audience comics, most of them spotted on the shelf and upper boxes, but pulled past them without casualties. With Roscella in support, the hokist got the crowd fairly quickly, though his tendency to play to the pit hurts his score. He's also building himself up as the first to take from Berle instead of being on the losing side. He's using one of Milton's cheesest gags.

Another turn that glove-fits this nabe is the trey-spotted Zeb Carver and Folks (5), mixed hill-billy act that came rather late in the cycle, but almost sure-fire here. Foreigners make up a good portion of the residents around the Jeff, and a sight act is always safe. Carver's turn is chiefly novelty musical and singing, but hoked plenty. The Kitaros, two men and woman, open this show, and their risley juggling, also sight, brings them an unusually strong reception for this type of an act.

Another thing Jeff audiences demand is s.a., and there's enough women in the Grace DuFaye closing act not to mention the deucer. Alice Dawn, to satisfy the tastes of these parts. Miss Dawn is a nasal torcher who worships the mike, but the crowd here called her back for an encore. Miss DuFaye's acro dancing in her nicely mounted act is received well, with the same going for the femme challenge-hoofing trio in her support. Boy who hoofs on the prop piano also got over.

Layout makes it in an hour flat. *Scho.*

CENTURY, BALTO

Baltimore, Jan. 17.

This week's show is at least 80% vocal. Two of the turns are singing singles while two others contain large portions devoted to larynx unleashings. Opening act is Llazeed Arabs.

Deuce detailed to El Gary, winner of series of 13 commercial (brewery) half-hours over WBAL. A local lad, Gary is getting $200 for this date, half of which is being paid by the radio sponsor of contest he won, along with the title of 'Maryland's most popular radio star.'

Ross and Bennett, mixed comedy team, are both personable and potentially a fine act, but need material. Man is a feather-footed hoofer, and the girl can toss a tootsie too. Their singing is okay, with improvement to be gained by better selection of numbers. The girl has a lot of personality.

Emile Boreo, who hasn't shown here in some years, makes a slight impression. Formerly he used to bounce 'em out of the benches in Balto, but this time he found it far from a skylark getting over to any degree. Started with French jingle sung in his peculiarly hoked style, then into his 'Wooden Soldier.' Last week's Eno of boy hoofers did the same bit here, but much more colorfully; yet Boreo originally intro'd number years back. His demented soldier bit is perhaps timely as diatribe against war, but mob had difficulty following meaning of piece; and anyway, people here don't excite easily to pseudo-patriotic, bust-on-bustin' aroushings. Closes with 'Dark Eyes' as done by a Spaniard, Greek, Jew, Frenchman and Yankee. Lack of tact displayed was Boreo's unsubtle begging for bows, at each of which he pantomimically inquired if mob wanted more and when he thought crowd signaled assent, claimed his throat troubled him and regretted his inability to continue.

Closing, a classy flash team of Marian Pierce and Don Carthay getting billing. Opens before a really striking and novel 'full' set with a ballroom glide, then an unbilled baritone in tails steps out in one and sings a lengthy number while stage gets fresh setting.—Singer has nice pipes and delivery, but is awkward. For its closing caper, the team does one of those slick and slithering modern moochings, prefaced by a song from the baritone which gives the bit some story body.

On the screen, 'Exclusive Story' (MG), a cartoon and Metro clips. Preluding the vaude is usual organ-log by Harvey Hammond, as well as the first pit overture George Wild's 12 men have granted the customers in about a year. Considering that overtures are as rare in the Century as all this, more preparation might have been expended. Attendance fair.

Scouting Campuses

(Continued from page 3)

concerned, Pasadena Community Playhouse and the Goodman theatre in Chicago are tops. Rest of them contribute little or nothing to the screen or stage.

Finecomb Broadway

Broadway is finely combed each season by all studios. Occasionally they overlook a good bet, but the search is quite thorough.

Best possible harvest ground is the universities. Studios figure to watch the development of talent there in the same fashion as ball clubs o. o. the bush leagues for possibilities.

St. Louis 3rd Week

(Continued from page 4)

in St. Louis, from destruction.' Wolff said Zukor told him he considered the Ambassador and Missouri theatres as the best in St. Louis and quoted the film exec as saying, 'We big companies sometimes have to do things we prefer not to do.' Wolff testified that Zukor promised to send a wire that night to learn if something couldn't be done relative to the St. Louis difficulty.

Objections to Wolff's alleged conversation with Partington and Joe Bernhard, general manager for WB Circuit Management Corp., were upheld by the court.

In his cross-examination by Reed, Wolff acknowledged that Harry Arthur was in St. Louis during Federal grand jury inquiry and had phoned him in L. A. on Jan. 11, 1935, when indictments were voted. Wolff admitted he was entirely familiar with all the facts involved in the case, explaining that Arthur, as v.-p. and gen. mgr. handled business details of F&M's properties here.

A question by Reed drew from witness that Harry Koplar first approached Arthur relative to possibility of F&M associating themselves with Koplar in bid for lease on Ambassador, Missouri and New Grand Central theatres. He did not remember exact date of overtures but related that Arthur told Koplar F&M was not interested in deal.

Partington's Testimony

Jack Allen Partington, v.p. of F&M, monopolized the witness chair all day Thursday (16) and the Court called it a day at 5 p.m. In opening direct testimony Partington reviewed his theatrical career which began at the Imperial theatre, San Francisco.

Leading up to the now famous conference with Herman Starr, Abel Cary Thomas and Gradwell Sears in WB's New York office on March 6, 1934, Partington said he was lunching with Arthur when the latter said he had been told there was trouble in the picture field in St. Louis. Partington was not permitted to repeat what a trade newspaperman is alleged to have told Arthur.

Arthur, witness testified, said he had made an attempt to get both Harry and Albert Warner on the phone, but both were out and Albert Warner's secretary suggested he talk to Sears. As they walked into Sears' office, Partington testified, they saw copy of a trade paper in which war between WB and F&M was streamlined. Arthur asked Sears what it was all about, Partington continued, and Sears replied that WB had a $4,000,000 investment in those theatres; that they belonged to WB which intended to have them.

Partington quoted Arthur as saying to Sears, 'There must be something than can be done about it. We don't want trouble. There is no reason we can't get together.' Sears, according to witness, called Starr on the phone and arranged for them to go to his office. When they arrived there, Sears is alleged to have said, 'Fanchon & Marco have gummed the works for Warner Bros.'

Partington said Starr sent for Thomas, and he and Starr did 90% of the talking, repeating that WB and $4,000,000 invested; they were the only ones who could operate properties; it had the personnel and film service necessary to run them.

Partington said he interrupted to remark, "We are little fellows and don't want to fight you. There must be some way that we can arrange this.' Witness said reply was we could get out of St. Louis. 'Arthur,' Partington testified, 'said if we did that we would lose our money and that Snyder would probably sue F&M for breach of his contract.'

Cross-Examination

Partington was given a rough ride on cross-examination by Wood who, referring to witness' testimony at previous trial, brought out that some of testimony given today had not been given during criminal case. Partington explained that his recollection of what transpired at the meeting was clearer today than last November.

It was Wood's cross-examination that established fact Partington forgot to mention name of Harry Koplar as being brought into conference but Wood's questions recalled to his mind that Thomas had made some very caustic reference to the St. Louis exhibitor and said Koplar had cost WB $80,000 in St. Louis and they intended to 'get him.'

Partington was reluctant to repeat Thomas' exact words but Judge Molyneaux ordered him to use the exact language until the witness called Court's attention to fact there were several women spectators in room. Judge Molyneaux rescinded order smilingly and permitted Partington to whisper and then designate cuss words as 'that so and so.'

Hardy was considerably miffed when Wood made repeated reference to fact that Koplar's name was not mentioned in criminal case and, at one point, Judge Molyneaux said, 'Ordinarily a lawyer does discuss matters with a witness before he puts him on the witness stand.'

Partington denied to Wood that suggestions were made to him not to refer Koplar's name being mentioned at the conference. Hardy interrupted to inform the judge that he resented the suggestion that he told witness to withhold any testimony; 'I told him to tell the truth and the whole truth' Hardy shot at the whole courtroom and sat down. No further comment was made by the court on the subject.

Kreismann's Testimony

Former Mayor Frederick H. Kreismann of St. Louis, another Government witness, member of bondholders' committee for theatres, told of a conference held June 6, 1934, by the committee, its counsel and representatives of WB at office of Thomas N. Dysart, chairman of committee. Meeting, he testified, was called at request of Sam B. Jeffries, of local WB counsel, to put before committee WB's final plan of reorganization.

Just before Court adjourned, Judge Molyneaux summoned all counsel to bench and notified them that, at conclusion of case, he would hear arguments on question as to whether he would permit testimony of J. M. Ulmer and B. D. Gordon, both of Cleveland, relative to conference with Starr in New York in reference to Wheeling, W. Va., to remain in record. Testimony of these two witnesses was excused several days ago as it was accepted with reservations.

A new witness, present but not called to the stand during the six weeks' criminal trial last fall, was the main witness Tuesday (14). He was Spyros P. Skouras, former head of the family which operated the Ambassador, Missouri and New Grand Central theatres until 1931, and now president of Skouras Theatres Co. and second v.p. and gen. mgr. National Theatres Co. During Skouras' testimony, the defense attorney scored what he believed to be an important point in the trial when, bringing out that Harry Koplar, veteran St. Louis exhibitor, was a bitter enemy of Warner Bros.

In criminal trial Judge Moore first ruled out the 'Koplar litigation' testimony on objection of prosecution but later permitted it to go into the record on offer of proof that it was relevant. In June, 1931, testimony and records showed Koplar filed several receivership suits in Circuit Court against Warner interests and receivers were appointed. However, in November, 1933, following a referee's report Judge Hamilton dissolved the receiverships and entered judgment for defendants.

It has often been pointed out by defense counsel to this litigation as one reason for WB's refusal to do business with Koplar here, the latter being associated with F&M in operation of theatres, Government again strenuously objected to receivership litigation records yesterday but Judge Molyneaux admitted them. He directed defense counsel to refrain from reading contents of various records, including referee's report and judgment, but said they could be incorporated in the brief which will be filed at end of trial.

Skouras occupied the stand almost the entire day and when cross-examination was concluded, he was succeeded by Joseph H. Grand, local counsel for bondholders' committee of three theatre properties. Grand repeated previous testimony of statements made at several conferences in the spring of 1934 to bring proposed leases of three houses to successful conclusion. He said, at this time, WB was attempting to persuade the local bondholders' committee it was making a bad move in leasing theatres to Allen L. Snyder and F&M. Plans for this lease had been announced in March, 1934, and approved several months later by the Federal Court.

Biggest week- the N.Y.

↑ Imagine it! Lobby lines like this...in

CEILING

JAMES CAGNEY and

With June Travis • Stuart Erwin • Barton MacLane • Henry Wadsworth • Martha T

"Best of the aviation dramas! Belongs among the cinema triumphs of the new year." —*N. Y. Herald-Tribune*

'Magnificent..this stunning drama is new and different. Sure to be a handsome hit! Don't miss it!" —*Mirror*

"Moves with the dynamic pace of a machine gun. You could hardly ask for a more breath-taking story, or one more skillfully executed." —*Post*

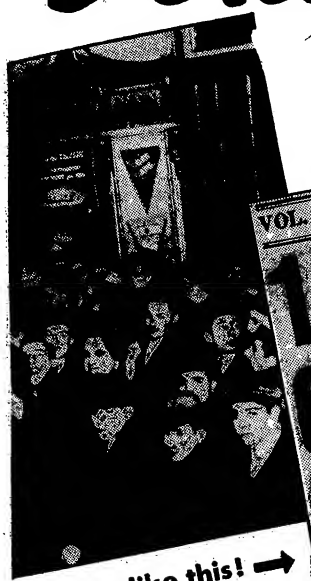
"Heart-gripping drama crowds 'Ceiling Zero'. Picture outdoes recent stage smash!"—*American*

"One of the best films to come from the Warner studios!" —*Times*

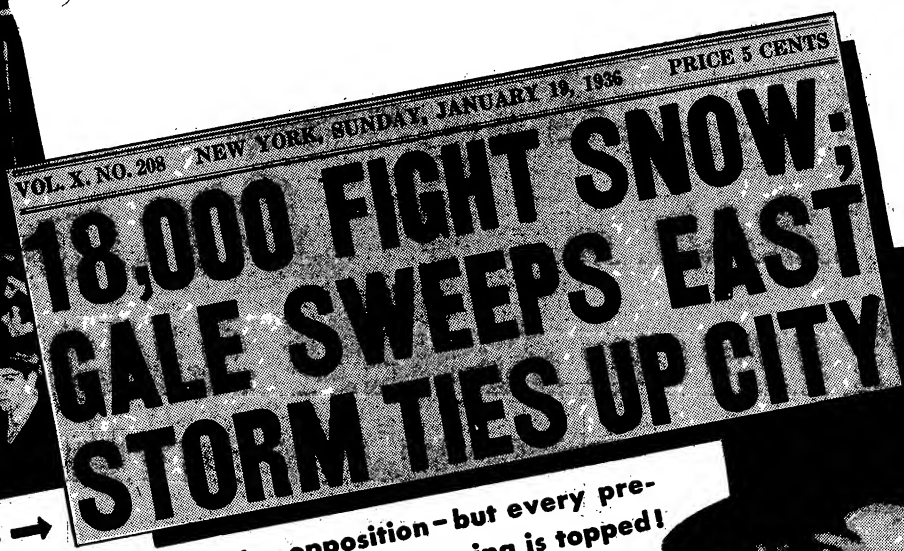
"Tremendously exciting..Strong drama, this, and done with rousing effect. Superior entertainment that you can't miss. One of screen's finest!"—*Journal*

...And this week's the week you get i

-End business since Strand was built!



weather like this! ➡



A blizzard for opposition—but every previous Cagney-O'Brien opening is topped!

ZERO

PAT O'BRIEN

ibbetts • Isabel Jewel • Directed by Howard Hawks

A Cosmopolitan Production

A First National Picture

"As grand a picture as it promised to be . . . Warners have again made a smashing good melodrama. One of the most breathtaking climaxes of any drama . . . As heart-stirring a melodrama as you're apt to see this season." —*Sun*

"A natural . . Will leave you limp from suspense . . Easily goes on your 'must' list." —*World-Telegram*

"Hit the Strand's screen with terrific force and left a packed house breathless at its fade-out. Strand's top."—*Daily News*

t from WARNER BROS.

Advance Production Chart

Hollywood, Jan. 21.

Twelve feature films started production during the past week, a record number for mid-season. Warners led off with four; Columbia, two; Metro, one; Paramount, one; Republic, two, and 20th Century-Fox, two. An estimate of probably final negative cost of the new films exceeds $3,000,000.

In the matter of cost, 'Romeo and Juliet,' with Norma Shearer, Leslie Howard and John Barrymore, will lead the list. Two big musicals also in work: Grace Moore, in 'Cissy,' at Columbia, and Joe E. Brown in 'Sons o' Guns,' at Warners. The others are comedies and dramas.

Total of pictures currently in production, either before the cameras or in the editing rooms, was lifted during the past week from 56 to 67. 'Romeo and Juliet' is listed for next season's release. Charles Chaplin in 'Modern Times,' which will have its world premiere at the Rivoli, New York, Jan. 31, will be handled by the United Artists sales department separate from the other releases of this season. The only preview review of 'Modern Times' appeared exclusively in 'Daily Variety,' Dec. 28. The picture is not likely to be shown again publicly until the public world premiere.

Full quota of completed films was marked off as finished at the various studios. It is the practice of production chiefs to give a trial exhibition of features before theatre audiences prior to final approval of the pictures.

Variety's new service department for general information of the motion picture industry, it is hoped, will be of particular value to theatre operators. It is called Variety's Advance Production Chart.

Of import to the exhibitor, in the week to week arrangements of his film bookings, is an accurate report of production activities from the Hollywood studios. Such information is intended as a guide to film rental commitments. Many theatre men have passed up money making attractions through non-delivery of certain listed films. The advance production chart should perform service as a barometer of future deliveries of pictures from major and independent studios whose product is released through one of the national distributing organizations.

It shall not be the intention to anticipate in advance of completion of a film the box office merits of a picture. Such judgment is reserved until publication of the studio preview by 'Daily Variety,' and the regular weekly Variety review which is written after the pictures have been viewed in theatres before paying audiences. Variety never reviews pictures in projection rooms on the theory that this is neither fair to the picture nor the reviewer.

Accompanying the chart, however, will be a detailed report of every picture which goes into actual production before microphone and camera. Names of the producers, directors, writers and cast will be listed. In addition, a brief description of the story material will be given, and such comments likely to be helpful to the man who pays film rental, whether in the nature of a flat rental price or on a percentage basis. Distinction will be indicated between the films contracted for the current season release and those which have yet to be assigned national exhibition dates.

The progress of production in competing studios can be watched carefully by theatre men and also by Hollywood executives. That the man who runs a theatre on a policy of four to six changes of program a week has a never ending problem of booking pictures properly from nine national distributors (and the few remaining states' rights exchanges) seemed to be news to many studio people.

With double feature exhibiting almost universal in the U. S., and with percentage dates the rule in nearly every competitive theatre situation, the ultimate revenue collected by any picture is materially affected by features concurrently produced and released by competing film companies. Never was the 'other fellow' so closely watched in show business as at the present time. Variety's Advance Production Chart keeps the score on production progress, clearly indicating the studio which is abreast of its sales department's promises of deliveries, or the organization which is falling behind its schedule. Distribution season of all major companies starts on Aug. 1 each year; ends with July releases.

With the 1935-36 production season just passing its halfway mark, a check-up shows 196 features of the 443 total sold to exhibitors at the beginning of the season to be completed, or ready for shipment of positive prints this week.

An additional 56 films are in process of production at the present time, of which photography has been completed on 20. Assembling, retakes, musical recording and final editing will be completed on eight of these by the end of next week. Hollywood ships on the average eight films every seven days.

Despite the reorganization of management at several of the major studios since last summer, production schedules have been maintained for the past six months at a rate of delivery which at this time prompts a prediction that nearly every plant will fulfill its sales department's commitments.

Three companies, 20th Century-Fox, Metro-Goldwyn-Mayer and RKO-Radio have not completed as high a proportion of the season's requirements as the number finished at Paramount and Warners.

Officials at 20th-Fox declare much time was lost early in the production season while Darryl Zanuck and staff were moving into the Westwood studio, but that the present schedule of producing, if continued for the next three months, will complete the season's schedule. Assurances are given by RKO-Radio studio, of which Sam Briskin recently became operating head, that the rate of production will be increased soon, and RKO will make all, or nearly all, of the 48 features it has sold for the season.

Resume of the features now in production follows. Variety each week will pick up additional pictures as they start in work.

Columbia

Has five in work, none editing and six preparing.
Those in work are:

'OPERA HAT'; 'DEVIL'S SQUADRON'; 'MONEY MAD'—Complete screen credits and story contents reported in Variety, Jan. 15.

New pictures starting last week are:

'U. S. SMITH'—Directed by D. Ross Lederman from original by Harold Shumate. Cast: Charles Bickford, Florence Rice, Robert Allen, Thurston Hall, Joseph Sawyer, Ward Bond, Billy Burrud, George McKay, Arthur Rankin.

Story—Comedy drama woven around the private life of marines. Though majority of action takes place at a U. S. Marine base, the only sign of warfare is the uniforms.

'CISSY' (tentative title)—Directed by Josef von Sternberg. From Hungarian operetta by the same name by Herbert and Ernst Marischka. Music by Fritz Kreisler. Adapted from Hungarian comedy of Ernst Decsy and Gustav Holm by Sidney Buchman. Dorothy Fields did new set of lyrics. Cast: Grace Moore, Franchot Tone, Walter Connolly, Elisabeth Risdon, Victor Jory, Nana Bryant, Raymond Walburn, Herman Bing, George Hassel, Johnny Arthur and Frieda Inescourt.

Story—Romantic comedy with music enriched with the original score by Fritz Kreisler. Lyrics, some translated and others original by Dorothy Fields.

Metro

Has three in work, si iting and 10 preparing.
Those in work are:

'WIFE VS. SECRETARY'; 'SMALL TOWN GIRL'; 'CARDON MURDER CASE'—Complete screen credits and story content reported in Variety, Jan. 15.

Picture starting last week:

'ROMEO AND JULIET'—Directed by George Cukor from William Shakespeare classic. Adapted by Talbot Jennings, Irving G. Thalberg production. Cast: Norma Shearer, Leslie Howard, John Barrymore, Edna Mae Oliver, William Henry, C. Aubrey Smith, Reginald Denny, Basil Rathbone, Henry Kolker, Violet Campbell Cooper, Ralph Forbes, Conway Tearle.

Story—Being given lavish screen translation and sparing no expense.

Paramount

Has seven in work, iting, 13 prepari
Those in work are:

'THE MOON IS OUR HOME'; 'DESERT GOLD'; 'PALM SPRINGS'; '13 HOURS BY AIR'; 'THE SKY PARADE'; 'I LOVED A SOLDIER'—Complete screen credits and story content reported in Variety, Jan. 15.

New picture starting last week:

'TOO MANY PARENTS'—Directed by Robert McGowan from original by George Templeton. A. M. Botsford producing; camera, Karl Struss. Cast: Frances Palmer, Porter Hall, Billy Lee, Colin Tapley, Henry Travers, Howard Hickman, George Ernest, Si Jenks, Billy Bletcher, Lois Kent, Gertrude Simpson, Bob McKenzie, Sherwood Ballie, Lester Mathews, Tiny Newland, Norman Ainsley, Edward LeSaint, Bruce Wyndham and Douglas Scott.

Story—Comedy drama of juvenile life centered around a military academy, being directed by Robert McGowan who is familiar with child life through long association in creating and directing the 'Our Gang' comedies for Hal Roach. Lad at military academy is grossly neglected by parents. To cover up this neglect and save his face with fellow students he writes alibi letters to himself as proof to show the other kids that his parents do think of him.

Republic

Four in work, none editing, nine preparing.
Those in work are:

'THE LEATHERNECKS HAVE LANDED' and **'JIMMY VALENTINE'**—Complete screen credits and story content in Variety, issue Jan. 15.

New pictures to start last week:

'G MEN OF THE 90's'—Directed by Joseph Kane from original by Joseph Poland, screen play by Poland and Robert Emmett. Produced, Paul Malvern. Cast: John Wayne, Ann Rutherford, Georges Hayes, Al Bridge, Charles King, Tom Brower, Jack Rockwell, Lane Chandler, George Chesebro, Al Taylor, Chuck Baldwin, Snowflake, Tracy Lane.

Story—Gang of outlaws attempt to terrorize early settlers of Wyoming to prevent them from electing state into the union. Wayne, head of a band of Government men, frustrates the plot. Picture is laid mostly outdoors embodied with situations that give ample opportunity for fast action, shooting and domance of the early rugged flavor.

'HOUSE OF A THOUSAND CANDLES'—Directed by Arthur Lubin from Meredith Nicholson novel of same name, adapted by Mrs. Wallace Reid and H. W. Hanneman. Mrs. Reid is supervising. Cast: Bela Lugosi, Mae Clarke, Phillips Holmes, Rosita Moreno, Lawrence Grant, Fred Walton, Hedwiga Reicher, Mischa Auer, Olaf Hytten, Maurice Briana, Mario Dominci, Michael Markham, Etta Lee, Keith Daniels, Eugene Borden, George Sorel, Charles de Revenne.

Story—Based on international espionage by a government that aspires to plunge Europe into war. Phillips Holmes, en route to Geneva with important papers from the British government, becomes involved with the band of spies. Series of adventures ultimately avert a war.

RKO-Radio

Has two working, three editing and si
Those in work are:

'THOROUGHBREDS ALL' and **'FARMER IN THE DELL'**—Complete credits and story content in Variety, issue of Jan. 15.

No new pictures started at this plant last week, due to present reorganization and realignment of production schedule under direction of Sam Briskin, new studio head. Studio is concentrating on preparing next group of pictures for production to start around Feb. 1. At this time it is expected that at least four new features will get under way during the first week of February.

20th-Fox

Seven in work, two editing and six preparing.
Those in work are:

'A MESSAGE TO GARCIA'; 'EVERYBODY'S OLD MAN'; 'THE COUNTRY DOCTOR'; 'UNDER TWO FLAGS'; 'CHARLIE CHAN AT THE CIRCUS'—Complete screen credits and story content reported in Variety, Jan. 15.

Starting last week:

'MATRON'S REPORT'—Directed by John Blystone from screen play and adaptation by Lou Breslow, Paul Berger and Edward Eliscu. Producer, Sol M. Wurtzel. Cast: Jane Withers, Ralph Morgan, Sarah Haden, Harry Carey, Jane Darwell, Lillian Harmer, Betty Jean Haney, Clarence Hummel Wilson, Donald Haines.

Story—Centered around orphange where Jane Withers is always getting into hot water by trying to help the other orphans in the institution.

'THE COUNTRY BEYOND'—Directed by Eugene Ford from James Oliver Curwood novel of same name. Screen play, Lamar Trotti, adaptation, Adele Comandini. Produced by Sol. M. Wurtzel; photographed by Barney McGill. Cast: Paul Kelly, Rochelle Hudson, Robert Kent, Alan Hale, Alan Dinehart.

Story—Cocky northwest mountie assigned to work with elderly Sgt.

(Continued on page 21)

Production Table

Shows current standing of the various produci duction schedules for the 1935-36 season.

Studio	Quota of Pix for Season	Number Completed or Shipped for Release	Number Now in Work or Editing	Balance to Be Made on '35-'36 Program	Number New Stories in Final Prepa- ration
COLUMBIA	40	23	5	12	5
METRO	50	17	*9	25	10
PARAMOUNT	65	32	16	17	12
Westerns	6	3	1	2	
RKO-RADIO	48	21	5	22	
REPUBLIC	32	10	3	19	
Westerns	21	7	1	13	
20TH-FOX	50	16	9	25	
Westerns	4	2	—	2	
UNITED ARTISTS					
Sam Goldwyn	7	6	—		1
Selznick Inter'l	5	—	1		1
Pickford-Lasky	4	—	1		1
Reliance	1	—	—		1
Korda-London	5	Made in London			
UNIVERSAL	36	17	4	15	5
Westerns	9	9	—	—	—
WARNERS	60	40	12	8	32
Totals	443	203	*67	169	82

*Includes 'Romeo and Juliet,' starring Norma Shearer, Leslie Howard and John Barrymore for release 1936-37 season.

HIGHEST IOWA STATE COURT OK'S 'BANK'

A decision of importance which may set a precedent for the rest of the country was handed down yesterday (Tuesday) in Iowa's highest tribunal, the supreme court, declaring 'bank night' legal. The court reversed findings of lower courts which had held bank nights illegal.

Test case was against A. H. Blank theatres in Des Moines and originally started in municipal court in that town, but reached the state's highest judicial authority as result of a fight put up by the Blank interests with support from Affiliated Enterprises, Inc., of Denver, which was under contract to supply bank nights.

During the past week in New York, Special Sessions found the Tremont, Bronx theatre, guilty of conducting a lottery through cash giveaways, with a wheel used to determine lucky numbers.

PUBLIC BALLOTING ON DETROIT DUALS

Detroit, Jan. 21.

As the first actual fandom test on double-film policies, Lou and Ben Cohen, who operate six uptown and nabe houses, have installed ballot boxes in all their theatres wherein patrons are urged to vote for or against present problem. Small ballot cards are given out to all ticket purchasers, with provisions for ' ' and 'no,' name and address, marks.

Houses taking part are the Hollywood, Roxy (all nighter), Rio, Mayfair, Victory and Norwood, all modern, well distributed about city, and now playing double features.

Concert Shorts

(Continued from page 1)

ing spontaneous recognition. One, at the Aubert Palace, was a rendering by Thibaud of 'Fountain of Arethusa,' technically difficult violin piece which illustrates the Greek legend of a nymph turning into a spring. Nymph on screen is played by a nude girl, who dances the story of her pursuit by a hunter. Other public tryout, at the Colisee, was of Gabriel Faure's 'Cradle Song,' sung by Ninon Vallin and illustrated with shots expressing meaning of the music.

Selection

The musicians themselves, led by Thibaud, select those of whom films will be made, and they are barring all but big names. Among those already in are Alfred Cortot, Alexander Brailowsky, Elisabeth Schumann, Gregor Piatigorsky, Clothilde and Alexander Sakharoff, Wanda Landowka, Segovia, Mischa Elman, Ignaz Paderewski and Fritz Kreisler. Latter joined up with the proviso that he make no film for a year, being tied up for that time by a contract for production of an operetta.

Two films are made of each artist—one illustrating only the musical technique, with camera concentrated on the artist throughout, showing him from all angles and concentrating on his fingers, if he's an instrumentalist, during difficult passages. This picture is intended for strictly musical use only—for instruction in conservatories, and showing as pure concert in outlying sections to which the artists do not often go. Second film is intended for general picture theatre release, and is a little production, illustrating the music.

Only music which the composer intended to invoke an image is used, sonatas and other abstract forms being strictly avoided. Vuillermoz supervises from a strictly musical viewpoint.

Directors, such as Max Ophuls and Marcel L'Herbier, are mugging the shorts.

Dubusy's 'Children's Corner,' played by Cortot, is soon to be previewed, as are Schubert's ' ve Maria' by Elisabeth Schumann, and a Chopin waltz by Brailowsky.

SINGLE NEWSREEL UP AGAIN

Advance Production Chart

(Continued from page 20)

Cassidy. Sent to search a dude ranch for stolen furs, the younger officer becomes attracted to the owner's daughter. Father confesses he is implicated with smugglers and with aid of the mounties they set out to find his partner who has double-crossed him. During search father is killed by partner's dog. Outlaw is planning same fate for the young officer and the girl when the girl brings her dog into service, who in turn kills the death-dealing dog and causes the arrest of the outlaw.

United Artists

Two in work, none editi , three prepari
Those in work are:

'LITTLE LORD FAUNTLEROY' (Selznick-International) and 'ONE RAINY AFTERNOON' (Pickford-Lasky)—Screen credits and story content for both reported in VARIETY, issue of Jan. 15.

Universal

Three in work, one editing, five prepari
Those in work are:

'SHOWBOAT'; 'SUTTER'S GOLD'; 'LOVE BEFORE BREAKFAST'—Complete screen credits and story cotents in VARIETY, Jan. 15.
No new pictures started last week.

Warners

Nine in work, three editi
Those in work are:

'ANTHONY ADVERSE'; 'GREEN PASTURES'; 'SINGING KI '; 'HEARTS DIVIDED'; 'MURDER BY AN ARISTOCRAT'—Complete screen credits and story content reported in VARIETY, issue of Jan. 15.

New pictures to start:

'SONS O' GUNS'—Directed by Lloyd Bacon. Adapted from Broadway musical of same name by Jerry Wald and Julius Epstein. Superviser, Harry Joe Brown. Songs by Harry Warren and Al Dubin. Cast: Joe E. Brown, Joan Blondell, Eric Blore, Joseph King, Beverly Roberts, Winifred Shaw, Robert Barrat, C. P. Huntley, Jr., Craig Reynolds, Gordon Elliott.

Story—Romance of American doughboy with French girl in Paris. Joseph M. Schenck in association with Al Jolson purchased the original screen rights with a view to starring Jolson in the picture until sold to Warners.

'I MARRIED A DOCTOR'—Directed by Archie Mayo from the Sinclair Lewis novel, 'Main Street.' Adapted by Casey Robinson. Supervised by Harry Joe Brown. Cast: Pat O'Brien, Josephine Hutchinson, Ross Alexander, Guy Kibbee, Louise Fazenda, Olin Howland, Margaret Ewing, Edith Elliott, Ray Mayer, Siegfried Rumann, Willard Robertson, Hedwiga Reicher, Frank Rhodes, Gaby Fay, Grace Stafford, Harry Hayden, Janet Young, Thomas Pogue, Hal K. Dawson.

Story—Screen translation of Sinclair Lewis' famous book, 'Main Street,' treated as a satire on the average American middle west town.

'THE GOLDEN ARROW'—Directed by Alfred E. Green from short story by Michael Arlen, adapted by Charles Kenyon. Supervised by Sam Bischoff. Cast: Bette Davis, George Brent, Kay Hughes.

Story—Two wealthy girls being sought after by two titled fortune-hunters. One of the girls (Hayes Hughes) is daughter of an over-night wealthy oil operator, who believes it great sport and an honor to be associated with nobility. Bette Davis, the other girl, is more seasoned to riches and more critical in the selection of male companions. To get away from the fortune-hunters, girls fly to Florida, only to be pursued. For convenience Miss Davis marries a newspaperman. Before she can think of applying for an annulment she finds it's real love with the reporter. Florida and New York backgrounds rich for the whimsical actions of two girls of means.

'THE GENTLEMAN FROM BIG BEND'—Directed by William McGann. From George M. Cohan play, 'The Home Towners,' adapted by Roy Chanslor. Supervised by Bryan Foy. Cast: Warren William, June Travis, Barton MacLane, Gene and Kathleen Lockhart, Dick Purcell, Craig Reynolds, Joe King.

Story—Industrial exec, transferred from Big Bend, Indiana, to New York, becomes infatuated with showgirl and involved with all the complications that goes with the night life of the big city. Story is down to earth comedy-drama contrasting the philosophy between those who live in a small town and a big city.

Legit Censors

(Continued from page 1)

other company of 'Tobacco Road' stirred a local argument, with booking permitted despite paid advertisements in the dailies by the local Archbishop warning against attending the play.

It is mostly 'Road' and 'Children's Hour' that have stirred up the heat. Detroit, Philadelphia and Chicago banned 'Road.' Boston and Chicago banned 'Hour,' although the latter play has not yet played any road dates. Two road companies of 'Road' are out. Both shows were not molested in N. Y. Not in a number of years has there been so much concentration on censorship or worry about the matter in legit circles.

Equity has sent a letter of complaint to Boston on the banning of 'Children's Hour.' Group takes in consideration the fact that Boston, by banning shows, shortens the length of its members' engagements and tends to make other out-of-town stands censor-minded.

'Tobacco Road' has not yet played the Hub. Management was informed by Boston's play censor last season that the drama could be presented there without interference if certain script deletions were made. Present 'Road' company at the Forrest, N. Y., with the desired script alterations will probably be sent to Boston after the Broadway run, now in its third year.

First in Oklahoma

Oklahoma City, Jan. 21.

Never had a play or film been censored or deleted here until 'Tobacco Road' came along yesterday. Mayor Frank Martin said 'no' emphatically, and kept saying it for four days. He relented three hours before curtain time, after he and his board of censors looked at their job of rewriting in a special rehearsal and agreed that they had done better than the original writer. All profanity and 'objectionable scenes' were removed.

Show was put on at the Shrine auditorium by the Number Three Co. with Charles Timblin in the Jeeter role and Irving Becker as manager. Business was only fair, due to cancellations during the day. Uneasy customers didn't think the Mayor would relent, and who wanted to see a pure version anyway?

Francis Potter Hauser, local impresario, tried to get an injunction against the Mayor's ban last week, but district judge wouldn't put a hand in.

Censor board here always has been made up of just three of the Mayor's newspaper pals who wanted the title for the season and cinema pass that went with it. When Mayor Martin decided to put the finger on 'Tobacco Road' he canned the news boys and named a utility chief, a bottling works president, and a Presbyterian preacher, who followed orders and sat on the play as soon as they had found copies and read them. None of them had ever seen the show.

Philly's New Board

Philadelphia, Jan. 21.

Board of Theatre Control to act as censors for legit shows will be named by the newly elected mayor S. David Wilson, he announced last week. He emphasized intention of not 'interfering' with theatres or audiences, but said 'some plays have a bad effect on the community.'

Board, to include three men and two women, will be named in a few days. It will take the place of Henry Starr Richardson, newspaperman and 'unofficial censor.' Formerly there was a similar board, which was superseded by a Safety Director. Richardson replaced him.

Censorship has taken an unobtrusive form here in the last few seasons. Only two shows to be barred have been 'Sailor Beware' and 'Tobacco Road.' They were given the double-O in script form and managements notified of the nix. Mayor's club in such cases is revocation of theatre license.

Prelate's Paid Ad

Albuquerque, N. M., Jan. 21.

Archbishop R. A. Gerken, Catholic prelate here, has nixed 'Tobacco Road,' skedded for Jan. 25. Issued a statement to newspapers followed by advertisements over his name 'warning' the 'decency loving public against a play entitled 'Tobacco Road.'

Arthur Esberg, city manager for all local theatres, has been mum on the matter, since no formal protest against the play has been made to him. Mayor is likewise sitting tight, since he has not been contacted.

First time in recent history of the city that a move has been made to ban shows. Indications are that the show will be permitted to play and looks like the house (Kimo) will be jammed.

SERIOUS TALK OF MERGING 5

Has Been Up Before but Now Figured to Have Stronger Chance of Consummation—Hearst, 20th, Universal, Pathe and Par the Five Newsreelers

SAVE OVERHEADS

The single newsreel is up again before the trade. Preliminary sentiment has been sounded already among leaders of the industry. This unification plan for the five existing newsreels is being considered seriously in certain quarters and the plan is known to have strong sponsorship, this year, from top men in the business who view such a merger of the newsreels as a common-sense plan for the trade.

Question of amalgamating all the newsreels into a single operating unit has been a recurrent problem in the trade for years. Because of the genuine leader support which the plan seems to have the chances of a merger of the newsreels appear brighter for this year than in the past.

Existing newsreels are Hearst-Metrotone, 20th Century-Fox Movietone, Universal, Pathe and Paramount.

Elimination of costly existing competitive overhead is obviously a prime factor.

Merger plan is expected to be given wide discussion early next month when a conclave of the various company chieftains may be had to mull it over as a body. Return of Sid Kent, president of 20th Century-Fox, is expected to further the move. Kent is reported among those who favor the plan.

Par Sales Dept. Reports Quick Reaction to $500,000 Ad Campaign

While its $500,000 advertising campaign on pictures on release in January, February, March and April is pointed toward the box offices of theatres which are to get the pictures, Paramount notes a definite reaction in its sales department which reports accounts are speeding up bookings and increasing commitments.

According to exchange managers in various parts of the country, the effect of the big ad spreads in leading key city dailies, many of which penetrate smaller towns, is a sudden increase in rentals. One branch manager reported that if all other exchanges increased business to the point he had, the $500,000 ad campaign would be paid for entirely by increased sales business.

Film salesmen report they are selling men who couldn't be brought in before, while others are increasing their present commitments, and still others who have been lagging on bookings are beginning to hurr up playdates.

Otterson's Call

Hollywood, Jan. 21.

Blurb boys in Paramount publicity department had a strange caller the other day.

John E. Otterson walked in, introduced himself and visited with the puffers for an hour.

ROXY LEFT BUT 5G, PETITIONS WIDOW

Roxy's total estate will run under $5,000 in value, according to the widow of the showman, Mrs. Rosa R. Rothafel, in a petition for letters of administration filed in the N. Y. Surrogates' Court. Samuel Lionel Rothafel (Roxy) died in New York Jan.

Mrs. Rothafel's petition sets forth that she has been unable to find any will and that to her best knowledge his personal estate consists almost entirely of a claim against the Radio-Keith-Orpheum Corp., now in reorganization. (This amount is around $179,000). She sets forth that her husband owned no realty.

Besides the widow, the heirs are his daughter, Mrs. Veta Bijur and Arthur R. Rothafel, of Hollywood.

Pizor Calls Philly Meet

Philadelphia, Jan.

Lewen Pizor, president of Motion Picture Theatre Owners of Eastern Pennsylvania, Southern Jersey and Delaware, has called a meeting for the election of officers on Thursday (23). Meeting is of particular interest as likely to bring to a head rivalry between MPTO and newly formed Independent MPTO, which was supposed to be a fusion body of the two local exhib organizations, IEPA and MPTO.

Pizor has declared that MPTO would retain its identity. Subject likely to come up for a vote at coming meeting with a number of members, especially those of this city, expected to move for a complete merger. Showdown is likely with the general feeling being that Pizor, with upstate membership can maintain original MPTO identity.

Powers' Club Burns

Westport, Conn., Jan. 21.

Pat Powers' Longshore Beach and Country Club here took a $50,000 trimming from a fire Monday (20). Six persons were forced to flee in the cold weather. Fire ruined the interior of the class spot.

Powers, former film man, is president of the club. He was in New York at the time of the fire.

PAR'S H.O. PAY TILTS

Salary increases here and there have been handed out by Paramount both to old employees who suffered cuts and to others who joined the company after such pay reductions had been enforced.

No particular department has been favored in the increases, heads picking those most deserving of increases at this time.

PATHE STATEMENT DUE

Report of Pathe Film Corp. for 3-month period ending near close of year is expected within the next few days.

Part of the dividends due Pathe from DuPont Film Mfg. Co. will be included.

F-WC Legal Battery Back from N. Y. on Tally-Corbar Charge

Hollywood, Jan. 21.

Major Walter Tuller, L. W. Myers and William Carman, of the law firm of O'Melveney, Tuller & Myers, and Charles Buckley, of the Fox-West Coast legal staff, returned from New York yesterday (Monday) with depositions and other ammunition for the answer of National Theatres, Chase National Bank, F-WC and various officials and former trustees for F-WC to T. W. Tally's and Corbar Corp.'s petition demanding that the Federal Court set aside the $25,000,000 F-WC bankruptcy decree on charges that the washup was secured last summer through fraud and conspiracy. Answer must be filed by Feb. 3.

The defense is not divulging the specific lines of its answer and counter-attack except to state that the charges will be categorically refuted and a brief of facts from the defense standpoint submitted. A senior U. S. Circuit Court judge is expected to name the court here within the next 10 days before which the petition will be heard. Judge George Cosgrove disqualified himself when Tally's petition was filed.

Assets of the bankrupt were acquired by National Theatres for cash and an exchange of certificates after months of procedure before Referee Samuel W. McNabb and after most creditors had been paid off 100%.

OVERRULE DEMURRERS IN STATE-INDIE SUITS

Lincoln, Jan. 21.

Judge Munger, in federal court here, overruled the defendants J. H. Cooper, R. L. Livingston, Lincoln Theatres Corp. of Delaware and Nebraska, which recently filed demurrers asking that the plaintiffs, State Theatres and Independent Theatres' $444,000 and $1,332,000 suits be dropped because insufficient grounds for action. Suit is brought against the above defendants and seven film distributors, who are charged with collusion and conspiracy finally forcing the plaintiffs out of business. In the demurrers, it was asked that specific allegations be made that plaintiffs exhausted every bit of available film before locking the doors.

This action on the part of th Judge brings the trial much nearer this being the last probable delaying action on the books. Trial is expected by the spring session of the court.

CLEAR THE DECKS

for

FRED ASTAIRE
GINGER ROGERS

with

RANDOLPH SCOTT . . HARRIET HILLIARD ASTRID ALLWYN

Directed by MARK SANDRICH

in

"FOLLOW THE FLEET"

music and lyrics by

IRVING BERLIN

A Broadside of Seven Songs!

..including, "Let Yourself Go," America's new ballroom dance sensation, . . "We Saw The Sea" . . "Get Thee Behind Me, Satan" . . "I'd Rather Lead a Band" . . "Here Am I But Where Are You?" . . "I'm Putting All My Eggs in One Basket" . . "Let's Face The Music and Dance"

RKO-RADIO PICTURE

PANDRO S. BERMAN PRODUCTION

FOUNDED UPON THE PLAY "SHORE LEAVE" BY HUBERT OSBORNE.

Stock Market

(Continued from page 6)

emerge, nevertheless, with a bright financial outlook. The startling rise of the preferred also was reflected in the climb of Universal common (curb) listing). This stock pushed forward to new peak at 10⅜. Despite profit-taking Monday, it showed a net advance of 4½ points for the week.

CBS Climbs

Columbia Broadcasting started climbing the middle of last week, winding up at 53⅝ (asking price) on final day. At this quotation it was up 6¼ points.

This bullish attitude toward broadcasting firms and radio also was reflected by a nice spurt in RCA common. Issue forged ahead to 14¾, new 1935-6 top. RKO moved up in sympathy on same day, registering its best price for more than two years. It showed a gain of nearly a point at the blow-off.

Tendency of all preferred stocks to move up late last week caught both Eastman Kodak and Westinghouse preference issues for a whirl, shooting them to new highs. In contrast to a 2-point gain by Eastman pfd., the common dipped 3½ points. Westinghouse common also was off nearly a point at the finish, while the preferred was up 3¼.

Street held that the fine earnings statement of Warner Bros. already had been reflected by recent upturns in both the common and preferred issues. This was a logical conclusion since practically the same as the official figures (out Monday) were forecast at meeting several weeks ago. Despite this, Warner common held near the best 1935-6 price and showed a fractional gain at the close.

Announcement of Columbia Pictures of an initial dividend of 68¾c. on preferred had no particular effect marketwise. This preferred dividend is at the regular rate of $2.75 annually, all the stock lifted to 50¾ and then slipped to 50½ for a gain of 50c.

Loew-Par Dip

Loew common and Paramount issues were under pressure much of the time. This was particularly true of Loew, which dipped to 50¼ in reflection of a disappointing earnings statement. Stock later rallied to 51½. At this level it showed a loss of 2½ points. Paramount 1st pfd. was off 1⅛ points to 80½, stock having dipped to 78⅛ earlier. The second preferred was down 50c. to 11⅝, finishing week at bottom price. Paramount common lost nearly half a point to 10⅛, after having been to 9⅝ previously.

In addition to these losers, American Seating (off 1 point), Columbia Pictures certificates, both issues of Consolidated Film Industries; General Electric (down 2) and Warner Bros. pfd. wound up week behind the minus mark. In contrast to decline in certificates on big board, Columbia Pix stock on Curb roared ahead 4½ points to 45. At this quotation it was 2¼ points ahead of Columbia certificates.

Losses predominated on the bond list. Heaviest losers were General Theatre Equipment liens, which recently have been making successively new highs. Bonds were down 1¾ to 23¼ at close. Earlier had dipped to 22⅝. After making a new high, Keith 6s fell back to finish with a loss of 1⅝.

Paramount Pictures 6s closed on bottom at 92½, a decline of 1½ points. Paramount-Broadway 5½s dropped 1 point to 57. RKO debentures closed unchanged at 80. Strength in Warner Bros. 6s came after earnings statement was out, going to 89½, the old high. At the close these liens displayed a gain of 1 point.

Summary for week ending Monday, Jan. 20:

STOCK EXCHANGE

1935-36 High.	Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net chg.
20¼	4½	6,400	American Seat.	25⅜	24	24	— 1
41⅝	40	6,700	Col. P. vtc. (1)*	44½	42	42⅜	— ¼
51	48	2,400	Col. Picts. pfd.	50⅜	49⅞	50⅛	+ ½
7½	3¼	5,100	Consol. Film.	6½	6	6	— ⅛
22⅛	14¼	4,300	Consol. Film pfd (1¾)‡	19⅞	18⅛	19⅜	— ⅝
174⅛	110½	2,400	Eastman Kodak (6)‡	163	160	160	—3½
165	141	30	Do. pfd.	*165	165	165	+2
40⅝	26½	35,600	Gen. Elec. (80c.)	38¼	36⅞	36⅞	—2
65⅛	31¾	31,000	Loew (2)‡	53⅛	50¼	51½	—2½
103¾	102	400	Do. pfd. (6½).	106¼	108	108	
13¼	6½	1,600	Madison Sq. Garden (30c.)	10¼	9½	10¼	
12	8	40,400	Paramount	10⅜	9⅝	10⅛	⅝
103⅜	67	5,100	Par. 1st pfd.	81½	78⅝	80½	—1⅝
14½	9¼	16,400	Do. 2d pfd.	12¾	11⅞	11⅝	— ½
8½	4⅝	18,100	Pathe	8¼	7½	7½	
14⅛	4	400,000	Radio Corp.	*14¼	12⅝	13⅝	+ ⅝
63½	50	5,800	Radio pfd. A (3½)	53½	54⅜	53⅝	+ ⅜
92	34½	16,800	Radio pfd. B.	91⅜	87½	90	+ ⅜
7¾	1¼	138,800	RKO	*7⅜	6¾	7⅛	+ ⅛
27	18	4,300	20th Cent.-Fox.	20	25⅜	26⅝	+ ½
86⅜	24	7,400	Do. pfd.	35	33½	34½	— ⅝
70	20	1,800	Universal pfd.	*70	68	70	+1†
105¼	2¼	83,900	Warner Bros.	10⅝	9¾	10⅜	+ ⅛
52⅜	14½	700	Do. pfd.	50⅜	50	50⅜	— ¼
102⅞	32⅝	20,000	Westinghouse (1)‡	101⅞	99	100⅛	— ⅞
130⅛	90	80	Do. pfd. (3½)	*130⅛	127¾	130⅞	+3⅛

* New 1935-6 high.
† Plus stock extras.
‡ Paid this year.
§ Plus cash extr

CURB

			+4½
			+ ⅛
			+ ⅛
			+4½
$100,000	Gen. Thea. Eq.	23¼	23¼	—1⅝
10,000	Keith 6s, '46	*96⅜	95⅛	—1⅜
15,000	Loew 6s, '41	104¼	104⅜	— ½
28,000	Par-Broadway 5½s, '50	58	57	— ½
470,000	Paramount 6s, '55	94	92½	—1½
21,000	RKO debs 6s	80⅜	80	
179,000	Warner Bros. 6s, '39	80½	80⅛	+1

OVER THE COUNTER, NEW YORK

Bid.	Asked.
51⅝	53⅝
98	100

* New 1935-6 high.
† Plus stock extras.
‡ Paid this year.

Incorporations

NEW YORK

Albany.

Sightone Corp., New York; motion picture cameras, screens, etc.; capital stock, 100 shares, no par value. Jesse Alster, Harold Green and Harry R. Wilson, all of 26 West 43rd street, New York.

Kate Smith's Celtics, Inc., New York; promote basketball, etc.; capital stock, 200 shares, no par value. Myron Engelman, Milton Rosenberg and Fred B. Glaser, all of 271 Madison avenue, New York.

Orpheus Opera Co., Inc., Manhattan; theatrical business; capital stock, 100 shares, no par value. Robert Seelay, 250 West 57th street; G. Philip Culasci, 331 West 51st street, and I. Kelt, 20 West 86th street, all of New York.

Televox Radio Corp., New York; general radio and telephone business; capital stock, $20,000. Louis Margolis, 633 East 96th street; Rose Mennen, 287A Hart street, and Jack Avis, 349 Clifton place, all of Brooklyn.

Tri Pictures Company, Inc., Manhattan; motion pictures, etc.; capital stock, 400 shares—200 preferred at $100 and 200 common, no par value. F. R. Smith, 74 Hubbard avenue, Stamford, Conn.; George Engel, 521 Fifth avenue, New York, and Roy Spector, 130 East 64th street, New York.

MacKenna, Mayer and Mielziner, Inc., Manhattan; theatrical business; capital stock, 100 shares, no par value. Kenneth MacKenna, 304 Lexington avenue; John C. Mayer, 1501 Broadway, and Henry Gale, 40 Wall street, all of New York.

Name Your Poison, Inc., Manhattan; theatrical business; capital stock, 200 shares, no par valu Aaron Hoffman, Sandow Holman and Mildred E. Nash, all of 51 Chambers street, New York.

David S. Stern Stage Attractions, Inc., Manhattan; theatrical business; capital stock, $10,000. David S. Stern, 26 West 81st street, New York; Al Groene, 908 Stebbins avenue, Bronx, and Eli Stern, 2167 Bbrnes avenue Bronx.

Jefferson Amusement Corporation, Manhattan, motion pictures, vaudeville, etc.; capital stock, 200 shares, no par value. Nettie Weisman, 323 East 49th street, Brooklyn; Lee Resnick, 934 Carroll street, Brooklyn, and Edw. Lee, 1 Clubway lane, Hartsdale.

Dissolutions

A Slight Case of Murder, Inc. Filed by Goldie & Gumm, 1540 Broadway, New York.

Statement and Designation

Chilton Amusement Enterprises, Inc., Massachusetts; amusement enterprises; New York office, Griswold theatre, Troy; Charles Morse, treasurer; 100 shares, no par value. Filed by the company, 200 Tremont street, Boston.

CALIFORNIA

Sacramento.

Doug Tausig, Inc. (agency); capital stock, 100 shares, none subscribed. Directors: Doug Tausig, Evelyn Fitzpatrick, Sylvia Blank.

PENNSYLVANIA

Harrisburg.

Varsity Amusement Co., 657 Penn street, Pittsburgh; operating motion picture theatres; capital stock, $10,000. A. B. Blumberg, R. M. Aldrich and A. M. Richter, all of 940 Spitzer building, Toledo, O.

TEXAS

Galveston.

Casino Park, Inc., Fort Worth; amusement parks; capital stock, $25,000. L. R. Simmons, Garrett Smith Clyde Penry.

Did You Know That—

Mrs. Anatole Friedland will be dramatic editor of the new magazine for women, called Chic...Phyllis Haver Seeman has taken up bridge, and in such a big way she carries around a book of rules...Bob Chisholm is back from Australia...that cocktail party at Ethel Levey's Sunday afternoon was given by Mrs. Charlie Smircke...Kay Francis was at the Dick Barthelmesses that day, too...that gal wearing the scrumptuous sable coat at the Ritz for lunch was Dorothy Hall...the John Stahls and the John Boleses are on their way in from the Coast...Mrs. Eddie Robinson sailed Jan. 15 on the Champlain...Mary Astor looked so pretty, lunching with George Kaufman at the Algonquin...Lily Cahill also very chic in black, and Tobe Collins, Leonard Sillman, Radie Harris and Linda Watkins, who wore a smart green hat with a green feather brush...Sid Solomon is en route to California...Rube Goldberg's been laid up for a few days....Bobbie Folsom Kemp will motor to Palm Beach with her small daughter...Mitzi Hajos shops at Sterns, and Odette Myrtle was at Macy's the other day...Peggy Fears and Libby Holman are great pals in Chicago...Billy Gaxton was a hero there when he held his audience as a fire broke out ...Helen Menken and Judith Anderson will be in California in February with 'The ld Maid.'

WB'S $1,258,359 NET FOR 13 WKS.

Net profit of $1,258,359 was made by Warner ros. Pictures, Inc., and subsidiary companies, for the 13 weeks ended Nov. 30, 1935, after deductions for all charges including interest, amortization and depreciation, but before deduction of federal income taxes. With provision for federal taxes amounting to $227,043, actual net was trimmed to $1,031,315. For corresponding period in previous year company's net operating profit was only $16,248.

Warner Bros. report reveals that the company in this period succeeded in reducing its deficit by approximately $1,599,850, the deficit as of Nov. 30 last year (carried to balance sheet) being $13,361,458. Current assets put at $20,377,695. In addition to the net profit, company also was able to cut deficit by discount realized on redemption of optional 6% convertible debentures and bonds of subsidiary companies.

Warner Bros. shows net income of $3,728,513, before other income and charges but after deducting $4,873,634 for amortization of film costs, and including amounts to cover depreciation of studio properties, for this 13-week period.

Company's report reveals $3,541,220 cash on hand. Capital surplus was fixed at $56,650,504.

Income of Warner Bros. increased by $36,500 through dividends received from affiliated companies. Company received $15,322 from additional proceeds under settlement made with Electrical Research Products, Inc.

Report lists 3,801,344 shares of common stock as outstanding and 103,107 shares of preferred outstanding, latter having stated value of $55 per share. Unpaid dividends on the preferred stock up to and including Dec. 1, 1935, totalled $1,488,607.

HUTCHINSON WITH AMB.

Hollywood, 21.

Charles Hutchinson named general manager of Ambassador Pictures by Maurice Conn.

Monroe Schaff is company's new story editor.

Reis-Dubin in Feed Biz

San Francisco, Jan. 21.

Lewis Reis, erstwhile publicist with Fox-West Coast (also on tour with Eddie Peabody) and Abe Dubin, one time film exchange owner of Chicago, have entered chain eatery operation.

First two, dubbed Streamline Coffee Shops, already opened in Oakland.

Among the Women

By The Skirt

Best Dressed Woman Of The Week.
SUNNY DALE
(State)

Leon Navara's band holds the headline position at the State this week. Two dancing teams add to the entertainment of this act. One girl wears a costume consisting of a white bodice worn with a black satin skir Another miss wears an all white satin gown.

acrobatics in pale green ruffled shorts and brassieres. The young woman with Frank is beautifully gowned in white satin, studded with brilliants. The shoulders are draped in two scarfs of pale blue chiffon. A change to a shaded dress of brown velvet is made. With this striking costume a green hankie is carried.

The girl of Kingsley and Case is in black satin with a belt of green from which hang two strands of fringe.

Gae Foster girls at the Roxy remain the tops. They get better week by week. This week a girl from the ranks does some body twisting on a pedestal. Her name is Mildred Patterson and, although quite big for this type of work, reveals a rather full figure. Her costume consists of nothing but the scantiest of chiffons.

Ix of the Foster girls are in one-piece tunics of green sequins while the rest are in pale green chiffon, fashioned with high throat bands of silver. Bathing suits worn by the girls look blue in some lights and grey in others. The skirts are abbreviated with the bodies bare but for brassieres. Large black hats are faced in pink with a bow of the same shade.

Girl of Ross and Stone is in fuschia satin cut in a V-shaped bodice. Gertrude Golde, of the Fred Allen amateur program, does her one number in a robe pink frock made long and full. Gibby Sisters, from the Allen hour also, are in long black frocks buttoned from neck to hem with gold buttons.

Picture, another adventure with Charlie Chan, has but one redeeming feature, presence of Henrietta Crosman, who by the way could choose a more natural wig. Gloria Roy attempts the super-natural in a couple of exotic gowns not important.

erman Looks Well

Eddie Cantor's 'Strike Me Pink' at the Music Hall is as funny as the Marx Brothers' 'A Night at the Opera.' It is filled with all the tomfoolery of the latter picture and brought forth ripples of laughter from a large audience.

thel Merman has never been photographed so well and her first number, done with a black background, brings out the beauty of this young woman in bewildering silhouette. Miss Merman wears a black dress, made invisible, showing only her face, neck and hands. A chorus of sepia girls in spangled frocks make an outstanding effect.

Another number finds Miss Merman in a cellophané fringe gown of unusual beauty. The skirt is in rows of fringe, with the bodice carrying a cape of the fringe and a headdress of aigrettes. It is the most graceful gown seen on the screen in a long time. Miss Merman also shows a lame suit trimmed with silver fox and a simple dress of a dotted print. Sally Eilers is nice in many simple tailored suits.

The stage show at Hall is a beautiful affair. Called 'Winter Cruise,' it shows Spain, the Blue Grotto and Morocco. In a Spanish dancehall the girls are in gay colored costumes of all shades. Yellow frocks of the full skirt variety range from white to yellow with cerise slippers and trimming. Remainder of the girls are in coral and cerise. They all carry cerise shoulder fringes. One girl does a fandango with a boy. Her dress is of shiny black satin made in a double ruffle edged with red.

The highlight of the show is a drill with the girls in the full red pants, blue jackets with long white capes lined in blue.

K-A-O EARNINGS UP

Any eehan-RKO Friction Now Seen as Removed

Keith-Albee-Orpheum's improved earning performance for 1935 should have a reconciling effect on any possible inference of friction which may be alluded to ithin the trade, as existing between the M. J. Mcchan interests and the RKO management. KAO is RKO's chief theatre subsidiary, haying to do with the operation of around 75 theatres around the country, and will earn at present estimates approximately $350,000 for 1935.

This is over and above KAO's investment in Metropolitan Theatres (Fox-Met), in which New York theatre circuit KAO owns around 20% of the outstanding stock. With improved earnings in Metropolitan, bcneficial rise to the KAO income from such sources also should occur, in time.

KAO is required to earn slightly over $425,000, accordin to estimates, with which to meet the annual 7% dividend on approximately 63,000 shares of KAO prefer ed stock outstanding.

The Mcchan interests own around 28,000 shares of this preferred issue, and RKO owns around 21,000 or 33⅓%.

Back dividends which are overdue on this stock is stated to average around $30 per share, with interest, or aggregately around $1,800,000, of which around $850,000 might be duc on the Meehan holdings.

Herbert Bayard Swope is the neutral chairman of the KAO board, with Malcolm Kingsburg, a Meehan attache, vice-chairman. The personnel of the KAO board is otherwise divi ed evenly between RKO representatives and the Meehan reps.

2,000-FOOT REEL PUT OVER UNTIL AUG. 1

Failure to agree on certain specifications for new 2,000-foot reels, as well as continued opposition of Universal to adoption of larger spools, is held responsible for th industry's 2,000-foot reel committee's decision to delay official adoption of reel until Aug. 1. Originally had been scheduled to be placcd in effect April 1.

Following committee meeting at Hays office last week, statement was issued by Arthur Dickinson, Haysian representative on the new reel sct-up, saying that manufacturers would be unable to meet concentrated demands for larger reels early in April and that was the reason for shifting adoption date. This announcement claimed that manufacturers would not be able to fulfill orders for simultaneous delivery to seven or eight companies because special designs, steel, dies and other equipment are needed for 2,000-foot spools.

Fact that both Chicago and New York have ordinances forbidding use of films greater than 1,000 feet in length, also is said to have influenced committee in deciding to proceed slowly with the added outlay required for changcover at film exchanges.

Expense factor is principal basis for Universal's present opposition to 2,000-foot reels.

$1,200 Fines on 'Bank'

Pine Bluff, Ark., Jan. 21.

Malco Theatres, Inc., operator of the Strand, Newport, was fined $1,200 and costs in 24 cases charging the management with violating the statutes against lottery schemes, in conducting so-called 'bank nite' shows.

The finest Ann Harding production since "Holiday" is ready to flame on your screen its sensationally emotional story of every woman who loves—and fears!...

A notable screen drama, with terrific box-office pull for the mob as well as for the "carriage trade"

...Motion Picture Herald says it's "a real entertainment sock... the thrill of romance in the raw ..Should make audiences laugh a lot and sob a bit, with more than ordinary appeal for women."

ANN HARDING *and* HERBERT MARSHALL

in

"THE LADY CONSENTS"

with

MARGARET LINDSAY.. WALTER ABEL

EDWARD ELLIS..HOBART CAVANAUGH..ILKA CHASE

DIRECTED BY STEPHEN ROBERTS

RKO-RADIO PICTURE

EXPLOITATION

By Epes W Sargent

Collegiate Appeals

Omaha.

To get some especial notice from newspaper readers on his showing of 'Collegiate' Ted Emerson of the Omaha theatre went in for some clever lines in the classified section. Three different types of ads worked on the gag idea were heightened in their drawing power by being addressed to only certain groups, i. e.:

College Graduates: See 'Collegiate' at the Omaha theatre and see something college never taught you.

Creighton Freshman: Don't let the sophs keep you from seeing 'Collegiate' just because 150 college cuties are in it.

Uncle Charlie: Please come home. Dinner is cold. You've already sat through 'Collegiate' three times.

Idea used before but made more effective here by getting art space in addition. Besides theatre utilized stopover of 12 girls from the film, en route to London, for breaks in the news and photo columns.

'Collegiate' also showed itself to be good material for radio plugging and Emerson went to town with a strong radio campaign headed by a song contest over WAAW in which listeners were asked to name orchestras playing recordings with passes as prizes. In addition the theatre netted some free programs over WOW and plugs from all orchestras and music stores on strength of the songs.

Theatre also got some extra notice from what might be termed opposition by spreading some of its stuff in the lobby of the Paramount theatre, now dark, but opened one night during the engagement of 'Collegiate' to house the Russian ballet. Omaha theatre ads were the only ones in the lobby.

This list of stuff as usual in addition to Emersons regular tie-ups with menu cards, milk bottle collars, 45-foot scenery truck, waste can cards, and music counter tie-ups.

Hustling Harlow

St. Louis, Jan. 21.

Taking advantage of a lull in winter season in this burg, Jimmy Harris and his exploiteer hustlers at Loew's dipped into the trick bag and went out to sell natives on a new Jean Harlow with 'brownette' hair. Over the air the boys worked up a nifty program using transcription records and special publicity material with a closing offering a new color photo of the star to those writing for them. Around the town with the Walgreen drug store chain is a snappy back-bar display offering those wishing to take a chance on a 'brownette' sundae and also a color photo of the star.

Harris sold several beauty chains the idea of putting in full window displays, using photos from the feature and cards plugging attraction and giving date of showing, etc. In addition to beauty shop chains several of large department stores took co-op newspaper ads announcing they were offering a special prize for the new coiffure and all ads had underlines for Loew's.

Other activities included crashing dailies for plenty of free space, planting of cartoons in weeklies, Gotham hosiery tieup netting heralds and windows, 10,000 circulars in McGrory's 5 and 10 stores, bus cards in every one running, routine exploitation of readers in all suburban weeklies and large displays and special cut-out atop canopy of theatre.

Lowdown on 'Wilderness'

Seattle.

Interesting and little known background to Eugene O'Neill's writing of 'Ah, 'ilderness' (MG) is being used in local exploitation for the pix now at Orpheum.

O'Neill knew the McGinley family well in the small New England town, near Boston, and now L. J. McGinley, manager of Universal exchange here, has been discovered as a member of that family. O'Neill uses the first names of the members, with the dad of L. J. being the publisher of the newspaper, in real life and in the play. Exploitation locally used consists in breaking the story, with illustration showing the local McGinley sitting in an opera chair and looking at the movie.

M. D. Identification Cards

San Francisco.

Dusting off an old one and making it pay handsomely, Hal Neides, F & M Orpheum first-run here, mailed 1,050 numbered cards to medics. Class print job and first class postage helped bring back over 100 letters within 10 days from doctors expressing appreciation, etc. Letter also informed them 'Magnificent Obsession' was story especially interesting to their profession. Registration of doctors with ushers proved value.

Had only to show card. Usher took number and seat location, assuring delivery of telephone calls.

Opening Stunts

With new theatres going up after a long building holiday, the putting over of the new house is something to give thought to. One of the best stunts was worked by the late Ralph Ruffner when he opened the Capitol theatre, Vancouver, B. C. He heralded '$75 per seat. Some show.' It drew immediate attention. Then Ruff went on to explain that this sum represented the cost of the theatre divided by the seating capacity. It was not the admission charge, but merely what it cost to provide seats for the opening audience.

In another instance double tickets were used for the opening performance. One half was good for admission to the current show. The other half was to be honored one year later. As it turned out, only about 10% of the coupons were saved, but the idea was novel and helped to convey the idea of permanancy.

Most important houses are opened with a special section in one or more of the newspapers with the contractors helping out the displays of the local merchants, and the idea is even better when worked into a good looking booklet with enough original material to qualify it as a souvenir. One theatre recently numbered these booklets with the statement that certain of the numbers would be good for souvenirs at the first anniversary. That helped to insure preservation.

Cooperation of the mayor and other city officials is helpful, but even more effective is an open house the night before the actual opening, when light refreshments are served following the brief opening program. This can be done by invitation or invitation and paid admissions, and it is always good for a special blow off in the papers.

Effective Work

Paris.

Local Fox outfit's Shirley Temple contest, run with collaboration of Paris Intransigeant and string of provincial papers to pick little girl most resembling Shirley and send her on free trip to California, has created widespread interest, and is one of the most successful exploitation stunts pulled in this country in recent years.

Fourteen kids were picked from photos submitted in contest, and brought to Paris for final selection of winners. Stunt was done in such a way as to appear a real work for the benefit of childhood, and film exploitation angle was successfully kept in the background. Name of Fox appeared nowhere.

A number of show people not connected with contest in any way collaborated, among them Jeanne Boitel, actress, who gave each of the 14 finalists a linen handkerchief to dry her tears if she didn't win. Finalists were entertained on last day at Medrano circus, and presented to a full house during the show. Shirley's name got nation-wide publicity through stunt.

Helping the Horror

New Haven.

John Hesse has a lobby eye-catcher for 'Invisible Ray' at Roger Sherman. It's a massive head of Karloff with a red light for an eye. In a box underneath is a blue bulb mounted behind indigo glass. Bulb flashes on and off, and wordage plays it up as the invisible ray.

Additional lobby displays plug the 'don't see this picture if your nerves are weak,' angle, plus a scare announcement that due to surprise ending, no one will be seated during final reel.

Dropped Patrons

Baltimore.

Easy promotion for film houses seems to be the Lambert Pharmaceutical Company. Drug firm is introing to market another in its Listerine line, cough-drops. Last week four of the loop first-run theatres gave away sample packages of the drops, secured from local Lambert distributor.

Houses slipped samples into small paper pouches with printing on outside plugging coming films. Had 'em handed out to exiting patrons.

Phones for 'Dream'

Sydney.

Ralph Clarke, WB chief here, has handed over to Glen Whitely the entire Australian exploitation of 'Midsummer Night's Dream,' and one of the first things the p.m. did was to install 12 telephone operators in the Warner office and had them call up 15,000 subscribers per medium of the directory. Following on the experience gained over the Sydney season similar tactics will be adopted in Perth, Adelaide, and Melbourne.

Whitely goes out with the pic and will have control of the selling of the pic to the public in all of the ace spots. It's Whitely's job to make the fans say Shakespeare and like it.

Knitting Contest

Montreal.

Working on the general craze for knitting that has hit this town past three months, George Rotsky, manager, Palace, who already has free tea, bridge, cigarettes and checking privileges at this house, has tied up with leading silk and wool merchant of Montreal for $50 dollars cash prizes in knitting contest started Friday (17) and running for month.

In first four days had 2,500 letters from all over city and province of Quebec and numbers paid admish to Palace to get instructions and free teaching from knitting expert loaned by wool firm.

Figures on maybe 30,000 fan mail which coming from women, many of whom rarely attend movies, will greatly increase mailing lists besides increasing grosses at no cost to theatre since all expense borne by advertising firms.

BEHIND *the* KEYS

Syracuse.

Schine Enterprises, of Gloversville, reopened the rebuilt Avon at Watertown. The theatre, Watertown's largest, was badly damaged by fire on July 31 last.

Like the Eckel here, which was damaged to the extent of approximately $150,000 Dec. 21, the Avon is owned by the Central Cities Building Corporation of Utica, successor to Robbins Enterprises, which at one time operated a string of houses in the three cities.

Reconstruction of the Eckel will be pushed without delay, it is announced, and the work will be supervised by Richards and Sons, Utica contractors. Schine suggestions as to structural changes will be followed.

Lincoln.

J. H. Cooper's attorney here, Max Beghtol, accepted personal service for the former, who is a defendant in the State and Indie theatres $1,797,000 suits pending in federal court. Immediately afterward Cooper arrived in town, first appearance for him since early spring of 1935, some time prior to the suits filing. He's tinkering with the union for new contracts, the old ones having expired last Sept.

Cal Bard, fresh from selling some Indie pics over Iowa, is back at his old abode here in the Capitol hotel, where he is pressing the two big suits against Cooper and film distribs for collusion and conspiracy. His backers, G. L. Hooper, Topeka, and George O. Monroe, Beatrice, were with him. Bard claims a fund strong enough to carry the battle for three years, if necessary.

Roy Ehlers, manager and owner of the Minden, Minden, Neb., is having the place redecorated and remodeled.

Recent burning of the State, Central City, Neb., has the state fire marshal investigating for arson. Manager Joe Lucas says the place was stench bombed and the explosion set the place afire. It's owned by Bill Youngclaus of Grand Island, Neb.

Demurrers were filed in the State and Indie Theatre, Inc., collusion and conspiracy action here, by defendants J. H. Cooper, of New York; Bob Livingston, the Capitol manager here, and six film distribs, Fox, MGM, RKO, Universal, United Artists and Warners. Claim by the defendants is that the petitions in the $1,797,000 suits, do not contain sufficient grounds for action. The plaintiffs set forth that they at one time had half the houses here, and only 16% of the available feature films, which resulted in their closing.

New Prairie theatre, Ogallala, Neb., owned by Al Kehr, was opened early this week. Kehr has operated a theatre in Ogallala since 1911, when he put 75 seats in a vacant store room. At the present time he also owns the Princess in the same town. The Prairie seats 550.

Toronto.

According to the announcement this week of J. J. Fitzgibbon, general director of theatres for FP-Can., the following changes in personnel are immediately effective: Howard Knevels, manager of the Regent, Ottawa, since 1932, takes over the Capitol, Ottawa; Ken Smith, formerly assistant manager of the Capitol, becomes manager of the Regent; Ray Tubman, manager of the Capitol, Ottawa, goes West to supervise a number of houses in the Winnipeg district.

Cedarhurst, N. Y.

Harry Shiffman operating central, former RKO house.

Ramsey, N. J.

Cohen & Slegal, who operate the Selwyn and Harris theatres, N. Y. City, have renovated and reopened the Ramsey here.

Albany.

Reopened only three days, the Follies, former State theatre, had to close for three more days. Then it started again. Sudden closing was due to the discovery that a hole in the heater fuel tank had caused a leak, filling the cellar with fuel oil four inches deep. Chief of the fire protective made the discovery and said if not caught in time there might have been a terrific explosion. House is in downtown business section.

Henry Kramath is operating the Follies with double features at 15 cents. House has non-union projectionists and a sandwich man is on picket duty out front.

Galveston.

Texas theatre buildings boom continues with both and large chains and independents putting 'em up all over the state. Robb and Rowley's $100,000 house at Corpus Christi follows a flock of new houses built at Houston by Interstate and Horwitz. Latest is a small home being erected at Mont Belvieu by the Jefferson Amusement Co., which will be ready for operation about Feb. 15.

Tacoma.

Local nabes and downtown grinds are going to collect some easy money this year with political slides. This is the first time since the nickelodeons that the politicians have been able to run their phisogs on the silver screen telling of their virtues.

Rates will be charged on a basis of downtown or nabe with $5 a day for spots before or after trailer in some instances; others as low as $20 a week for nightly spots only.

Buffalo.

Universal has shifted its Buffalo office to include it in the New England division under A. J. Herman. Sieg Wittman takes over Cleveland and Cincinnati as part of his eastern division. Still headquarters in N. Y., his division including N. Y., Pittsburgh, Washington and Philadelphia, in addition to Cincy and Cleveland.

Boston.

Nan Cohen, formerly with M&P publicity office, has been appointed publicity director of WB for New England territory. Performed outstanding work on 'Midsummer Night's Dream' roadshow here.

Proscott, Ariz.

Harry Nace has acquired the Studio Theatre from Milton Arthur.

Pittsburgh.

Sid Jacobs, manager of Harris-Memorial, McKeesport, named acting district manager for WB in West Virginia territory, filling in for Marshall Taylor, who has gone west on an indefinite leave. New set-up brings in Lew Fordan from Tarentum to run McKeesport house.

William Powelson, manager of Belmar, goes to Tarentum to succeed Fordan while Charles Shannon moves up from assistant managership of South Hills into Belmar spot. Before going to McKeesport about a year ago, Jacobs managed Sheridan Square, WB nabe house in East Liberty.

Atlanta.

C. E. Peppiatt, salesman of First Division local exchange has been named manager of same.

Kansas City, Mo.

New house catering to negroes being built by Jasper M. Braneato and John E. Domici.

Canton, O.

Recent ownership changes in eastern and central Ohio included the transfer of the Franklin in Columbus to A. O. Harmer by L.

(Continued on page 35)

Scooped 'Sanders'

Spartanburg, S. C.

State here, minus section for colored patrons, played Paul Robeson and Nina Mae McKinney two days in 'Sanders of the River,' selling tickets to white audiences only, despite thousands of potential Negro customers roundabout. Carolina, top local house, grabbed film when State turned it loose and projected, with Cab Calloway ork feature, as special midnight show, B.O. results almost overwhelmed mgr. and house scooped local Negro house.

Carolina also built up 'So Red the Rose' publicity by exchanging a ducat for every 10 postcards addressed to a local resident and messaging title and date, also place for showing pix. Five thousand cards went out—all to different people—and gave film biggest mail broadside house has had in some time, and without expense except for ducats.

Plenty Shubert

Indianapolis.

Inspired by a world premier of 'April Blossoms,' assistant-manager Crouch of Loew's, with the assistance of MGM's Fred Bristow, spread the town with news of the pic's arrival on the Loew screen. Opening night, a 15-minute pick-up in the lobby was put on over WIRE with patrons and prominent citizens, who had been invited for the purpose, making statements over the air.

Kresge's Five and Ten came through with an artist in the window who made sketches of his watchers, and presented the sketch to the person when he entered the store. Six girls patrolled the streets in fluffy clothing, carrying two cards each composed of the letters in the title, and would do a routine on each corner spelling out the name of the pic. The window next to the theatre was given over to a full display, with the lobby of the empty building turned into a dart shooting gallery, with the lucky girl who hit the heart getting a pair of passes to the theatre. Eight hundred letters were sent out to musical groups calling attention to the Franz Shubert angle. Two hundred social and civic leaders were invited to the premier. The Mayor declared 'Music Week' in honor of Shubert. The Times reprinted their theatre page into a front page, and 2,000 of these were distributed.

Loudspeakers were hooked up on the second floor of the building which houses the theatre and Shubert melodies were played all day and night. Art cards were given space in department stores on the town's main stem, and the outlying districts were covered well with posting and sniping.

Picking It Up

Keeping everlastingly on the lookout gets plenty of special stuff that's better than the straight exploitation. It's an old story now, but Al Boasberg, got his job as a Paramount exploiteer chiefly through getting in on a circus parade. He had applied to Claude Saunders for a job, but when a circus came to bid home town he volunteered to pilot the parade over the prescribed route, driving a car bannered 'See the circus today. See Paramount pictures every day.' That cinched him and it does not hurt the moral that he eventually got into picture writing in Hollywood.

Most managers would have tagged the procession, if they did anything. Boasberg thought a little and got the head of the line.

Three weeks before a small towner played 'I Found Stella Parish' a want ad asked for all girls of that name to contact the theatre. None was found, but the manager was ready with a girl from out of town who was willing to answer that name. And the day he started his regular campaign on the picture the want ad page blossomed out with "How I found Stella Parish,' the credit being given the want ad. Well written and with the announcement that Stella would occupy a front seat at the first night brought a nice piece of extra change. Just a flash, but it worked.

There is hardly a picture that cannot be given a freak boost in a pinch, and often this will work better than the multiple-adjective appeal of the newspaper campaign.

Beating Raffles

Usually the Raffles stunt of a mystery man on the street to be identified is good every three of four months, but a new gag shifts the idea and the pedestrian and not the stunster is to be identified. The idea is based on an attractive card advertising the picture and serially numbered. These are to be worn on the outer clothing in conspicuous fashion. Idea is that each day certain numbers will be arbitrarily decided upon by the management. If an investigator can find the tags with these numbers the wearer receives a slip, some good for cash prizes and the others for tickets.

Certain blocks in the business section are designated as the beat of the identifier, who will scrutinize all cards and hand out the slips. Inspections are made at stated hours. In the off times the inspectors frequent other streets, not designated, and will award slips to all tags found, but for an hour each afternoon and evening during the run of the gag, the men can be found at designated spots ready to examine all badges.

Since at other times these identifications are likely to be made at any spot, the badges are worn all day, and each serves to remind of the picture being promoted.

Worked with a newspaper for the sake of the story, but not required that the winner be able to show a copy of the paper, as is usual with the Raffles stunt.

Properly handled this will give large circulation to the title being put over.

CHEVALIER
MAURICE
Paramount
Pictures

CALENDAR OF CURRENT RELEASES

Chesterfield

ces: 1540 Broadway, New York, N. Y.

Ircumstantial Evidence. A mystery asking does circumstantial evidence convict the innocent? Chick Chandler, Shirley Grey. Dir. Charles Lamont. 67 mins. Rel. March 30. Rev. July 17.

Condemned to Live (Invincible). Horror story. Ralph Morgan, Russell Gleason, Maxine Doyle. Dir. Frank Strayer. 62 mins. Rel. Aug. 15. Rev. Oct. 9.

False Pretenses. Modern love story. Sidney Blackmer, Irene Ware, Russell Hopton. Dir. Charles Lamont. 67 mins. Rel. Sept. 1. Rev. Oct. 30.

Irl Who Came Back. About a public heroine No. 1. Shirley Grey, Sidney Blackmer. Dir. Charles Lamont. Rel. Aug. 15. ?

Happiness ... C. D. Domestic comedy. Irene Ware, Donald Meek, Maude Eburne. Dir. Charles Lamont. 63 mins. Rel. Aug. 1. Rev. Dec. 25.

Hitch Hike to Heaven. Movie-struck girl takes a Hitch Hike to Heaven. Henrietta Crosman, Anita Page, Herbert Rawlinson. Dir. Frank Strayer. 64 mins. Rel. Nov. 1.

Lady in Scarlet. A mysterious woman in a mysterious setting. Reginald Denny, Patricia Farr, Claudia Dell. Dir. Charles Lamont. 65 mins. Rel. Oct. 15. Rev. Jan. 8.

Murder at Glen Athol. Crime Club story of a G-man on vacation. John Miljan, Irene Ware, Noel Madison. Dir. Frank Strayer. Rel. Oct. 1.

ing Around the Moon. Story of love on the rebound. Three people who dared love. Donald Cook, Erin O'Brien Moore. Dir. Charles Lamont. 68 mins. Rel. Dec. 1.

Society Fever (Invincible). Proud but impoverished family struggles to keep up appearances. Lois Wilson, Lloyd Hughes. Dir. Frank Strayer. 66 mins. Rel. Oct. 1. Rev. Nov. 27.

Tango. The modern 'Tango' girl. A story of a professional model. Marian Nixon, Chick Chandler, Warren Hymer. Dir. Phil Rosen. 66 mins. Rel. Jan. 1.

Columbia

ces, 729 Seventh Ave., New York, N.

Atlantic Adventure. High crimes on the high seas. Nancy Carroll, Lloyd Nolan, Harry Langdon. Dir. Al Rogell. 70 mins. Rel. Aug. 25. Rev. Sept. 4.

lack Room, The. Mystery thriller in which Karloff's kiss is the seal of doom. Boris Karloff, Marian Marsh. Dir. Roy Wm. Neill. 70 ins. Rel. July 25. Rev. Aug. 21.

Case of the Lasing Man, The. Candid camera turns detective. Roger Pryor, Joan Perry. Dir. D. Ross Liderman. 68 mins. Rel. Oct. 15. Rev. Nov. 27.

Calling Mr. Matthews, The. Harold Bell Wright's novel. Richard Arlen, Charlotte Winters. Dir. Phil Rosen. 65 mins. Rel. Dec. 10.

Crime and Punishment. From the novel by Dostoivsky. Edw. Arnold, Peter Lorre, Marian Marsh, Tala Birel. Dir. Jos. von Sternberg. 92 mins. Rel. Nov. 20. Rev. Nov. 27.

Escape from Devil's Island. Just that. Victor Jory, lorence Rice. ir. Al Rogell. 64 mins. Rel. Nov. 10. Rev. Nov. 27.

Feather in Her Hat, A. Vivid story of a mother's sacrifice. Pauline Lord, Billie Burke, Louis Hayward. Dir. Alfred Santell. 72 mins. Rel. Oct. 24. Rev. Oct. 30.

Gallant Defender, The. Western. Chas. Joan Perry. Dir. David Selman. 57 mins. Rel. Nov. 30.

Irl Friend, The. Comedy situations in a barn theatre. Ann Sothern, Jack Haley, Roger Pryor. Dir. Edw. Buzzell. 69 mins. Rel. Aug. 9. Rev. Oct. 2.

rand Exit. Novel story of a fire investigator. Ann Sothern, Edmund Lowe. Dir. Eric Kenton. 68 mins. Rel. Oct. 25. Rev. Nov. 13.

Guard That Girl. Mystery death threat story with an odd twist. Robert Allen, Florence Rice. Dir. Lambert Hillyer. 67 mins. Rel. Sept. 20. Rev. Nov. 13.

Heir to Trouble. Ken Maynard inherits a baby. Ken Maynard, Joan Perry. Dir. Spencer Gordon Bennett. 59 mins. Rel. Sept. 26.

If You Could Only Cook. Kitchen masquerade that ends in a wedding. Herbert Marshall, Jean Arthur, Leo Carrillo. Dir. Wm. A. Seiter. 72 mins. Rel. Dec. 30. Rev. Jan. 1.

less ...ders. Western. Ken Maynard, Geneva Mitchell. Dir. . Bennett. 57 mins. Rel. Dec. 28.

Lone Wolf Returns, The. Favorite screen and fiction character reappears. Melvyn Douglas, Gail Patrick, Tala Birel. Dir. Roy W. Neill. Rel. Dec. 20.

No More Yesterdays. Ruth Chatterton, Marian Marsh, Otto Kruger, Robt. Allen. Dir. Marion Gering. Rel. Dec. 30.

One Way Ticket. Love in and out of prison, and a girl who weds a convict. Lloyd Nolan, Peggy Conklin. Dir. Herman Biberman. 71 mins. Rel. Nov. 25. Rev. Jan. 8.

Panic on the Air. Ann Sothern, Lloyd Nolan. Dir. Al Rogell. Rel. Dec.

Public Menace. Crime reporter on board ship. Jean Arthur, Geo. Murphy. Dir. Erle Kenton. 72 mins. Rel. Sept. 20. Rev. Sept. 25.

She Couldn't Take It. Gangster seeks to tame wild socialite. Geo. Raft, Joan Bennett, Walter Connolly, Billie Burke. Dir. Ty Garnett. 77 mins. Rel. Oct. 20. Rev. Nov. 13.

She Married Her Boss. Title tel the story. Claudette Colbert, Melvyn Douglas, Michael Bartlett. Dir. Gregory LaCava. 90 mins. Rel. Sept. 19. Rev. Oct. 2.

Superspeed. Speedboat environment. Norman Foster, Mary Carlisle and Florence Rice. Dir. Lambert Hellyer. 67 mins. Rel. Sept. 1. Rev. Dec. 4.

Together We Live. Domestic tragedy induced by red propaganda. Willard Mack, Ben Lyon, Esther Ralston. Dir. Willard Mack. 70 mins. Rel. Aug. 16. Rev. Oct. 23.

Too Tough to Kill. Newspaper girl saves a hardboiled hardrock man. Victor Jory, Sally O'Neill. Dir. D. Ross Lederman. 58 mins. Rel. Nov. 23. Rev. Dec. 25.

Western Courage. Western. Ken Maynard, Geneva Mitchell. G. Bennett. 58 mins. Rel. Nov. 15.

Western Frontier. Ken Maynard meets a blonde Queen of the Range. Ken Maynard, Lucille Brown, Nora Lane. Dir. Al Herman. 59 mins. Rel. Aug. 25. Rev. Dec. 25.

DuWorld

: 729 Seventh Ave., New York, N. Y.

Dame aux Camelias, La (Fr.). Literal adaptation of the Dumas classic. Yvonne Printemps, Pierre Fresnay. Dir. Ferdinand Rivers. 85 mins. Rel. March 15. Rev. March 27.

Legong. Technicolor version of Bali with plenty nudity. Marquis de la Falaise. 60 mins. Rel. Oct. 1. Rev. Oct. 9.

d'Islande (Fr). Pierre Loti's saga of fishermen. Yvette Guilbert. Ir. Pierre Guerlais. 75 mins. Rel. Sept. 15. Rev. Sept. 25.

Sans Famille (Fr.). Story of a boy's fight without family. Robert Lynen. Dir. Andre Mouzy. 8? mins. Rel. June 1.

The Last Wilderness. Expedition animal film laid in Wyoming. Howard Hill. 35 mins. Rel. May 1. Rev. July 24.

First Division

Offices: R.K.O. Bldg., New York.

Releases Also Allied, Chesterfield and Liberty.

Ircumstantial Evidence. Reporter takes murder in campaign against death penalty and almost goes to chair. Chick Chandler, Shirley Grey, Arthur Vinton. Dir. Charles Lamont. 70 mins. Rel. Aug. 1.

Curtain Falls. One-time famous actress uses her talents in an entirely novel role; and stages one final glorious comeback. Henrietta Crosman, Dorothy Lee, Wm. Bakewell. Dir. Charles Lamont. 68 mins.

Dance Band (Alliance). A girl and boy band leader find a peppy, tuneful, exciting way to overcome rivalry. Charles 'Buddy' Rogers, June Clyde. Dir. Marcel Varnel. Rel. Nov. 8.

rake the Pirate (Alliance). England's virgin queen in a human tale of devotion. Matheson Lane, Jane Baxter. Dir. Arthur Woods. 78 mins. Rel. March 1.

Death from a Distance. (Invincible). A girl reporter and a police detective match their wits. Russell Hopton, Lola Lane, George Marion, Sr. Dir. Frank Strayer. 62 mins. Rel. Sept. 1.

False Pretences. Sympathetic romance of a shady lady, powerfully developed. Sidney Blackmer, Irene Ware, Russell Hopton, Betty Compson, Edward Gargon, Lucy Beaumont. Dir. Charles Lamont. 66 mins. Rel. Oct. 22.

Frontier Justice (Futter). A rip-roaring out-door drama of might and right. Hoot Gibson. Dir. Robert McGowan. 58 mins. Rel. Oct. 1. Rev. Jan. 8.

Irl Who Came Back, The (Chesterfield). The regeneration of a girl hopelessly involved in a vast counterfeiting plot. Sidney Blackmer, Shirley Grey, Noel Madison. Dir. Charles Lamont. 66 mins. Rel. Sept. 8. Rev. Sept. 18

Gun Play (Beacon). Western. Big Boy Williams, Marian Shilling. Dir. Albert Herman. 59 mins. Rev. Jan. 1.

iness C.O.D. (Chesterfield). Hilarious solution to the money problem that besets every family. Maude Eburne, Donald Meek, Irene Ware, William Bakewell, Polly Ann Young and Lona Andre. Dir. Charles Lamont. 69 mins. Rel. Oct. 15.

Hitch Hike to Heaven (Invincible). Story of actors in a traveling troupe, and how they crash Hollywood. Herbert Rawlinson, Henrietta Crosman, Russell Gleason, Polly Ann Young, Anita Page. Dir. Frank Strayer. 63 mins. Rel. Dec. 1.

Hong Kong Nights (W. Futter). An exotic story of American courage and Oriental cunning. Tom Keene, Wera Engels, Warren Hymer, Tetsu Komai. Dir. E. Mason Hopper. 59 mins. Rel. Sept. 15.

Java Head (Associated). An adaptation of the Joseph Hergesheimer prize-winning novel also serialized in the Satevepost, a gripping drama of the barriers of race and prejudice. Anna May Wong, Elizabeth Allen, Edmund Gwenn, John Loder. Dir. J. Walter Ruben. 70 mins. Rel. Sept. 1. Rev. Aug. 7.

Living Dead, The (Alliance). Coffins and chills—terror and thrills, and dead that live again! George Curzon, Sir Gerald du Maurier. Dir. Thomas Bentley. 65 mins. Rel. Feb.

Mi l (Alliance). Murger's immortal love story freely adapted from 'La Vie de Boheme.' Douglas Fairbanks, Jr. and Gertrude Lawrence. Dir. Paul L. Stein. 76 mins. Rel. Oct. 8.

Old Curiosity Shop (British made). Dickens story. Ben Webster, Hay Petrie. Dir. Thos. Bentley. 90 mins. Rel. Dec. 25. Rev. Dec. 25.

Red Wagon (Alliance). Life under the big top with cross currents of love, hate, and revenge. Charles Bickford, Raquel Torres, Greta Nissen, Don Alvarado, Anthony Bushell. Dir. Paul L. Stein. Rel. Dec. 8.

Society Fever (Invincible). A mad, merry saga of the zany Proutys. Lois Wilson, Lloyd Hughes, Grant Withers, Hedda Hopper, Guinn Williams, Marion Shilling, George Irving, Sheila Terry. Dir. Frank Strayer. 66 mins. Rel. Sept. 18.

Southern Maid (Alliance). Romantic story under Southern skies. leis. Dir. Harry Hughes. 60 mins. Rel. Feb. 1.

Spy 77 (Alliance). Italian war espionage highlighted by spectacular airplane warfare. Greta Nissen, Don Alvarado, Carl Diehl. Dir. Arthur Woods. 77 mins. Rel. Jan. 15.

First National

Studios: Burbank, Calif. Offices: 321 W. 44th St., New York, N. Y.

Broadway Hostess. Glamorous drama of Broadway's bright lights. Wini Shaw, Phil Regan, Genevieve Tobin, Lyle Talbot, Allen Jenkins. Dir. Frank McDonald. 69 mins. Rel. Dec. 7. Rev. Dec. 18.

Captain Blood (Cosmopolitan). Based on Rafael Sabatini's smashing tale of the sea rovers of the 17th century. Errol Flynn, Olivia de Havilland, Lionel Atwill, Basil Rathbone, Ross Alexander, Guy Kibbee. Dir. Michael Curtis. 118 mins. Rel. Dec. 28. Rev. Jan. 1.

Case of the Lucky Legs. Detective story in a beauty contest. Warren William, Genevieve Tobin, Patricia Ellis. Dir. Archie L. Mayo. 77 mins. Rel. Oct. 5. Rev. Nov. 13.

Ceiling Zero (Cosmopolitan). Story of three war buddies who, in developing commercial aviation, are thrown together in the most exciting events of their careers. James Cagney, Pat O'Brien, June Travis, Stuart Erwin, Barton MacLane. Dir. Howard Hawks. Rel. Jan. 25.

I Found Stella Parish. International trials and tribulations of a famous actress. Kay Francis, Ian Hunter, Sibyl Jason, Paul Lukas. Dir. Mervyn LeRoy. 84 mins. Rel. Nov. 23. Rev. Nov. 6.

Irish in Us, The. Three brothers of Irish extraction with Cagney leading in the mischief. Jas. Cagney, Pat O'Brien, Olivia De Havilland, Frank McHugh. Dir. Lloyd Bacon. 84 mins. Rel. Aug. 3. Rev. Aug. 7.

Man of Iron. Comedy-drama which treats of the adventures in high society of an unpolished workman. Barton MacLane, Mary Astor, John Eldredge. Dir. Wm. McGann. 61 mins. Rel. Dec. 21. Rev. Dec. 11.

Payoff, The. Sports columnist is put on the rocks by his cheating wife, but makes heroic comeback. James Dunn, Claire Dodd, Patricia Ellis, Alan Dinehart. Dir. Robt. Florey. 64 mins. Rel. Nov. 9. Rev. Nov. 13.

Road Gang. Powerful drama with the glamorous romance of a girl who battles to establish the innocence of the man she loves who has been framed and sent to a terrible penal institute by crooked politicians. Donald Woods, Kay Linaker, Louis King. Rel. Feb. 15.

Shipmates Forever. Made at Annapolis. Dick Powell, Ruby Keeler, Lewis Stone. Dir. Frank Borzage. 109 mins. Rel. Oct. 12. Rev. Oct. 23.

Song of the Saddle. Stirring Western drama with music. Dick Foran, Alma Lloyd. Dir. Lou King. Rel. Feb. 29.

Story of Louis Pasteur (Cosmopolitan). Dramatization of the stirring events in the life of Louis Pasteur in his battle against ignorance and his efforts to save life by science. Paul Muni, Josephine Hutchinson, Anita Louise, Donald Woods, Dickie Moore. Dir. Wm. Dieterle. Rel. Feb. 22.

The Murder of Dr. Harrigan. Kay Linaker, Ricardo Cortez, Mary Astor, John Eldredge, Joseph Crehan. Dir. Frank McDonald. 67 mins. Rel. Jan. 18.

G-B

Office: 1600 Broadway, New York.

Alias Bulldog Drummond. Comedy chiller takeoff. Jack Hulbert, Fay Wray. Dir. Walter Forde. 82 mins. Rel. Sept. 1. Rev. Sept. 11.

Born for Glory. Naval warfare, with aid of British gov't. Betty Balfour. Dir. Walter Forde. 70 mins. Rel. Oct. 15. Rev. Oct. 23.

Clairvoyant, The. Chiller. Claude Rains, Fay Wray. Dir. Maurice Elvey. 73 mins. Rel. July 15. Rev. June 12.

Loves of a Dictator, The. Strong historical costume drama. Clive Madeleine Carroll. Dir. Victor Saville. 83 mins. Rel. June 15. June 5.

Man Who Knew Too Much. Realistic underworld drama in the Alps and London. Peter Lorre, Leslie Banks, Edna Best. Dir. Alfred Hitchcock. 75 mins. Rel. March 15. Rev. April 2.

My Heart is Calling. Romantic musical. Jan Kiepura, Martha Eggerth. Dir. Carmine Gallone. 70 mins. Rel. April 1. Rev. April 17.

My Song for You. Romance in the opera house. Jan Kiepura. Dir. Maurice Elvey. 75 mins. Rel. May 15. May 29.

Princess Charming. Musical. Evelyn Laye, Henry Wilcoxon. Elvey. 70 mins. Rel. June 15. Rev. June 26.

39 Steps. Romantic melodrama. Robert Donat, Madeleine Carroll. Fred Hitchcock. 65 mins. Rel. Sept. 1. Rev. Sept. 18.

Transatlantic Tunnel. Fantastic story of undersea pathway between Europe and America. Richard Dix, Helen Vinson, Madge Evans, Basil Sydney. Dir. Maurice Elvey. 90 mins. Rel. Oct. 15. Rev. Oct. 30.

Liberty

ces: 1776 Broadway, New York, N. Y.

Old Homestead, The. Hill-Billy singer becomes radio star. Six musical numbers. Mary Carlisle, Lawrence Gray, Dorothy Lee, Willard Robinson. Dir. William Nigh. 71 mins. Rel. Aug. 10. Rev. Oct. 9.

Mascot

Offices, 1776 Broadway, New York, N. Y.

Confidential. An expose of the numbers racket. Donald Cook, Evelyn Knapp, Warren Hymer. Dir. Edward Cahn. 68 mins. Rel. Oct. 26. Rev. Nov. 20. Brown. 80 mins. Rel. Nov. 29.

Harmony Lane. Life and songs of Stephen Foster. Douglass Montgomery, Adrienne Ames, Evelyn Venable, William Frawley. 85 mins. Rel. Aug. 21. Rev. Oct. 30.

Streamline Express. Story of a girl who eloped to baptize a train and marry a man she didn't love. Victor Jory, Evelyn Venable. Dir. Leonard Fields. Rel. Aug. 27.

Waterfront Lady. Fast moving romance of two who loved—and joked with the shadow of the law across their lives. Ann Rutherford, Frank Albertson. Dir. Jos. Santley. 67 mins. Rel. Oct. 5. Rev. Nov. 6.

Metro

Studios: Culver City, Calif. ces: 1540 Broadway, New York, N. Y.

Ahl Wilderness. Film version of Eugene O'Neill's comedy success. Lionel Barrymore, Wallace Beery, Cecilia Parker, Eric Linden. Dir. Clarence Brown. 93 mins. Rel. Nov. 29. Rev. Jan. 1.

Anna Karenina. Tolstoy's famous novel of a woman's struggle for love. Greta Garbo, Fredric March, Basil Rathbone. Dir. Clarence Brown. 85 mins. Rel. Sept. 6. Rev. Sept. 4.

Bishop Misbehaves. A cleric impressed into duty as a detective. Edmund Gwenn, Maureen O'Sullivan, Norman Foster. Dir. E. A. Dupont. 85 mins. Rel. Sept. 13. Rev. Oct. 2.

Bonnie Scotland. A farcical romp through the Highlands. Laurel and Hardy. Dir. James W. Horne. 82 mins. Rel. Aug. 23. Rev. Aug. 28.

Broadway Melody of 1936. Big song and dance show. Jack Benny, June Knight, Eleanor Powell, Buddy and Vilma Ebsen. ir. Roy Del Ruth. 102 mins. Rel. Sept. 20. Rev. Sept. 25.

China Seas. Intensive drama with a locale of a Chinese tramp steamer. Clark Gable, Jean Harlow, Wallace Beery. 89 mins. Rel. Aug. 16.

Great Ziegfeld, The. Based on the life of the late, great impresario. William Powell, Louise Rainer, Fannie Brice, Ann Pennington. Dir. R. Z. Leonard. No release date.

Here Comes the Band. An ambitious song writer and a stolen melody. Ted

(Continued on page 29)

These tabulations are compiled from information supplied by the various production companies and checked up as soon as possible after release. Listing is given when release dates are definitely set. Titles are retained for six months. Managers who receive service subsequent to that period should preserves a copy of the calendar for reference.

The running time as given here is presumably that of the projection room showings and can only approximate the actual release length in those states or communities where local or state censorship may result in deletions. Running time in the reviews as given in 'Variety' carry the actual time, clocked in the theatre after passage by the New York state censorship, since pictures are reviewed in actual theatre showings.

While every effort is made to hold this list accurate, the information supplied may not always be correct, even though official. To obtain the fullest degree of accuracy, 'Variety' will appreci the co-operation of all managers who may note discrepancies.

Studio Placements

Hollywood, Jan. 21.

Mike Simmons, screen play, 'Virginia Weidler, 'Good for Nothing,' Par.

Edith Fellows, Elliot Nugent directing, 'Bless Their Hearts,' Col.

H. B. Warner, Gustav von Seyffertitz, Ed Le Saint, 'Opera Hat,' Col.

James Burke, 'It Had to Happen,' Col.

Gene Autry, Smiley Burnett, 'Red River Valley,' Republic.

Jack Adair, Fritz Leiber, Harry Semels, 'Under Two Flags,' 20th-Fox.

Phil Tead, Heinie Conklin, Herbert Ashley, 'Kelly the Second,' Roach short.

William Arnold, Bill Dill, Frank Du Frane, Monte Vandergrift, Dick Allen, Earl Pringee, 'Sky Parade,' Par.

Jonathan Hale, Jack Norton, Don Roberts, Mable Forrest, Lillian West, Frank Mayo, Bradley Metcalfe, 'Too Many Parents,' Par.

Hilda Heywood, 'The Jonkers Diamond,' Metro short.

Clarence Marks, additional dialogue, 'The Show Goes On,' 20th-Fox.

Ann Howard, Marchand Mehra, Louis Heyward, 'Anthony Adverse,' WB.

Maxine Cook, 'Show Boat,' U.

Willie Fung, 'Small Town Girl,' Metro.

Joe King, 'Murder By An Aristocrat,' WB.

Ferdinand Munier, Paul Irving, Ely Malyon, 'One Rainy Afternoon,' Pic-Lasky.

Thomas Pogue, Ray Mayer, 'I Married a Doctor,' WB.

Fred Kohler, Frank McGlynn, Sr., Clifford Jones, 'For the Service,' U.

Oscar Apfel, 'Farmer in the Dell,' Radio.

Harry Allan, Jack King, ' Gold,' U.

Clarence Muse, 'Hearts Divided,' WB.

Spencer Charters, Henrietta Crosman, 'The Moon Is Our Home,' Wanger.

George Meeker, Montagu Love, 'The Country Doctor,' 20th-Fox.

George McKay, Ward Bond, 'U. S. Smith,' Col.

Billy Burrud, 'U.S.' Smith,' Col.

Richard Flournoy, scripting 'Once Over Lightly,' Roach.

Kathleen Burke, ' ' U serial.

Allan Matthews, 'Gentleman from Big Bend,' WB.

Kay Hughes, 'The Golden Arrow,' WB.

Lionel Barrymore, 'Wooden Crosses,' 20th-Fox.

Dorothy Dare, 'High Hat,' Imperial.

Mary Gordon, 'Matron's Report,' 20th-Fox.

Ross Alexander, Louise Fazenda, 'I Married a Doctor,' WB.

G. P. Huntley, Jr., 'Sons o' Guns,' WB.

Ken Maynard, June Gale; Spencer Bennett directing, 'Thundering Hoofs,' Darmour.

Peter Milne, screen plays, 'Gilt Edged Blondes,' 'Annual Outing,' WB.

William Wagner, Vernon Downing, Jay Eaton, 'Farmer in the Dell,' Radio.

William Dieterle directing; Mordaunt Shairp scripting, 'Angel of Mercy,' WB.

Frances Grant, George Chesboro, Jack 'Kennedy, Eugene Jackson, 'Red River Valley,' Republic.

Bette Davis, George Brent, Ivan Lebdeff, Kay Hughes, Ferdinand Gottschalk, Arthur Treacller, Cath-

(Continued on page 29)

"PROFESSIONAL SOLDIER" PROVES B. O. DYNAMITE IN PHILADELPHIA PRE-RELEASE BARRAGE!

SMASH OPENING AT FOX THEATRE BEATS "LITTLEST REBEL," "STEAMBOAT ROUND THE BEND" AND "IN OLD KENTUCKY!"

Amid critics' hurrahs and audiences' applause "Professional Soldier" starts its triumphant box-office march. The top people of show business are watching 20th Century-Fox . . pouring out one smash hit after another!

Victor McLAGLEN *Freddie* BARTHOLOMEW

"PROFESSIONAL SOLDIER"

GLORIA STUART
Constance Collier
Michael Whalen
C. Henry Gordon
a
DARRYL F. ZANUCK
20th CENTURY PRODUCTION
Presented by Joseph M. Schenck
Associate Producer: Raymond Griffith
Directed by Tay Garnett. Based on story by Damon Runyon. Screen play by Gene Fowler and Howard Ellis Smith. Song: "Joan of Arkansas" by John W. Green and Edward Heyman.

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

CRITICS JOIN IN AUDIENCE CHEERS:

"Throngs waited in line just to jam the theatre. A tingling and thrilling experience for movie-goers!" —*Phila. Daily News*

"Rollicking comedy melodrama . . . . acted out exuberantly by Victor McLaglen and Freddie Bartholomew."
—*Phila. Evening Ledger*

Eyes Right! →

"Freddie Bartholomew and Victor McLaglen join forces in an unqualified success."
—*Phila. Enquirer*

"The film achieves commanding stature. McLaglen and Freddie Bartholomew prove a worthy duet." —*Phila. Record*

"Leaves the reviewer with a keen sense of enjoyment. Damon Runyon's story gets you!"
—*Phila. Bulletin*

CALENDAR OF CURRENT RELEASES

(Continued from page 27)

Lewis and his band. Virginia Bruce, Ted Healy. Dir. Paul Sloane. 82 mins. Rel. Aug. 30. Rev. Sept. 25.

I Live My Life. The archeologist and the society girl. Joan Crawford, Brian Aherne, Frank Morgan, Aline MacMahon. Dir. W. S. Van Dyke. 85 mins. Rel. Oct. 4. Rev. Oct. 16.

It's in the Air. High pressure comedy with stratosphere setting. Jack Benny, Una Merkel, Grant Mitchell, Mary Carlisle. Dir. Charles Riesner. 80 mins. Rel. Oct. 1. Rev. Nov. 13.

Kind Lady. Based on the Broadway play by Edward Chodorov, stemming from a Hugh Walpole tale. Aline MacMahon, Basil Rathbone, Dudley Digges. Dir. G. Seitz. 78 mins. Rel. Dec. 6. Rev. Jan. 1.

Last of the Pagans. Love story of the South Seas. Mala, of Eskimo' fame, and Lotus Long. Dir. Richard Thorpe. 70 mins. Rel. Dec. 20. Rev. Jan. 15.

Mutiny on the Bounty. Based on famous historical episode of South Seas mutiny. Clark Gable, Charles Laughton, Franchot Tone. Dir. Frank Lloyd. 132 mins. Rel. Nov. 8. Rev. Nov. 13.

Night at the Opera. Wild adventures in mistaken identity of three Italians, Groucho, Chico and Harpo Marx. Dir. Sam Wood. 96 mins. Rel. Nov. 15. Rev. Dec. 11.

O'Shaughnessy's Boy. A father and son who follow the circus. Wallace Beery, Jackie Cooper. Dir. Richard Boleslawski. 87 mins. Rel. Sept. 27. Rev. Oct. 9.

Perfect Gentleman, The. An actor who comes back. Frank Morgan, Cicely Courtneidge. Dir. Tim Whelan. 73 mins. Rel. Oct. 18. Rev. Dec. 25.

Pursuit. Pseudo kidnap story. Chester Morris, Sally Eilers. Dir. Edw. L. Martin. 75 mins. Rel. Aug. 9. Rev. Oct. 9.

Rendezvous. Based on Major Herbert O. Yardley's 'Black Chamber.' William Powell, Rosalind Russell, Cesar Romero. Dir. W. K. Howard. 95 mins. Rel. Oct. 25. Rev. Oct. 30.

Riffraff. Story of the California tuna fishers. Jean Harlow, Spencer Tracy. Dir. J. Walter Ruben. 85 mins. Rel. Jan. 3. Rev. Jan. 15.

Robin Hood of El Dorado. Drama of a frontier days' 'bad man.' Warner Baxter, Ann Loring. Dir. William Wellman. No release date.

Rose-Marie. Rudolf Friml's operetta. Nelson Eddy, Jeanette MacDonald. Dir. W. S. Van Dyke. No release date.

Tale of Two Cities. Based on Dickens' famous novel of the French Revolution. Ronald Colman Elizabeth Allan, Edna May Oliver Basil Rathbone, Henry B. Walthall. Dir. Jack Conway. 121 mins. Rel. Dec. 27. Rev. Jan. 1.

Tarzan Escapes. Further adventures of the ape man. Johnny Weissmuller, Maureen O'Sullivan. Dir. James McKay. No release date.

Three Live Ghosts. Based on the novel by Fred S. Isham. Richard Arlen, Ann Loring, H. Bruce Humberstone. Rel. Jan. 10.

Whipsaw. Spencer Tracy as a 'G'-man on the trail of pearls with a fortune. Myrna Loy, Harvey Stephens. Dir. Sam Wood. Rel. Dec. 13.

Monogram

New York, N. Y.
Office: RKO Bldg.,

(Released through Republic)

Cheers of the Crowd. Russell Hopton, Irene Ware. Rel. Aug. 5.

Keeper of the Bees, The. Famous story by Gene Stratton Porter. Neil Hamilton, Betty Furness, Hobart Bosworth, Emma Dunn, Edith Fellowes, Helen Jerome Eddy. 76 mins. Rel. July 15. Rev. Aug. 21.

Trail Beyond, In the. John Wayne, Verna Hillie. 55 mins. Rel. Oct. 22.

: 5851 Marathon St., Hollywood, Calif.

Paramount

: 1501 Broadway, New York, N. Y.

Annapolis Farewell. Unusual type of story made at the U. S. Naval Academy. Sir Guy Standing, Rosalind Keith, Tom Brown, Rich Cromwell. Dir. Alex Hall. 75 mins. Rel. Sept. 6. Rev. Aug. 28.

Anything Goes. Broadway musical hit. Bing Crosby, Ethel Merman, Chas. Ruggles, Ida Lupino. Dir. Lewis Milestone. Rel. Jan. 24.

Bar 20 Rides Again. Hopalong Cassidy western. William Boyd, Jimmy Ellison, Ethel Wales. Dir. Howard Bretherton. Rel. Dec. 6.

Ig Broadcast of 1936. The. Jack Oakie, Lyda Roberti, Burns and Allen and Wendy Barrie carry along a fanciful story which serves as background for an array of radio stars. Dir. Norman Taurog. 97 mins. Rel. Sept. 13. Rev. Sept. 18.

Bride Comes Home, The. A girl with spirit and a boy with a temper. Claudette Colbert, Fred McMurray, Robert Young, Wm. Collier, Sr. Dir. Wesley Riggles. 83 mins. Rel. Jan. 3. Rev. Jan. 1.

Collegiate. Musical. Jack Oakie inherits a girls' school. Jack Oakie, Joe Penner, Ned Sparks. Dir. Ralph Murphy. Rel. Dec. 27.

Coronado. Story of Coronado Beach, Southern California swank resort. Johnny Downs, Betty Burgess, Jack Haley, Alice White, Leon Errol. Dir. Norman McLeod. 76 mins. Rel. Nov. 29. Rev. Dec. 25.

Crusades, The. Cecil de Mille's spectacle. Loretta Young, Henry Wilcoxon, Dir. Cecil de Mille. 124 mins. Rel. Aug. 2. Rev. Aug. 28.

le's Bread, The. Second in the Hopalong Cassidy series. William Boyd, Jimmy Elson, Wm. Farnum, Nana Martinez. Dir. Howard Bretherton. Rel. Oct. 25.

very Night at Eight. Radio story capitalizing the amateur craze. Geo. Raft, Alice Faye, Frances Langford, Patsy Kelly. Dir. Raoul Walsh. 80 mins. Rel. Aug. 9. Rev. Aug. 7.

Hands Across the Table. The story of a barbershop manicure. Carole Lombard, Fred McMurray, Ralph Bellamy. Dir. Mitchell Leisen. Rel. Oct. 18. Rev. Nov. 6.

Her Master's Voice. Ed. Everett Horton gets into trouble for flirting with his own wife. Stage hit. Peggy Conklin. Dir. Jos. Santley. Rel. Jan. 17.

Here Comes Cookie. Gracie Allen gets her father's fortune and starts a private theatre for out-of-work actors. Geo. Burns, Gracie Allen, Geo. Barbier. Dir. Norman McLeod. 65 mins. Rel. Sept. 6. Rev. Oct. 16.

Hopalong Cassidy. From the familiar book character. William Boyd, Jimmy Ellison, Paula Stone. Dir. Howard Bretherton. 59 mins. Rel. Aug. 23. Rev. Oct. 2.

It's a Great Life. Story of the CCC camps. Joe Morrison, Paul Kelly, Chas. Sale, Rosalind Keith. Dir. Edw. F. Cline. Rel. Nov.

Last Outpost, The. From E. Britten Austin's striking fiction story. Cary Grant, Claude Rains, Gertrude Michael. Dir. Chas. Barton. 72 mins. Rel. Oct. 4. Rev. Oct. 9.

Little America. With Byrd in Antarctic. Special. 62 mins. Rev. Oct. 16.

Mary Burns, Fugitive. G-men story. Sidney Silvia, Mulvyn Douglas, Pert Kelton. Dir. Wm. K. Howard. 80 mins. Rel. Nov. 15. Rev. Nov. 20.

illions in the Air. A romance of the radio amateurs. John Howard, Wendy Barrie, Willie Howard. Dir. Ray McCarey. 72 mins. Rel. Dec. 13. Rev. Dec. 18.

ilky Way, The. Harold Lloyd production taken from a stage hit. Lloys, Adolphe Menjou, Verree Teasdale. Dir. Leo McCarey. Rel. Jan. 3.

Nevada. Larry Crabbe in a western story. Monte Blue, Kathleen Burke. Dir. Chas. Barton. 58 mins. Rel. Nov. 29.

Peter Ibbetson. George Du Maurier's famous love classic. Gary Cooper, Ann Harding, John Halliday. Dir. Henry Hathaway. 83 mins. Rel. Nov. 8. Rev. Nov. 13.

Rose of the Rancho. Richard Walton Tully's and David Belasco's gorgeous story of old California. Gladys Swarthout, John Boles, Charles Rickford, Willie Howard. Dir. Marion Gering. 85 mins. Rel. Jan. 10. Rev. Jan. 15.

Scrooge (British made). Sir Seymour Hicks and Donald Calthrop in Dickens' 'Christmas Carol.' Ir. Henry Edwards. 72 mins. Rel. Dec. Rev. Dec. 18.

Ship Cafe. Waterfront story of a stoker who sang. Carl Brisson, Arline Judge, Mady Christians. Dir. Robert Florey. 64 mins. Rel. Nov. 1.

So Red the Rose. From Stark Young's best seller. Margaret Sullavan, Walter Connolly, Randolph Scott. Dir. King Vidor. 80 mins. Rel. Sept. 27. Rev. Dec. 4.

Two Fisted. Two pugs enter Park Avenue society. Lee Tracy, Roscoe Karns, Gail Patrick. Dir. James Cruze. 60 mins. Rel. Oct. 3. Rev. Oct. 9.

Two for Tonight. From the stage hit by Max and J. O. Lief. Gay-hearted playwrights on the loose. Bing Crosby, Joan Bennett, Mary Boland, Thelma Todd. Dir. Frank Tuttle. 60 mins. Rel. Sept. 27. Rev. Sept. 4.

inia Judge, The. Based on Walter C. Kelly's vaudeville character. Walter C. Kelly, Stepin Fetchit, Marsha Hunt. Dir. Edw. Sedgwick. 60 mins. Rel. Sept. 27. Rev. Oct. 23.

Wanderer of the Wasteland. Zane Gray story. Dean Jagger, Gail Patrick, Edward Ellis. Dir. Otho Lovering. 62 mins. Rel. Aug. 16. Rev. Oct. 16.

Wings Over Ethiopia. Topical. 62 mins. Special release. Rev. Oct. 16.

Without Regret. From a stage play. Love and treachery in London. Elissa Landi, Paul Cavanaugh, Frances Drake. Dir. Harold Young. Rel. Aug. 23.

Hollywood, Calif.

R.K.O. Radio

Office: R.K.O. Bldg., Radio City, N.Y.C.

lice Adams. Small town girl dramatizes herself and tries to win a rich husband by lying about her family. Katharine Hepburn, Fred MacMurray, Fred Stone, Evelyn Venable, Frank Albertson, Hedda Hopper. Dir. George Stevens. 95 mins. Rel. Aug. 23. Rev. Aug. 21.

Annie Oakley. Events in the life of Annie Oakley, famous woman rifle shot. Barbara Stanwyck, Preston Foster, Melvyn Douglas, Moroni Olsen, Pert Kelton, Andy Clyde, Dir. George Stevens. 90½ mins. Rel. Nov. 15. Rev. Dec. 25.

Another Face. A killer has his face remodelled by plastic surgery and becomes a movie actor in Hollywood. Brian Donlevy, Wallace Ford, Phyllis Brooks, Alan Hale. Dir. Christy Cabanne. 72 mins. Rel. Dec. 20. Rev. Jan. 1.

Chasing Yesterday. Adaptation of an Anatole France classic. Anne Shirley, O. P. Heggie. Dir. Geo. Nichols, Jr. 78 mins. Rel. May 3. Rev. Oct. 23.

Chatterbox. An orphan with a vivid imagination yearns to become an actress, but finds happiness with the man of her dreams. Anne Shirley, Phillips Holmes, Edward Ellis. Dir. George Nicholls, Jr. Rel. Jan. 17.

Don't Bet on Love. To win a bet, a meat-packing heir starts out from New York in his underwear. By the time he reached his destination he has money, clothes, and a charming fiancee. Gene Raymond, Wendie Barrie, Helen Broderick. Dir. Leigh Jason. Rel. Feb. 7.

Fang and Claw. Frank Buck's latest expedition into the Malayan Peninsula. Frank Buck. Dir. Frank Buck. 73 mins. Rel. Dec. 20. Rev. Jan. 1.

Follow the Fleet. A song-and-dance man who joins the navy meets his former girl friend in a dance hall and helps her salvage a ship by staging a big show. Fred Astaire, Ginger Rogers, Randolph Scott, Herbert Rawlinson. Dir. Mark Sandrich. Rel. Feb. 21.

Freckles. Orphan boy who conquers fear in order to save the life of a little girl and thereby wins the love and esteem of his benefactors. Tom Brown, Virginia Weidler, Carol Stone, Lumsden Hare, James Bush, Dorothy Peterson, Addison Richards, Dick Alexander. Dir. Edward Killy. 68 mins. Rel. Oct. 4. Rev. Oct. 30.

Green Shadow. Private detective solves the origin of extortion notes and a kidnapping. Preston Foster, Margaret Callahan, Jack Adair. Dir. Charles Vidor. Rel. Jan. 31.

Hi Gaucho. A romance of the plains of Argentine. John Carroll, Steffi Duna, Rod LaRocque, Montague Love. Dir. Thomas Atkins. 68 mins. Rel. Oct. 11.

His Family Tree. Old Man Murphy comes from Ireland to visit his son only to find that the family has changed its name to Murfree. James Barton, Margaret Callahan, Addison Randall, William Harrigan, Maureen Delany. Dir. Charles Vidor. 65½ mins. Rel. Sept. 20.

Hot Tip. An amusing tale of the vagaries of the race track and the unquenchable fever that stirs in the veins of men who follow the ponies. James Gleason, ZaSu Pitts, Margaret Callahan, Russell Gleason. Dir. Ray McCarey. 68½ mins. Rel. Aug. 16. Rev. Oct. 23.

I Dream Too Much. Lily Pons debut picture. While trying to sell her husband's opera, a great impresario discover's Lily's marvelous voice. Lily Pons, Henry Fonda, Osgood Perkins, Eric Blore, Paul Porcasi. Dir. John Cromwell. 95 mins. Rel. Nov. 29.

Indestructable Mrs. Talbot. An ideal marriage is broken up by a scheming siren, but the wife gives the other woman a taste of her own medicine. Ann Harding, Herbert Marshall, Walter Abel, Margaret Lindsay. Dir. Stephen Roberts. Rel. Feb. 28.

In Person. A motion picture star who fears crowds runs away to a mountain resort. Ginger Rogers, George Brent, Alan Mowbray, Samuel S. Hinds, Grant Mitchell. Dir. William Seiter. 87 mins. Rel. Nov. 22. Rev. Dec. 18.

Jalna. From the first of the Jalna series. Kay Johnson, Ian Hunter, C. Aubrey Smith, Nigel Bruce, David Manners, Peggy Wood. Dir. John Cromwell. 75 mins. Rel. Aug. 9. Rev. Sept. 18.

Last Days of Pompeii. The destruction of the City of Pompeii. Preston Foster, Helen Mack, Alan Hale. Dir. Ernest B. Schoedsack. 96 mins. Rel. Oct. 18. Rev. Oct. 23.

Mother Lode. Bob Fairbax finds gold and romance in the same day, but a crook tries to horn in on both. Richard Dix, Leila Hyams, Jessie Ralph, Andy Clyde, Onslow Stevens. Dir. Wallace Fox. Rel. Jan. 24.

Old Man Rhythm. An adoring father deserts business to join his son as a college undergraduate. Six new songs. Charles Rogers, George Barbier, Barbara Kent. Dir. Edward Ludwig. 74 mins. Rel. Aug. 2. Rev. Sept. 25.

Powdersmoke Range. An epic western laid in a Southern California cattle town in the late '60s. Harry Carey, Hoot Gibson, Bob Steele, Tom Tyler, Guinn Williams, William Farnum, William Desmond, 'Buzz' Barton, Wally Wales, Art Mix, Buffalo Bill, Jr., Buddy Roosevelt, Franklyn Farnum, 'Boots' Mallory. Dir. Wallace Fox. 71½ mins. Rel. Sept. 27.

Rainmakers. A rich but dishonest farmer tries to stop Wheeler and Woolsey from working their rainmaking invention to help the lima bean farmers. Robert Woolsey, Bert Wheeler, Dorothy Lee, Fredric Roland, Berton Churchill, George Meeker. Dir. Fred Guiol. 73 mins. Rel. Oct. 25. Rev. Nov. 6.

Return of Peter Grimm, The. From David Warfield's hit. Lionel Barrymore, Helen Mack, Edward Ellis. Dir. George Nicholls, Jr. 82½ mins. Rel. Sept. 13. Rev. Oct. 9.

Seven Keys to Baldpate. Remake of the Cohan play. Gene Raymond, Margaret Callahan, Eric Blore, Erin O'Brien Moore, Moroni Olsen, Grant Mitchell. Dir. William Hamilton and Edward Killy. 69 mins. Rel. Dec. 13. Rev. Dec. 18.

Sylvia Scarlett. A father takes his daughter to England and dresses her as a boy. Katharine Hepburn, Edmund Gwenn, Cary Grant. Dir. George Cukor. 90 mins. Rel. Jan. 3. Rev. Jan. 15.

Thoroughbreds All. A champion race horse is stolen by gangsters and is helped back to his trainer by his staunch friend, a dog. Rel. Feb. 14.

Three Musketeers. From the Dumas classic. Walter Abel, Margot Grahame, Rosamond Pinchot, Onslow Stevens, Paul Lukas, Heather Angel, Moroni Olsen. Dir. Rowland V. Lee. 73 mins. Rel. Oct. 25. Rev. Nov. 6.

To Beat the Band. A befuddled heir to $59,000,000 with strings tied to it marries his girl to a disillusioned chap about to commit suicide. Hugh Herbert, Helen Broderick, Roger Pryor, Fred Keating, Eric Blore, Phyllis Brooks. Dir. Ben Stoloff. 65 mins. Rel. Nov. 8. Rev. Nov. 27.

Top Hat. American dancer who falls in love with a young girl, but has a hard time winning her on account of mistaken identity. Fred Astaire, Ginger Rogers, Edward Everett Horton, Helen Broderick. Dir. Mark Sandrich. 101 mins. Rel. Sept. 6. Rev. June 26.

Two in the Dark. A man, his memory gone and his identity unknown, gets involved in a murder mystery. Walter Abel, Margot Grahame, Eric Blore. Dir. Ben Stoloff. Rel. Jan. 10.

Republic

Office: RKO Bldg., New York, N.Y.

Burning Gold. Fast action. Bill Boyd. Rel. Dec. 1.

Cappy Ricks Returns. Peter B. Kyne's familiar fiction hero. Robert McWade, Ray Walker, Florine McKinney. Dir. Mack Wright. 67 mins. Rel. Sept. 23. Rev. Dec. 4.

Crime of Dr. Crespi, The. Original story suggested by Poe's 'The Premature Burial.' Erio von Stroheim, Harriet Russell, Dwight Frye. Dir. John H. Auer. 64 mins. Rel. Oct. 21. Rev. Jan. 15.

Forbidden Heaven. Suggestive of 'One More Spring.' Four derelicts in an abandoned London house. Chas. Farrell, Charlotte Henry, Beryl Mercer, Fred Walton. Dir. Reginald Barker. Rel. Oct. 5.

Forced Landing. Murder mystery. Thirteen passengers ride with death on a transcontinental aeroplane. Toby Wing, Esther Ralston, Onslow Stevens, Sidney Blackmer. Dir. Melville Brown. 66 mins. Rel. Dec. 2. Rev. Jan. 1.

Frisco Waterfront. Drama. Original story by Norman Houston. Ben Lyon, Helen Twelvetrees, Rod La Rocque. Dir. Arthur Lubin. 66 mins. Rel. Dec. 7. Rev. Dec. 25.

Hitch-Hike Lady. Comedy-drama. Four characters of the road unite to keep old lady from discovering son is in prison. Alison Skipworth, Mae Clarke, Arthur Treacher, James Ellison. Dir. Aubrey H. Scotto. Rel. Dec. 20.

Lawless Range. Western. John Wayne. Dir. R. N. Bradbury. Rel. Nov. 4.

Leathernecks Have Landed, The. From the original story by Lieut. Franklyn Adreon. Lew Ayres.

Melody Trail. Western. Gene Autry, Ann Rutherford. Dir. Joseph Kane. 60 mi . Rel. Oct. 14. Rev. Dec. 11.

New Adventure of Tarzan. Herman Brix, Ula Hoyt. Dir. W. F. McGaugh. 71 mins. Rev. Oct. 16.

New Frontier, The. Western. John Wayne. Dir. Carl Pierson. ins. Rel. Oct. 5. Rev. Dec. 18.

Racing Luck. Fast action. Bill Boyd. Dir. Sam Newfield. Rel. Oct. 28.

Sagebrush Troubadour, The. Western. Gene Autry, Barbara Pepper, Smiley Burnette. Dir. Joseph Kane. Rel. Dec. 2.

Spanish Cape Mystery, The. From the novel by Ellery Queen. Helen Twelvetrees, Donald Cook, Jack La Rue, Betty Blythe. Dir. Lewis D. Collins. Prod., M. H. Hoffman. Rel. Oct. 17.

Thousand Dollars a Minute, A. Newspaper man makes a bet wherein he has to spend $1,000 a minute. 70 mins. Rel. Nov. 5. Rev. Dec. 25.

Tumbling Tumbleweeds. Western. Gene Autry. Dir. Jos. Kane. 57 mins. Rel. Sept. 9.

Two Sinners. From the Warwick Deeping story. Otto Kruger, Minna Gombell, Martha Sleeper. Dir. Arthur Lubin. 72 mins. Rel. Oct. 10. Rev. Sept. 18.

Westward Ho. Western pioneer story. Ir. R. N. Bradbury. Rel. Aug. 19.

(Continued on page 31)

NW EXHIBS MULLING OWN JUICE PLANTS

Minneapolis, Jan. 21.

When Northwest Allied States holds its annual convention here in March one of the matters to be discussed will be a proposal to install electricity generating plants on a wholesale scale in independent theatres throughout the territory.

The exhibitors claim that light and power rates are far too high and that the power companies are getting too large a slice of their incomes.

'ROAMING LADY' SET

Hollywood, Jan. 21.

Fay Wray and Ralph Bellamy cast for leads in Columbia's 'Roaming Lady.'

Al Rogell directs.

Studio Placements

(Continued from page 27)

erine Doucet, Raphael Storm, Dick Foran, Craig Reynolds: Alfred E. Green, directing, 'Golden Arrow,' WB.

Beth Marlo, For the Service,' U.

Ferdinand Munier, 'High Hat,' Cameo.

Charles Wilson, Hohl, 'Showboat,' U.

Luis Alberni, 'Dancing Pirate,' Pioneer.

Willard Robertson, 'I Married a Doctor,' WB.

Jack Good, directing dances, 'Poor Little Rich Girl,' 20th-Fox.

E. E. Clive, Forrester Harvey, Jay Belasco, 'Love Before Breakfast,' U.

Elly Malyon, 'Anthony Adverse,' WB.

Harry Hervey, Margaret Fielding, 'Country Doctor,' 20th-Fox.

Torben Meyer, 'Farmer in the Dell,' Radio.

Stanley Fields, 'Poor Sister,' Col.

Billy Gilbert, 'One Rainy Afternoon,' Pic-Lasky.

John Dilson, 'Country Doctor,' 20th-Fox.

Harry Cording, 'I Loved a Soldier,' Par.

George Irving, 'Hearts Divided,' WB.

Ralph Staub, directing 'Violets in Spring,' Metro.

Howard Wilson, Vernon Dowling, 'Romeo and Juliet,' Metro.

Iris and Otto Yamaoka, 'Petticoat Fever,' Metro.

Evalyn Knapp, Joseph Santley directing, 'Laughing Irish Eyes,' Republic.

Lionel Stander, Akim Tamiroff, Bob Kortman, 'I Loved a Soldier,' Par.

Granville Bates, '13 Hours by Air,' Par.

Tetsu Komai, 'Concertina,' Par.

Clarence Wilson, Donald Haines, Lillian Harner, 'Matron's Report,' 20th-Fox.

Holmes Herbert, Matt McHugh, Paul McVey, Aileen Carlyle, 'The Country Beyond,' 20th-Fox.

Russ Clarke, 'Too Many Parents,' Par.

Jonathan Hale, 'Sutter's Gold,' U.

Cyril Thornton, 'Golden Arrow,' U.

Fern Emmett, 'Farmer in the Dell,' Radio.

Antoinette Lees, 'The Moon Is Our Home,' Par.

Owen Davis, Jr., Louise Latimer, John Carroll, John Arledge, Willie Best, 'Puzzle of the Briar Pipe,' Radio.

Moroni Olsen, Harry Jans, Ray Mayer, Lucille Ball, 'Fugitive Gold,' Radio.

Michael Mark, David Worth, 'Sons o' Guns,' WB.

Clyde Hager, 'I Can Get It for You Wholesale,' Radio short.

Ben S. Cohn, Archie Gottler, Jerry Farrar, scripting untitled Hoot Gibson, Futter.

David Worth, '

Paul Lukas, '

Par.

Nathaniel West, screen play, 'Ticket to Paradise,' Rep.

CONTRACTS

Hollywood, Jan. 21.

Mary Lou Dix tabbed with termer at Columbia after her performance in 'Death Flies East.'

Columbia lifted option on Arthur Strawn's pact. Writer currently scripting untitled original.

Eric Linden got six-month option lift at Metro. Next is 'It Can't Happen Here.'

Mercedes Hill (Miss California, 1935) signed by Universal.

Jerry Wald, staff writer, handed termer at Warners.

Delmar Daves tabbed with writing termer at Warners.

Hobart Cavanaugh got fifth option lift at Warners.

Warners gave George Bricker salary raise on picking up option.

Nick Lukats, former Notre Dame griddler, and David Lamont handed stock pacts at Paramount.

As result of her work in 'Colleen' Marie Wilson drew termer at Warners.

Warners added Iris March and Alan Mathews to stock company on short terriers.

I'M WILLING TO EVEN LET THE SUPREME COURT DECIDE!

The Cream of the Crop is on its Way. No Divided opinion here—not even 6-3.

OUR CASE RESTS

on this banner line-up!

Irving Thalberg claims that "Romeo" is the biggest enterprise of his career. These banners represent Millions to entertain the M-G-M millions of faithful followers. We not only *wished* you a Happy New Year—we'll *make* it Happy!

CALENDAR OF CURRENT RELEASES

(Continued from page 29)

Studio: Fox Hills, Hollywood, Cal. **20th Century-Fox** 444 West 56th St. New York, N Y.

Bad Boy. By Vina Delmar. James Dunn, Dorothy Wilson, Louise Fazenda. Dir. John Blystone. 66 mins. Rel. Oct. 25. Rev. Oct. 30.

lack Gang, The. Paul Kelly, Slim Summerville, Mona Barrie. . Lewis Seiller. Rel. Feb. 28.

Champagne Charli Paul Cavanaugh, Helen Wood. . Jas. Tinling. Rel. Jan. .

Charlie Chan in Shanghai. For once Chan operates in the home port. Warner Oland, Irene Hervey. Dir. John Blystone. 70 mins. Rel. Oct. 11. Rev. Oct. 16.

Charlie Chan's Secret. Warner Oland, Rosina Lawrence. . Gordon Wiles. 71 mins. Rel. Jan. 10.

Dante's Inferno. New version of an old thriller. Spencer Tracy, Claire Trevor, Henry B. Walthall. Dir. Harry Lachman. 90 mins. Rel. Aug. 23. Rev. Aug 7.

ressed to Thrill. Tutta Rolf, Clive Brook. . Harry Lachman. 68 mins. Rel. Aug. 16. Rev. Nov. 27.

Farmer Takes a Wife, The. From the stage play of the old canal days. Janet Gaynor, Henry Fonda, Chas. Bickford. Dir. Victor Fleming. 94 mins. Rel. Aug. 2. Rev. Aug. 14.

Gay Deception, The. Francis Lederer, Benita Hume, Frances Dee. Wm. Wyler. 76 mins. Rel. Aug. 13. Rev. Oct. 16.

Here's to Romance. Story of an opera singer. Nino Martini, Genevieve Tobin, Anita Louise. Dir. Alfred E. Green. 82 mins. Rel. Oct. 4. Rev. Oct. 9.

id Kentucky, Final Will Rogers release with Dorothy Wilson, Russell Hardie, Bill Robinson. ir. Geo. Marshall. 84 mins. Rel. Nov. 22. Rev. Dec. 4.

It Had to Happen (20th), , Rosalind Russell. Ir. Roy del Ruth. Rel. Feb. 14.

King of Burlesque. Warner Baxter, Alice Faye, Arline Judge, Mona Barrie. Dir. Sidney Lanfield. Rel. Jan.

Littlest Rebel, The. Shirley Temple, John Boles, Jack Holt, Karen Morley, Bill Robinson. Dir. David Butler. 73 mins. Rel. Dec. 27. Rev. Dec. 25.

Man Who Broke the Bank at Monte Carlo (20th). Ronald Colman, Joan Bennett, Colin Clive, Nigel Bruce. Dir. Stephen Roberts. 68 mins. Rel. Nov. 20. Rev. Nov. 20.

Message to Garcia (20th), Wallace Beery, Stanwyck, John Boles. Dir. Geo. Marshall. Rel. Feb. 21.

My Marriage. Claire Trevor, Kent Taylor, Pauline Frederick. Dir. Geo. Archainbaud. Rel. Feb. 7.

Metropolitan (20th). Musical. Lawrence Tibbett, Virginia Bruce, Alice Brady, Cesar Romero. Dir. Rich. Boleslawski. 75 mins. Rel. Nov. 8. Rev. Oct. 23.

Music Is Magic. Alice Faye, Ray Walker, Bebe Daniels, Mitchell and Durant. Dir. Geo. Marshall. 66 mins. Rel. Nov. 1. Rev. Nov. 20.

Navy Wife. Claire Trevor, Ralph Bellamy. Ir. Allan Dwan. Ins. Rel. Dec. 13. Rev. Jan. 8.

rchids to You. John Boles, Jean Muir, Chas. Butterworth. Dir. Wm. A. Seiter. 74 mins. Rel. July 12. Rev. Aug. 14.

Paddy O'Day. Jane Withers, Pinkie Tomlin. Dir. Lewis Seiler. 76 mins. Rel. Jan. 17.

rofessional Soldier (20th). Victor McLaglen, Freddie Bartholomew, loria Stuart. Dir. Tay Garnett. Rel. Jan. 24.

Redheads on Parade. Picture making and hair dye. John Boles, Dixie Lee. Dir. Norman McLeod. 78 mins. Rel. Aug. 30. Rev. Sept. 4.

Show Them No Mercy (20th). Rochelle Hudson, Cesar Romero. Dir. Geo. Marshall. 76 mins. Rel. Dec. 6. Rev. Dec. 11.

Steamboat Round the Bend. Rival captains in a river row with a murder angle. Will Rogers, Irvin Cobb, Anne Shirley. Dir. John Ford. 90 mins. Rel. Sept. 6. Rev. Sept. 25.

Thanks a Million (20th). Musical. Dick Powell, Ann Dvorak, Fred Allen, Patsy Kelly, Paul Whiteman Band. Dir. Roy Del Ruth. 25 mins. Rel. Nov. 15. Rev. Nov. 20.

This Is the Life. Runaway youngster takes a fancy to a derelict. Jane Withers, John McGuire, Sally Blane. Dir. Marshall Nielan. 65 mins. Rel. Oct. 18. Rev. Oct. 9.

Thunder in the Night. Murder in Budapest. Edmund Lowe, Karen Morley, Paul Cavanaugh. Dir. Geo. Archainbaud. 69 mins. Rel. Sept. 20. Rev. Sept. 20.

Thunder Mountain. Zane Grey Western. Geo. O'Brien, Barbara Fritchie, Francis Grant. Dir. David Howard. 6 mins. Rel. Sept. 27. Rev. Oct. 2.

Way Down East. Remake of the Griffith silent version. Rochelle Hudson, Henry Fonda. Dir. Henry King. 84 mins. Rel. Oct. 25. Rev. Nov. 6.

Welcome Home. James Dunn as a confidence man. James Dunn, Arlene Judge. Dir. Jas. Tinlin. 72 mins. Rel. Aug 9. Rev. Aug. 28.

Whispering Smith Speaks. Geo. O'Brien, Irene Ware. Dir. David Howard. Rel. Dec. 20.

Whispering Smith Speaks. Western. Geo. O'Brien. Rel. Dec. 20.

Your Uncle Dudley. Ed. Everett Horton, Lois Wilson. ir., Eugene Forde. 68 mins. Rel. Dec. 13. Rev. Dec. 18.

Studio: 1041 N. Formosa Blvd. Hollywood, Calif. **United Artists** Offices: 729 Seventh Ave., New York, N. Y.

Barbary Coast. A blazing story of America's last frontier of untamed emotions. Miriam Hopkins, Edward G. Robinson, Joel McCrea. Dir. Howard Hawks. 90 mins. Rel. Sept. 27. Rev. Oct. 16.

Call of the Wild. From the famous Jack London story. Clark Gable, Loretta Young Jack Oakie. Dir. William Wellman. 89 mins. Rel. Aug. 9. Rev. Aug. 21

Dark Angel, The. A love story that will give love a new meaning. Fredric March, Merle Oberon, Herbert Marshall. Dir. Sidney Franklin. 105 mins. Rel. Sept. 6. Rev. Sept. 11.

Ghost Goes West. A gay romantic comedy with Robert Donat, star of 'Count of Monte Cristo'; Robert Donat, Jean Parker, Eugene Pallette. Dir. Rene Clair. 85 min. Rel. Feb. 28. Rev. Jan. 15.

Man Who Could Work Miracles. Based on an original by H. G. Wells. Roland Young; Joan Gardner and Ralph Richardson. Dir. Lothar Mendes.

Modern Times. A dramatic comedy based on mass production in a big factory. Charlie Chaplin, Paulette Goddard.

Melody Lingers On, The. Lowell Brentano's best-seller. Poignant motherlove. Josephine Hutchinson, George Houston, Helen Westley. Dir. David Burton 65 mins. Rel. Oct. 25. Rev. Nov. 13.

Moscow Nights. From an unpublished novel by Pierre Benoit. Harry Bauer, Penelope Dudley-Ward. Dir. Anthony Asquith. Rel.

Red Salute. Two young lovers who find themselves tangled in a fast-moving series of amusing difficulties. Barbara Stanwyck, Robert Young, Hardie Albright. Dir. Sidney Lanfield. 77 mins. Rel. Sept. 13. Rev. Oct. 2.

Strike Me Pink. Eddie Cantor's first comic melodrama with songs. Eddie Cantor, Ethel Merman, Parkyakakas and the Goldwyn Girls. Dir. Norman Taurog.

Splendor. A country girl marries into a society family. Miriam Hopkins, Joel McCrea. Dir. Elliott Nugent. 76 mins. Rel. Nov. 23. Rev. Nov. 27.

Things to Come. A dramatic adaptation from the H. G. Wells story. 'The Shape of Things to Come.' Raymond Massey, Ralph Richardson, Maurice Braddell. Dir. Wm. Cameron Menzies.

Studio: Universal City, Calif. **Universal** Offices: 30 Rockefeller Center, New York, N. Y.

Affair of Susan, The. Comedy. Zazu Pitts, Hugh O'Connell. Dir. Kurt Neuman. 62 mins. Rel. Oct. 7. Rev. Nov. 6.

Dangerous Waters. Drama of the sea. Jack Holt, Robert Ar lana Gibson. Dir. Lambert Hillyer. Rel. Jan. 13.

Diamond Jim. rania. Edward Arnold, Jean Arthur, Binnie Barnes. Ir. Ed Sutherland. 92 mins. Rel. Sept. 2. Rev. Aug. 28.

East of Java. Drama. Charles Bickford, Elizabeth Young, Leslie Fenton. Frank Albertson. Dir. George Melford. 72 mins. Rel. Dec. 2. Rev. Dec. 18.

ighting Youth. Football story. Charles Farrell, June Martel, Andy Devine, J. Farrell Macdonald, Eddie Nugent. Dir. Hamilton Macfadden. 80 mins. Rel. Sept. 20. Rev. Nov. 6.

Great Impersonation, The. Drama. Edmund Lowe, Valerie Hobson, Wera Engels. Dir. Alan Crosland. 68 mins. Rel. Nov. 9. Rev. Dec. 18.

His Night Out. Comedy. Edward Everett Horton, Irene Hervey, Lola Lane, Billy Burrud. Dir. Wm. Nigh. 74 mins. Rel. Nov. 21. Rev. Nov. 20.

Invisible Ray, The. Mystery drama. Karloff, Bela Lugosi, Frances Drake. Dir. Lambert Hillyer. 82 mins Rel. Dec. 30. Rev. Jan. 15.

ing Solomon of Broadway. Musical drama. Edmund Lowe, Dorothy Page, Pinky Tomlin, Ed. Pawley, Louise Henry, Phillip Brooks. Dir. Alan Crosland. 72 ins. Rel. Sept. 30. Rev. Oct. 23.

Magnificent Obsession. Drama. Irene Dunne, Robert Taylor. Dir. John M. Stahl. 110 mins. Rel. Jan. 16. Rev. Jan. 8.

Manhattan Moon. Drama with music. Dir. Stuart Walker. Ricardo Cortez, Dorothy Page. Dir. Stuart Wheeler. 62 mins. Rel. Aug. 5. Rev. Aug 21.

Outlawed Guns. Western. Buck Jones, Ruth Channing. Dir. Ray Taylor. 62 mins. Rel. July 29. Rev. Oct. 16.

Remember Last Night? Mystery drama. Edward Arnold, Sally Eilers, Constance Cummings, Robert Young. Dir. James Whale. Rel. Nov. 4. Rel. Nov. 27.

She Gets Her Man. Comedy. Zasu Pitts, Hugh O'Connell. Dir. Wm. Nigh. 66 mins. Rel. Aug. 19. Rev. Sept. 11.

Storm Over the Andes. Drama. Jack Holt, Antonio Moreno, Gene Lockhart, Mona Barrie. Dir. Christy Cabanne. 82 mins. Rel. Sept. 16. Rev. Oct. 2.

Stormy. Outdoor drama. Noah Beery, Jr., Jean Rogers, Arizona Wranglers. Dir. Louis Friendlander. 67 mins. Rel. Nov. 25. Rev. Dec. 11.

Sunset of Power. Buck Jones Western. Buck Jones, Dorothy Dix. ir. Ray Taylor. 66 mins. Rel. Dec. 23.

Sweet Surrender. Musical. Frank Parker and Tamara. Dir. Monte Brice. 77 mins. Rel. Nov. 25. Rev. Dec. 18.

Three Kids and a Queen. May Robson, star. Comedy-drama. Henry Armetta, Wm. Benedict, Frankie Darro, Billy Burrud. Dir. Ed. Ludwig. 85 mins. Rel. Oct. 28. Rev. Nov. 13.

Throw Back, The. Buck Jones western. Dir. Ray Taylor. 60 mins. Rel. Sept. 16. Rev. Nov. 6.

Studios: Burbank, Calif. **Warner Brothers** 321 W. 44th St. New York, N. Y.

Bright Lights. Small time burlesque. Joe E. Brown, Ann Dvorak, Patricia Ellis, William Gargan. Dir. Busby Berkeley. 83 mins. Rel. Aug. 31. Rev. Aug. 21.

Dangerous. Dramatic story of a beautiful and brilliant actress who wrecks the lives of those she contacts and also her own. Bette Davis, Franchot Tone, Margaret Lindsay, Alison Skipworth. Dir. Alfred E. Green. 78 mins. Rel. Jan. 4. Rev. Jan. 1.

Dr. Socrates. Medicine and gangs in conflict. Paul Muni, Ann Dvorak, Barton MacLane, Robert Barrat. Dir. William Dieterle. 70 mins. Rel. Oct. 19. Rev. Oct. 9.

Freshman Love. Frank McHugh, Patricia Ellis, Warren Hull, Joe Cawthorne. Dir. Wm. McGann. Rel. Jan. 11.

Frisco Kid. Barbary Coast action story. James Cagney, Margaret Lindsay, Ricardo Cortez, Lili Damita, George E. Stone. Dir. Lloyd Bacon. Rel. Nov. 30. Rev. Nov. 27.

Going Highbrow. Kansas farmer suddenly rises to riches through the stock market. Guy Kibbee, ZaSu Pitts, Edward Everett Horton. Dir. Robert Florey. 67 mins. Muddled motives in a mountain shack. Rel. July 6. Rev. Sept. 4.

Goose and the Gander, The. Kay Francis, George Brent, Genevieve Tobin, Ralph Forbes, Claire Dodd. Dir. Alfred E. Green. 65 mins. Rel. Sept. 21. Rev. Sept. 18.

I Live for Love. Spanish artiste on American stage. Dolores Del Rio, Everett Marshall. Dir. Busby Berkeley. 64 mins. Rel. Sept. 28. Rev. Oct. 23.

Little Big Shot. Two tough guys as a baby's guardian. Sybil Jason, Robert Armstrong, Glenda Farrell, Edward Everett Horton, Dir. Michael Curtiz. 72 mins. Rel. Sept. 7. Rev. Oct. 9.

Man Hunt. Stirring drama with a thrilling chase for a murderous bank robber by Federal agents and the part played in it by a hick reporter and his sweetheart. Marguerite Churchill, Wm. Gargan, Ricardo Cortez, Chic Sale. Rel. Feb. 1.

Midsummer Night's Dream, A. Spectacular production of the Shakespeare comedy. Extensive cast of stars. Dir. Max Reinhardt, Wm. Dieterle. 133 mins. (Roadshow.) Release pending. Rev. Oct. 16.

Miss Pacific Fleet. Hilarious comedy romance. Joan Blondell, Glenda Farrell, Hugh Herbert, Warren Hull. Dir. Ray Enright. 66 mins. Rel. Dec. 14. Rev. Dec. 11.

Moonlight on the Prairie. Upper class western story. Richard Foran, Sheila Mannors, George E. Stone. Dir. D. Ross Lederman. 63 mins. Rel. Nov. 2.

Page Miss Glory (Cosmopolitan). Living prototype of ideal beauty in Hollywood. Marion Davies, Pat O'Brien, Dick Powell, Mary Astor, Frank McHugh, Lyle Talbot, Patsy Kelly, Allen Jenkins. Dir. Mervyn LeRoy. 92 mins. Rel. Sept. 7. Rev. Sept. 4.

Personal Maid's Secret. Housemaid manages her employers into prosperity. Margaret Lindsay, Warren Hull, Anita Louise, Ruth Donnelly. Dir. Arthur G. Collins. 58 mins. Rel. Oct. 26. Rev. Dec. 11.

Petrified Forest. Based on the Broadway stage play. With Leslie Howard, Bette Davis, Humphrey Bogart. Dir. Archie Mayo. Rel. Feb. 8.

Special Agent (Cosmopolitan). Woman G-man has her troubles. Bette Davis, George Brent, Ruth Donnelly, Ricardo Cortez, Henry O'Neill. Dir. William Keighley. 78 mins. Rel. Sept. 14.

Stars Over Broadway. Broadway theatrical story. Pat O'Brien, James Melton, Jane Froman. Dir. Wm. Keighley. Rel. Nov. 23. Rev. Nov. 20. 89 mins.

We're in the Money. Woman process servers have adventures. Joan Blondell, Glenda Farrell, Hugh Herbert, Ross Alexander. Dir. Ray Enright. 6(mins. Rel. Aug. 17. Rev. Aug. 28.

Miscellaneous Releases

Land of Promise (Urim). Photographic survey of the Palestine of today. 57 mins. Rel. Nov. Rev. Nov. 27.

Outlaw Deputy (Syndicate). Tim McCoy Western. 55 mins. Rev. Dec. 4.

Trails of the Wild (Ambassador). Canadian mounted story. Kermit Maynard, Billie Seward. Dir. Sam Neufield. 61 mins. Rel. Aug. 7. Rev. Dec. 4.

Toll of the Desert (Commodore). Western. Fred Kohler, Jr., Betty Mack. Dir. Lester Williams. 59 mins. Rev. Jan. 15.

Foreign Language Films

(: Because of the slow movement of foreign films, this list covers one year of releases.)

(Most of these available with English titles.)

Aqua encl Suelo, el (Sp) (Col). Evil of gossip. Dir. Eusebio Ardavin. 8(mins. Rel. Feb. 1.

Alles um Eine Frau (Casino) (Ger). Aerial romance. Charlotte Susa. Dir. Alfred Abel. 81 mins. Rel. Dec. 15. Rev. Jan. 1.

Alte und Junge Kaiser (Ger) (General). Historical propaganda in splendid production. Emil Jannings. Dir. Hans Steinhoff. 82 mins. Rel. Dec. 1. Rev. Dec. 11.

Asejure A Su Mujer (Sp.) (Fox). Domestic comedy. Conchita Montenegro. Dir. Lewis Seiler. 80 mins. Rel. March 1.

Aschenmittwoch (German). Romantic drama. Dir. Johannes Meyer. 7(mins. Rel. March 1.

Aufforderung zum Tanz (Ger) (Casino). Costume romance to music. Dir. Rudolf von der Noss. 80 mins. Rel. Nov. 15.

Avec l'Assurance (French) (Par). Saint Granier. Musical comedy. Dir. Roger Capellani. 80 mins. Rel. May 1.

Az Uj Rokon (Hung.). An American orphan among Magyar nobility. Dir. Bela Goal. 60 mins. Rel. March 1.

Belden Seehunde, Die (German) (General). Comedy of a playful king. Wels. Ferdi. Dir. Fred Sauer. 80 mins. Rel. March 1.

Bohemios (Sp) (Cinexport). Love in Mexico's Greenwich Village. Dir. Rafael Portas. 70 mins. Rel. Aug. 1.

Boliche (Spanish). Cabaret life. Dir. Francisco Elias. 80 mins. Rel. May 15.

Cabella del Pueblo, El (Sp). Racetrack story. Dir. Manuel Romero. 70 mins. Rel. Dec. 15.

Cantante de Napoles, El (Sp) (WB). Musical romance. Enrico Caruso, ., Mona Maris. Dir. Howard Bretherton. 60 mins. Rel. Feb. 15.

Chasseur de Chez Maxim, Le (Fr) (Par). Musical comedy. Suzy Vernon Dir. Chas. Anton. 70 mins. Rel. Feb. 1.

Cheluyskin (Russian) (Amkino). Historic record of Russ expedition to Arctic wreck and rescue. 75 mins. Rel. May 15. Rev. May 29.

Ciudad de Carton, La (Sp) (Fox). Drama of marital relations. Antonio Moreno, Catalina Barcena. Dir Louis King. 70 mins. Rel. Feb. 15.

Clemencia (Sp). Semi-historical drama. Dir. Chano Urueto. 80 mins. Rel Aug. 15.

Cognasse (Fr.) (Par). A bookkeeper with ambitions gets his chance. Tramel. Dir. Louis Mercanton. 80 mins. Rel. April 1.

Co Moj Maz Robi W Nocy (Pol). Slapstick farce. 70 mins. Rel. Dec. 1.

Corazon Bandolero (Spanish). Action drama laid during Maxi lilan's rel . Dir. Raphael Sevilla. 60 mins. Rel. March 1.

Criez-le sur les Toits (Fr) (Par). French version of 'It Pays to Advertise.' Saint-Granier. Dir. Karel Anton. 80 mins. Rel. June 15.

Crime and Punishment (Fr) (Lenaucr). Dostoevski's drama. Harry Baur, Pierre Blanchar. Dir. Pierre Chenal. 103 mins. Rel. Nov. 1. Rev. Nov. 20.

Crise Est Finie, La (Fr.) (European). Backstage musical. Albert Prejean. Dir. Robert Slodmak. 80 mins. Rel. March 1. Rev. March 20.

Cruz Diablo (Sp.) (Col). Mexican Robin Hood yarn. Dir. Fernando de Fuentes. 80 mins. Rel. April 1.

Csunay Lany (Hung.) (Danubia). Romantic farce. lly Muratl. Dir. Bela Gaal. 80 mins. Rel. Oct. 15. Rev. Oct. 23.

Czardasfuerstin, Die (Ger) (Ufa). Musical from Kalmann's stage piece. Marta Eggerth. Dir. Georg Jacoby. 90 mins. Rel. April 15. Rev. May 1.

Delito di Mastrovanni (It.) (Metropolis). Melodrama. Dir. Amleto Paler i. 65 mins. Rel. July 15. Rev. July 31.

(Continued on page 33)

ERPI EXPANDS 16MM. BUSINESS

Recent shift in officers and realignment of departments at Electrical Research Products, Inc., is reported to have been made necessary by growth of firm's visual talking picture business (largely 16 millimeter films). Principal shift takes E. E. Schumaker to position of president of ERPI Picture Consultants. He formerly was president of the old Victor Talking Co., but more recently has been with ERPI. Change is said to be first step in making ERPI Consultants a separate organization, subsidiary to parent company.

Under new set-up, R. immer, who has been active in promotional work of talking pictures for school use, is to serve as sales manager.

Orders for first 16 mm. talking pictures recently were received by company from Ohio state board of education. Similar order came from city educators at Spokane, Washington.

INDUSTRIAL SHORTS IN BROADWAY SECTOR

Industrial films are coming back into the picture business with a bang. Most pertinent evidence of this trend found on Broadway currently, where one or more industrial pictures are being shown.

Presumably the desire of exhibitors to fill out regular program with one or two-reelers, without added cost, is prompting this new trend towards industrials. It is understood that the industrials are played at no cost to industrial firms represented, at free rental.

La Rocque Tops Indie

Hollywood, Jan. 21.

Burroughs-Tarzan Productions has set Rod La Rocque as lead in 'The Dragnet' which it is making for the states right market. Vin Moore will direct.

'Girl With the Red Dress' will be the second picture. Ashton Dearholt supervises both.

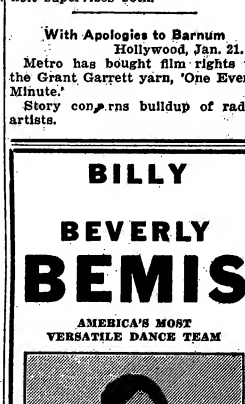
With Apologies to Barnum

Hollywood, Jan. 21.

Metro has bought film rights to the Grant Garrett yarn, 'One Every Minute.'

Story concerns buildup of radio artists.

BILLY
BEVERLY
BEMIS
AMERICA'S MOST VERSATILE DANCE TEAM



Now Playing
Extended Engagement
CLUB SEVILLE
Hollywood

Open
PARAMOUNT THEATRE
Los Angeles, Thursday, January 23d

Management
MILES INGALLS
CURTIS & ALLEN OFFICE
RKO Building, Radio City
New York City, N. Y.

tramp, tramp, tramp, the boys are

marching . . . to the bank . . . with

the dough . . . from "Mister Hobo"

GEORGE ARLISS

AS A LOVABLE VAGABOND

MISTER HOBO

DIRECTED BY MILTON ROSMER

SUCCESSOR TO "39 STEPS,"
"TRANSATLANTIC TUNNEL" AND "FIRST A GIRL"

GB

Physical Distribution
Fox Exchanges • Canada, Regal Films, Ltd.

CALENDAR OF CURRENT RELEASES

(Continued)

Dernier illiardaire (Fr) (France). Satire. Rel. Nov. 1. Rev. Nov. 6.

Dona Francisquita (Sp.) (Nosseck). Musical romance nade in Spain. Dir. Hans Behrendt. 70 mins. Rel. April 15.

Doppelbrautigam, Der (Ger.) (General). Romance of a composer's marital mixup. Fritz Kampers. Dir. MacFric. 60 mins. Rel. March 15.

Doppo una Notte D'Amore (It.). · plus singing. Dir. G. Bri - none. 70 mins. Rel. Oct.

rel Kaiserjaeger (Ger.). Military comedy. Else Elster, Fritz Kampers. Dir. Robert Lond, Franz Hofer. 60 mins. Rel. March 15.

rel von der Kavallerie (Ger.) Another milit ritz Kampers. Dir. Carl Boese. 60 mins. Rel. April 1.

Edes Mostoba (Hung). Magyar's Shirley Temple 80 mins Rel. Nov. 15.

Egy ej Velenceben (Hung). Musical comedy. ins. Rel. Dec. 15.

inok Kisasszongy (Hung.). Frantic love among the magyars. Lily Murati. Dir. Andre Marton. 90 mins. Rel. Oct. 1. Rev. Oct. 9.

lo Que Me Quieras (Sp.) (Par). Romance in the th Carlos Gardel. Dir. John Reinhardt. 80 mins. Rel. April 1.

l Hombre Que Se Reia del Amor (Sp.). Ir. Benito Perojo. 80 mins. Rel. July 15.

Fantasma del Convento, El (Sp.). Spook uen-tes. 80 mins. Rel. April 15.

Ferien vom Ich (Ger.)(Ufa). ins. Rel. April 1.

inanzen des Grossherzogs, Die. (Ger.) (General). Comedy of nobility with music. Dir. Gustaf Gruendgens. 60 mins. Rel. April 1.

Fraulein Liselott (German) (Casino). Magda Schneider. Romantic comedy Dir Johannes Gutter. 60 mins. Rel. May 15.

Fruehlingsmaerchen (German) (General). Romantic operetta. Dir. Carl Froehlich. 60 mins. Rel. May 15

Frischer Wind aus Kanada (Ger) (Ufa). ht comedy. Heinz Kenter, Eric Holder. Rel. Sept. 15.

Golden Taiga (Russ) (ir Schneiderhof. 80 mins.

reti Zilt dos grosse los (Ger.). Lucie Englisch. Dir. Carl Boese.

rosse Chance, Die (German) (Casino). Ca Dir. Victor Jansen. 70 mins. Rel. May 1.

ruen ist die Heide (Ufa). Nostalgia for th Hans Behrends 80 mins. Rel. Oct. 1. Rev Oct. 16.

Gypsy Baron (Ger) (Ufa). Johann Strauss opera. Fritz Ka Karl Hartl. 105 mins. Rel. Sept. 1 Rev. Sept. 18.

Heilige und ihr Nahr, Die (Ger). Romance. Dir. Hans Deppe. 60 mins. Rel. Dec. 1.

Hello Budapest (Hung) aszlo Vajda. Rel. Nov. 15.

ine und die 7 Aufrechten (Ger) (Casino). Heinrich Georg. Dir. F. Wysbar. 105 mins. Rel. 25.

Heroe de Nacozari, El (Sp). Railroad drama. Rel. Sept. 15.

Herr der Welt, Der (Ger) (General). Fantasy drama. 90 mins Rel. Dec. 1. Rev. Dec. 18.

Herr Kobin Geht auf Abenteur (Ger). Domestic comedy. ans Deppe. 70 mins. Rel. Nov. 15. Rev. Dec. 4.

immel auf Erden, Der (Ger). Comedy with music. E. W. Emo. 70 mins. Rel. Dec. 15.

Hombre Peligroso, Un (Sp.) (Criterion). G . Richard Kahn 80 mins. Rel. Oct. 15.

Huszarelem (Hung.) (Danubia). Romantic comedy with music and military background. Dir. Steven Szekely. 60 mins. Rel. April 15.

Ich Kenn Dich Nicht (Ger) (Casino). Romantic comedy. Magda Schneider, Willi Forst. Dir. Geza von Bolvary 70 mins. Rel. Nov. 15.

Ich Sing Mich In Dein Herz Hinein (Ger.) (Casino). Comedy with music Lien Dyers. Dir. Fritz Kampers. 80 mins. Rel. June 1.

Idolos de La Radio (Sp.). Romantic musical. Dir Eduardo Moreno. 80 mins. Rel. June 15.

Isla Maldita, La (Sp). Mexican melodrama. Ir. Boris Malcon. Dec. 1.

Iglol Diakok (Hungar n). Comedy with music 80 min . Rel. May 15.

Jo As Oreg a Haznal (Hung) (Danubia). Farce with music. Szoke Szakall. Ernst Verebes. Dir. Fritz Schulz. 60 mins. Rel. Feb. 1.

Johannisnacht (Ger). Love in the Alps. Lil Dagover. Dir. Willy Reiber. 80 mins. Rel. Feb. 15.

Judas von Tirol, Der. (Ger.). Analogy to the Passion ranz Osten. 80 mins. Rel. April 15.

Juliets Compra un Hijo (Sp.) (Fox). Marital dram Il-bert Roland. Dir. Louis King. 80 mins. Rel.

Jungfrau Gegen Moerch (Ger.). Romantic comedy (W. Emo 80 mins. Rel. March 15.

lein Dorritt (Ger.) (Bavaria). Made from the Dickens yarn. Anny Ondra. Dir. Karl Lamac. 70 mins. Rel. Oct. 15. Rev. Oct. 23.

Koeszoenoem Hogy Elgazolt (Hungarian). Musical romance. Rel. May 1.

Konjunktturriter (Ger.) (General). Drama of profiteering. Weiss Ferdl. Dir. Fritz Kampers. 60 mins. Rel. April 15.

Krach um Iolanthe (Germany) (Ufa). Rural comedy. Dir. Carl Froehlich. 100 mins. Rel. May 1. Rev. May 15.

Larsson i Andra Giftet (Swedish) (Scandinavian). Marital farce. Edward Person. Dir. S. Bauman. 70 mins. Rel. Oct. 15. Rev. Oct. 30.

Legend of William Tell (Ger.) (General). English version of German pic Conrad Veidt. Dir. Heinz Paul. 70 mins. Rel. Sept. 15. Rev. Oct. 2.

redita dello Zio (Ital.) (Metropolis). Comedy. Angelo Musco. Dir. Amleto Palermi. 85 mins. Rel. June 15. Rev. July 3.

Les As du Turf (French) (Paramount). Racetrack yarn. Serge de Poligny. 60 mins. Rel. May 1.

Liebe Dumme Mama (German) (Bavarian). Comedy. Dir. Carl Rel. March 1.

Liebe, Tod und Teifel (German) (Ufa). Kaethe von Nagy. From a Stevenson yarn. Dir. H. Hilpert. 100 mins. Rel. May 15. Rev. May 29.

Lied vom Glueck, Das (Ger) (Casino). Romantic musical comedy. Carl Boesse. 80 mins. Dir. Dec. 1.

Liebs und die Erste Eisenbahn (Ger) (Ufa). Ir Hassa Preis. 70 mins. Rel. Feb. 15.

Lila Akac (Hungarian). Pre-war mu 70 mins. Rel. May 15.

rona, La (Sp). Mexican melodrama. Rel. June 15.

(Fr.) (Fox). Molnar's play. Charles 85 mins. Rel. March 1. Rev. March 20.

rdonnance (Fr.) Love in a garrison. Marielle Chartal. imon Schiffrin 73 mins. Rel. June 15.

Maedchen Johanna, Das (Ger.) (Joan of Arc again. Gustav Ucicky. 60 mins. Rel. Oct. 1.

Maria Chapdelaine (Fr) (rance). Grim drama. Madel ine Ren Ir. Julien Duvivier. 80 mins. Rel. Sept. 15. Rev. Oct. 2.

Martin Garatuza (Sp.). Old-fashioned melodrama. Dir. Gabriel Soria. 70 mins. Rel. Oct. 1.

Maternelle, La (Fr) (Tapernoux). Sensitively-treated story of children's lives. Dir. Jacques Benoit-Levy. 85 mins. Rel. Oct. 15. Rev. Oct. 23.

in Leben fuer Maria-Isabell Ger) (Casino). Military romance. Dir. Eric Waslinek. 80 mins. Rel. Nov. 1.

Men on Wings (Russ) (Amkino). Story of Soviet aviati Dir. J Raisman. 80 mins. Rel. June 1. Rev. June 12.

Mercedes (Spanish). Musical comedy. Rel. May 15

Mizici Svet (Slovak). ifficulty of farm life. 70 mins. Rel. June 1.

Moscow Laughs (Russ.) (Amkino). First uss musical. lexandrov 90 mins. Rel. March 15. Rev. March 27.

Muertos Hablan, Los (p). Mystery drama. Dir. Gabriel ins. Rel Nov. 15.

Nagymama (Hung). Comedy-drama. Dir. Rel. Dec. 15.

New Gulliver (Russ) (Serlin-Burstyn). uppets. Dir. A. Ptushko. 76 mins. Rel. Nov.

Noches de Buenos Aires (Sp). Argentine r

No Mataras (Sp) (Modern). Comedy dr Miguel Torres. ins. Rel. Nov. 1.

Odio (Sp.). Melodrama of life in fishing village. 70 mins Rel. June 15.

Page vom Dalmasse Hotel, Der (Ger.). Comedy with detective ramifications Dolly Haas. Dir. Victor Janson. 70 mins. Rel. March 15.

Pantoffelhelden (Ger.) (Casino). Farce of family life; Wei Dir. Fred Sauer. 80 mins. Rel. Oct. 15.

Payaeadae de la Vida (Sp.). Love in a circus. ins Rel. March 15.

Peasants (Russ) (Amkino). Life on the farm. 104 mins. Rel. Aug. 15. Rev. Sept. 4.

Pechmarie (Ger.) (Fox). Comedy about a lady with hard Eric Engel. 82 mins. Rel. April 15. Rev April 24.

Pepo (Armenian) (Amkino). First film from Armenia. rn of home life. Dir. Ber-Nazarov. 60 mins. Rel. Oct. 1.

Peter Vinogradov (Russ.) (Amkino). Life on the farm. 80 mins. Rel. June 15. Rev. July 3.

Polenblut (Ger) (Bavaria). Comedy romance. Karl Lamac. 60 mins. Rel. Nov. 15.

Prenez Garde a la Peinture (Fr) (Tauernoux). Original version of Christopher Bean. Dir. Henri Chomette. 70 mins. Rel. Aug. 15.

Pulpo Humano, l (Spanish) (Hoffber e Bell. 60 mins. Rel. May 1.

Ray, El (Mexican Robin Hood. el. Oct.

Red Army Days (Russ.) (Amkino). Romantic comedy. Dir. Joseph Heifets. 70 mins. Rel. Oct. 15.

Red Village, The (Russian) (Amkino). Sabotage in the power pl ins. ir. Brodyanski and Korsh. Rel. May 1.

Reiter von Deutsch-Ostafrika, ie. (Ger.) (Casino). Semi-historical drama. Dir. Herbert Seplin. 60 mins Rel. June 1.

Rosa de Francia (Sp.) (Fox). Historical drama. Antonio Morino. 80 mins. Rel. Oct. 15.

Rosen aus dem Suden (Ger.). Romance with Strauss. Janssen. 70 mins. Rel. April 15.

Sangen Till Henne (Sw) (Scandinavian). Ir. Ivor Johannson. 70 mins. Rel. Feb. 15.

Schimmelreiter, der (Ger) (General). Native drama on coast of Friesland Dir Curt Oertel, Hans Dieppe. 80 min Rel. Feb. 15.

Schloss Hubertus (Ger) (Ufa). Romance in the Alps. Ir. 70 mins. Rel. Feb. 1. Rev Feb. 27

SchwarzerJaegerJohanna (Ger.). Nationalistic hurray in Napoleonic setting Dir. Johannes Meyer. 60 mins. Rel. April 1.

Schwarzwaldmaedel (Ger.) (Casino). Musical romance. George Zech. 70 mins. Rel. Oct. 15.

Senora Cascada (Sp) (Fox). Marital drama. Catalina Barcena. rebo Dir. James Tinling. 70 mins. Rel. Feb. 1.

Shir Hashirim (Yiddish) (Globe). Sentimental meller. uel Goldenberg. Dir. Henry Lynn. 79 mins. Rel. Oct. 1. Rev. Oct.

Sluby Ulanskie (Pol) (Principal). Military comedy. 80 mins. Rel. Feb. 15

So Ein Maedel Vergisst Man Nicht (Ger). Comedy romance. Dolly Haas. Willy Forst. Dir. Fritz Kortner. 72 mins. Rel. Sept. 15. Rev. Oct. 2.

Song of Happiness (Russ.) (Amkino). A young musician finds new life and hope. V R. Gardin. Dir. M. Donskov. 80 mins. Rel. April 1.

Sohne Geht Aut, Die (Ger). Musical romance. Charles Kiell Willy Reiber. 60 mins. Rel. Feb. 15.

Soviet Journey (Russ) (Amkino). Tour Rel. Aug. 1.

Soviet Russia Today (Russ.) (Amkino). Edward Tisse 80 mins. Rel. March 1

Stoerfried, Der (Ger) (Ufa). Marital farce. Adele Sandrock, Paul Henckels. 55 mins. Rel. Nov. 15. Rev. Dec. 4.

Strosstrupp, 1917 (Ger) (Bavaria). War fil Rel. Feb 1.

Sunny Youth (Russ) (Amkino). Glorifying Soviet youth. Paul Koromoitseff. 75 mins. Rel. Aug. 15. Rev. Aug. 21.

Susana Tiene un Secreto (Sp.). Marital farce. Rosita Diaz. Benito Perojo 70 mins. Rel. June 1.

Swiedenheims (Sw) (Scandinavian). Domestic drama. Tuta Rolfe, Gosta Eckman. Dir. Gustaf Molander. 75 mins. Rel. Sept. 1. Rev. Sept. 11.

Tango Bar (Sp) (Par). Musical melodrama. Carlos Gardel, Rosita Moreno. Dir. John Reinhardt. 85 mins. Rel. July 1. Rev. July 17.

To Quero Con Locura (Sp) (Fox). Musical comedy. Rosita Moreno, Raul Roulien. Dir. John J. Boland. 80 mins. Rel. Nov. 1.

Tierra, Amor Y Dolor (Sp). Domestic drama. Dir. ins. Rel. Aug. 1.

Tjocka Slakten (Swedish) (Scandinavian). Ir. Solve Cederstrand. 70 mins. May 15

Tolle Bomberg, Der (Ger.) (Casino). Ir. George Asagaroff. 60 mins. Rel. Oct. 15.

Topaze (Fr) (Par) Gallic satire. Dir. Rel. Feb. 15. Rev. Feb 20.

Tovarishi (Russian) (Amkino). Love and comradeship in the Revolution. Dir S. Timoshenko. 70 mins Rel. May 15.

Traum vom Rhein (Ger). Scenic romance. Dir. Herbert Selpin. 90 mins. Rel. Dec. 1. Rev. Dec. 11.

Tribu (Sp.). Mexican drama. Dir. Miguel C. Torres.

Una Semana de Felicidad (p). Romantic comedy. 80 mins. Rel. June 15.

Unbekkante, Der. (Ger.) (Ger 60 mins Rel. June 1.

Une Etoile Disparait (Fr) (Par). Murder of a film star. Suzy Vernon. Constant Remy. Dir. Robert Villers. 60 mins. Rel. Feb. 1. Rev. Feb. 20.

Unschuld vom Lande, Die (German) (Casino) Comedy of fight for stage career Dir. Carl Boese. 80 mins. Rel May 1.

Vasember (Hung). Comedy romance. Dir. Emil Martonffi. 60 mins. Rel. Dec. 1.

Vier Musketiere, Die (Ger) (iering. Dir. Heinz Paul. 60 mins. Rel. Nov. 1.

Vuelo de la Muerte, El (Sp.) Mexican aviation drama. Dir. Guillermo Calles. 70 mins. Rel. April 15.

Was Bin Ich Ohne Dich? (Ger) (General). Light musical. Betty Bird, Olga Tchekowa. Dir. Arthur Babenatt. 85 mins. Rel. Dec. 1. Rev. Dec. 18.

Wenn Am Sonntagabend (Ger) (Casino). Rural comedy drama. Harry Liedtke. Dir. Charles Klein. 90 mins. Rel. Dec. 1.

Winternachtstraum (Ger) (Casino). Romantic comedy. Magda Schneider. Dir. Geza von Bolvary. 60 mins. Rel. Dec. 15.

Young Forest (Pol). Native hurrah. Dir. Josef Leijes. 1. Rev. Dec. 4.

Youth of Maxim (Amkino) (Russ.). Historical drama. zev. Leonid Trauberg. 80 mins. Rel. April 15.

Zigeunerblut (Ger.). Romantic comedy with music and Alpine background Dir. Chas. Klein. 70 mins. Rel. April 1.

Zslvany Becsuelet (Hung.). Crook comedy. Ernest Verebes. za Giffra. 60 mins. Rel. Oct. 15.

Zyci . Pilsudskiego (Pol.) (Metropolis). History of the life of Marshal udski. Dir. Richard Ordynski. 60 mins. Rel June 1.

Key to Address

Harold Auten, 1540 Broadway.
Amkino, 723 Seventh Ave.
Bavaria Film, 489 Fifth Ave.
Casino, 240 E 86th St.
Danubia, 729 Seventh Ave.
European, 154 W. 55th St.
France Film, 66 Fifth Ave.
Garrison Films, 729 Seventh Ave.
General Foreign Sales 729 7th Ave
Germania, 22-33 19th St., Astoria, L. I
J. H. Hoffberg, 729 Seventh Ave.
Inter-Continent, 60 E. 42nd St.
Kinematrade, 723 Seventh Ave.
Jean Lenauer, 250 W. 57th St.
Martin Nosseck, 326 Audubon Av
Metropolis, 260 Fifth Ave.
Scandinavian Films, 220 W. 42
John Tapernoux, 126 West 46th
Ufa, 729 Seventh Ave

A LA FRANK BUCK

Alaskan Troupe Bringing Back Assorted Animals for Pic

Hollywood, Jan. 21.

Menagerie of Alaskan animals is being toted back by Norman Dawn, director, and Del Cambre, lead in 'Alaska Bound.' Pair went north last September.

Five wolverines, six bears, four minks, three porcupines, five white foxes and a coop of ravens will be used here for additional scenes.

O.K. for (Organ) Sound

Hollywood, Jan. 21.

Metro sound engineers, headed by Douglas Shearer, have successfully developed a system to record organ music on a film sound track, utilizing Hammond pipeless electric organ.

Amplifier and reproducing horn method divides vibrations at a frequency of 250, with slower quiverings going through on one large system, and the higher frequencies swinging through a smaller and especially designed unit.

Time Limit for Bank Night Coin Gets Legal Jolt

Los Angeles, Jan. 21.

Time limit of three minutes placed by Southern California theatres for winner to appear for night award received a sock in municipal court last week. Judge ruled Strand had to pay winner $400, although he was not in seat at the time, but in the theatre proper.

Paul Swickert, of the Strand, contended the lucky person was ineligible for prize because the arbitrary limit had expired.

Similar suits have been filed in other courts, and at least one is expected to be appealed in order to establish a legal limit.

Pettengill Anti-Block Booking Bill Up Again

Washington,

write legislation outlawing block-booking on the statute books was planned this week by supporters of the Pettengill bill to ban current sales practices in interstate commerce.

Although no date has been sponsors the measure will receive attention of the House Interstate Commerce Committee, of which its author, Representative Samuel Pettengill, of Indiana, is a member. Pettengill said he will press his measure vigorously and hopes to lay the proposition before the House in the near future.

Demands for enactment of some measures to protect exhibitors from domination of major distributors and affiliated theatres were voiced by Representative William Schulte, of Indiana, former theatre operator. Declaring that producer control of the industry must be checked by Congressional action, Schulte said that a large group in the House will support Pettengill and forecast eventual passage of the restrictive measure.

Would Outlaw Scalpers

Boston, Jan. 21.

Attempt in current state legislature to outlaw ticket scalpers. Bill, providing fines, would prohibit engaging in business of reselling tickets for admission.

A Novelty

Minneapolis, Jan. 21.

Minnesota exhibitors are tickled because the state legislature's special session is drawing to a close without any tax bill or other adverse theatrical legislation being passed. It was feared that the body would put over a sales' tax affecting showhouses.

Local 306 Wins Out Over Allied in Brooklyn Case

The courts have refused an injunction to Allied Operators, independent boothmen's union, in its battle to force the Fortway, Brooklyn, to employ its members instead of Local 306 operators, who are at present in the theatre. Court decision represents another victory for the American Federation of Labor affiliate, 306, in its efforts to protect jobs against alleged contracts between Allied and the Independent Theatre Owners' Association under which all ITOA houses were to employ Allied men.

The Fortway is an independently operated Brooklyn house, controlled by the Signal Theatre Corp. Some time ago the Fortway joined the ITOA. It was contended that in joining, it was reed by Signal that all contracts which ITOA held would be binding on the theatr Consequently the Fortway was asked to discharge 306 operators, putting in Allied members. Th theatre refused to do this despite the so-called contract between ITOA and Allied, and courts sided with the theatre.

DOIN'S ON PITCAIRN

Hollywood, Jan. 21.

'Primitive Pitcairn,' another one-reeler concerning the island, has been made by Carey Wilson for Metro release. Wilson wrote dialog and narrated the description from stock shots.

His first short, 'Pitcairn Island Today,' is now on release.

Depression Stuff

It's a bit late in the day to write about the depression, but in his 'Haven for the Gallant' (Knopf; $2), Thomas Rourke traces the lives of two couples who have been slapped down. Shrewd character sketching in spots, but spoiled by an unnecessary coarseness of language. That sort of thing has rather run its course.

One couple settles down on the Shrewsbury to fish crabs and eels. The other pair and a couple of old men come to visit them. Too much visiting doesn't agree with the crabber, so he breaks loose. Story doesn't start anywhere in particular and ends up at the same place.

Not a picture from any angle. Just for the loan shops.

Rochester ...'s Shuffled

Three principal Rochester, N. Y., dailies all get new managing editors within a week.

Gannett papers do a family switch with Lafayette R. Blanchard, former Hearst m.e., going to the Times-Union after two years in charge of the Democrat & Chronicle. Charles Freeman moves from T-U to the D. & C.

Ralph Young, Journal-American m.e., replaced by Charles Davis, in from Baltimore, who had the post here several years ago. Young's wife, Mary Gilmore, stays on as drama editor, for a time at least.

Harry B. Nason,

Harry B. Nason Sr., one of Philadelphia's—best known newspaper men, died Jan. 15 at his home in Philadelphia after an illness of several months.

Nason, the father of Harry B. Nason, Jr., managing editor of the New York Post, was connected with newspapers in Philadelphia and other Pennsylvania cities for more than 50 years. His last post was Sunday editor of the Philadelphia Inquirer, a position he held almost 40 years until his retirement in 1933.

rawing a Fine Poi

a New York City newspaper correspondent entitled to recognition under the Workmen's Compensation Law if he is wounded in an Italian air raid in Ethiopia? This question is now being studied by officials of the State Department of Labor in Albany.

Linton Wells claims compensation a result of being injured at Dessaye. He represented the New York Herald Tribune.

Albany Reporters' Electi

Samuel J .T .Coe has been elected president of the Legislative Correspondents' Assn. in Albany. A member of the Albany Knickerbocker Press staff for many years, Coe also represents the Bronx Home News and New York Times.

Other officers of the association are William O. Trapp, first vice-president; Paul King, second v.-p., and George M. Janvrin, secretary.

New Class Mag Underway

First issue of Parade, new quarterly, is skedded for March. In Vanity Fair class, mag to include departments covering theatre, movies, art, music and books.

William J. McElwee, formerly on staff of Kosmos, is ed. Charles Del Guidice is assistant editor, Harry B. Wright, staff photographer, and A. R. Bochroch literary ed.

Penfield On Coast

Cornelia Penfield is on the Coast, where she will remain for the greater part of the year as Hollywood contributor to Stage and other mags.

Her most recent literary work included two novels, 'After the Deacon Was Murdered' and 'After the Widow Changed Her Mind,' published by G. P. Putnam's Sons.

Pulp on Rackets

New monthly, Easy Money, to make its bow Feb. 14 under Spartan Publishing Co., imprint. Mag to feature fact articles and exposes of easy money racket.

Terry Donoghue, ex N. Y. Journal reporter, will edit with assistance of George Shute, ex-King Features writer.

Ri ing the Social Whirl

Modern Group is sponsoring Ringmaster, new monthly due in Feb. Mag will be devoted to full-page pictorial caricatures on persons and events of current interest in art, society, politics, music, books, sport, etc.

Editor is Harry McGuire, former ed Outdoor Life.

30-Day Book Shelf

Whittlesey House, publishers of Martin Mooney's book, 'Crime Incorporated,' claims it didn't do it on purpose, or with malice aforethought. Merely thought Mooney would like some reading matter during his month in jail for refusing to reveal news sources, so sent the reporter three books.

Tomes were 'Time to Live,' by Gove Hambidge; 'You Must Relax,' by Dr. Edmund Jacobson, and 'The Art of Leisure,' by Marjory Greenbie.

Trade Papers

Thomas R. Farrell and Frazer V. Sinclair, co-publishers Drug and Cosmetic Industry, to manage and publish Toilet Requisites, retail cosmetics journal. Appointment made by Helen N. Pope, executrix of Frederick J. Pope estate.

Texas Realtor, official organ of Texas Association Real Estate Boards, made its debut. Editor and publisher is Joseph Keith.

Trade Advertiser, weekly pub. at Sarolea, Trivandru, South India, recently came into existence. D. Netto Bhos is publishing weekly for traders, shopkeepers and business men through India, Burma and Ceylon.

Beverage Retailer and Wholesaler has absorbed Beverage News. Lee J. Vance, editor and publisher of latter, is now production manager Trade Newspapers Corp., owner of new combine.

Pottery, Glass and Brass Salesmen, N. Y., has changed from bi-weekly to monthly.

American Dress Designers League sponsoring American Designer, new monthly, featuring women's wearing apparel. First issue edited by committee, as no definite editor has been selected yet.

Back in Circulation

Beth Brown, who has had no novel published since her 'Lady Hobo,' put the finishing touches to her newest manuscript last week.

With time out only for an occasional short story, she had spent more than two years on 'Riverside Drive,' which was planned four years ago, prior to her 'Man and Wife.' Now she is going to take time out for a little social circulation while her agent makes the rounds.

Olympics' Literati Committee

Committee composed of William Lyon Phelps, Thornton Wilder, Helen Wills Moody and Frederick Hand Rogers, to select nine works dealing with sport to represent U. S. in Olympic Fine Arts Competition. Selections can be verse, prose or drama, must not exceed 20,000 words, and must have been authored by American citizens and published since 1932.

Katherine T. Oliver is chairwoman of committee.

Roger Lewis Dead

Roger Laboree Lewis, 48, magazine writer and onetime war correspondent, died Jan. 17 in Hollywood. He was associated on and off with Douglas Fairbanks and Mary Pickford on script jobs.

Survived by widow, who is secretary to Miss Pickford.

Everitt With L-B

Little, Brown has appointed C. R. Everitt editorial representative in New York to succeed Stuart Rose, who resigned last fall to become associate editor of Ladies Home Journal.

Alan C. Collins succeeded Everitt as N. Y. manager of Curtis Brown.

CHATTER

David Seabury on lecture tour.

Paul Horgan back home to Roswell, New Mex.

John O'Hara back in town after tour of midwest.

C. E. M. Joad busy giving nine lectures a week at U. of London.

Arthur Behrend took 10 years to write 'The House of the Spaniard.'

Publication of Dorothy Sayers' 'Gaudy Night' postponed till Feb. 20.

Elswyth Thane ...ts new book on Harcourt spring list called 'Young Mr. Disraeli.'

Barones: Von Hutten, whose latest is 'Die She Must,' may visit America soon.

Ted Allen Lloyd taking a vacash from Celebrated Pictures to do a novel for Simon & Schuster.

Robert Watson, Canadian novelist, has been signed by Columbia on the Coast to do two Northwest yarns.

Bill Potts, of Los Angeles Times sports department, moved over to the L. A. Examiner on two-year contract.

Longmans publishing blog of Senator William Borah, written by Claudius O. Johnson. Title is 'Borah of Idaho.'

John Masefield will stop in New York on his way back to England long enough to give reading from his works at Town Hall Feb. 5.

Simon & Schuster have decided to bring out Hans Fallada's 'Once We Had a Child' this spring, and leave 'Old Heart Goes A-Journeying' for fall publication.

After two years spent in writing fiction, Sada Cowan has returned to scenarizing. She's doing screen play for 'A Son Comes Home' for Paramount on Coast.

The more important chapters of Carl Sandburg's book on Lincoln, on which he has completed nine years of work, are to run serially in Redbook mag beginning with the March issue.

Hearst papers intend to adopt for whole chain the color page now used on March of Events section in L. A., Frisco, N. Y. and Chicago. Also planning exclusive page of fashions from Hollywood.

Alfred S. Dashiell, managing ed Scribners, and T. S. Stribling, novelist, named to faculty of Columbia U. Dashiell to conduct seminar in short writing, and Stribling to direct studies on technique of novel.

Dr. August Thalheimer, lecturer on philosophy at Oxford and Eastern Institute of U. of Moscow, arrives in Feb. for lecture tour. Covici publishing translation of his 'Introduction to Dilectical Materialism.'

An art section has been added to The New Talent, literary quarterly published in New York. Artists represented in the first current issue are William Sharp, William Willhelm, James Reid and C. M. Henriques.

Joseph Israels, 2d, was guest of honor at banquet and meeting of reserve officers in the military intelligence department of the Second Corps Area at the Princeton Club.

Merman

(Continued from page 3)

want them to tell me how to sing a song.'

The way she likes to sing a song in pictures is this: a verse and a chorus by herself, to establish it, then cut away, then sell the song. 'To make a screen number, you've got to have people surrounding you, interesting business going on—but after that first verse and chorus.' But, above all, the number itself has got to be good, well put over. Then it holds, then it's not an interruption, then it's as interesting as the story. However, Miss Merman has seen some numbers in pictures that if it were up to her, she would throw out completely. It's not alone how you do the number, she says, it's the number itself.

She's noticed that tunes are simpler today, more commercial. They're tunes that people can hum right off. She used to do numbers that, with their fancy arrangements and series of anti-climaxes, used to run six minutes. Now she does them to last three minutes top. And the audience knows when they're finished, because she finishes them just once. Nor does she go for flossy arrangements like she used to. Some songs are so beautiful in themselves, she realizes, that extravagant arrangements spoil them.

She's been lucky, Miss Merman says, finding swell songs. People tell her she's blessed with good diction. She knows she's blessed with 'a long breathing spell.' If she happens to phrase songs in a certain way that other people don't, well, that's the way she breathes. She illustrated it: 'Flying so high with some guy in the sky is my idea of (breath) nothing to do.' Now the way some one else might do it: 'Flying so high (breath) with some guy (breath) in the sky (breath), etc.' And it certainly was more interesting Miss Merman's way. The delighted Moore's waiters hovering close thought so, too.

As a matter of record, Miss Merman said, she's never taken a singing lesson in her life. Say, if she had, some guy would have popped up to take credit by now, the way you read signs in front of dancing schools that they've taught Marilyn Miller and Ruby Keeler and who knows who else. And she's never going to take a singing lesson either. People who've had lessons think more of their diaphragms than they do of the songs, she's noticed. 'If I have to take a breath, I take a breath.'

Best Sellers

Best sellers for the week ending Jan. 18, reported by the American News Co., Inc.

Fiction

'If I Have Four Apples' ($2.50).....By Josephine Lawrence
'Son of Marietta' ($3.00).....By Johan Fabricius
'Dust Over the Ruins' ($2.50).....By Helen Ashton
'Floating Peril' ($2.00).....By E. Phillips Oppenheim
'Trail Driver, The' ($2.00).....By Zane Grey
'Moon's Our Home' ($2.00).....By Faith Baldwin

Non-Fiction

'North to the Orient' ($2.50).....By Anne Morrow Lindbergh
'Hell Bent For lection' ($0.50).....By James P. Warburg
'Woollcott Reader, The' ($3.00).....By Alexander Woollcott
'Mrs. Astor's Horse' ($3.00).....By Stanley Walker
'Seven League Boots' ($3.50).....By Richard Halliburton
'Next Hundred Years' ($3.00).....By C. C. Furnas

Fiction and Films

By EPES W. SARGENT

No Uniforms

Winslow, who rote 'Maedchen in Uniform,' comes forward with 'Girl Alone' (Farrar & Rinehart; $2.50), translated by Agnes Niell Scott, who has made a good job of it.

This is a story of art life in Munich, a locale with which the author is familiar in her own right as a sculptress. Eva-Marie is a little girl with art aspiration who comes to study sculpture and learns more about love. The atalier backgrounds the adventures, but Eva's love affairs overshadow art. She gets a very comprehensive view of it all, with the stress on the homosexual side, and after a purely spiritual love affair with a Franciscan monk the last chapter finds her about to settle down with the wife of one of her art acquaintances.

Delicately written, but it chiefly will interest as a study in erotomania in spite of its probing psychology. It will be one of the talked about books, if not a best seller.

Plenty Acti

Zane Grey's 'The Trail Driver' (Harpers; $2) carries all the action of the cheaper westerns, but it has also the expert telling of a man who knows how. That makes it different. Evidently written with picture use in mind, but it will take plenty of production, what with a buffalo stampede, a 5,000-herd of cattle and villains and Indians along the trail to Dodge City.

It packs about twice as much as the pulpers write into one book, and keeps the reader in a mental stew through the pages. In spite of his prolific output, Grey seems still to be able to steam them up, and he turns several neat tricks in this first of his '36 contributions.

Is and Isn't

Perhaps a little too much stress is placed on the resemblance of 'The House of the Spaniard' (Doubleday, Doran; $2) to Robert Louis Stevenson. Arthur Behrend shows he is quite able to stand on his own feet and does not need the comparison.

It's a smoothly paced story of a Liverpool shipping clerk who gets mixed up in a Spanish revolution. The story is distinctly reminiscent of Stevenson's method of building suspense, and further resemblance is noted in the adoption of the rather boyish heroes that Stevenson wrote best about, but the incident. is modern and, while not all of the motivation will stand analysis for plausibility, it makes excellent reading at the moment. Picture possibility, but it has already been done in England.

Easy Readi

Margaret Pedler, in her 'The Shining Cloud' (Doubleday-Doran; $2), has written one of those books that are easy to read if one does not stop to dig too deeply into the motivation. In other words, it is plausible if not logical.

With the scene laid in Wales, Gillian and Ronnie Kemsley take the jobs of amusement directors at a decaying hotel. They not only put the hostelry on its financial feet, but Gillian manages to get two men furiously in love with her. She marries the wrong man, but he obligingly gets himself killed while mountain climbing to clear the track. It might serve one of the English picture companies, for it reads smoothly and has plenty of action.

By WOLFE KAUFMAN

New Wodehouse Character

Wodehouse has now invented a new character to stand alongside his rogues gallery headed by Jeeves. Albert Peasemarch is he new man and he takes number two position without question, despite the fact that this is the first book he appears in. The book is titled 'The Luck of the Bodkins' (Little Brown; $2) and you don't have to buy it because someone's sure to give it to you as a present. It's that kind of a book. It's a swell gift handout.

In this book Wodehouse takes several healthy sooks at Hollywood, most of the gags being aimed toward the cinema world. Hollywood being what it is, California should be one of the biggest sales centers for the tone. They love to laugh at themselves. Book could very nicely be filmed, too.

Omnibus of Crime

Carolyn Wells' favorite sleuth, Fleming Stone, goes wandering into another of his merry mazes in 'For Goodness Sake' (Lippincott; $2). Stone, as a dick, is a little bit precious, and the problems he ponders so mysteriously and concertedly aren't always as tough as he seems to make out. Also Miss Wells seems to have gotten into the habit of writing too fast, turning out too many books. It's a sloppy job, but nevertheless manages to hold interest. Oke for films.

Simon Templar, who is known quaintly by his pals as 'The Saint,' is back in a new adventure yarn, 'Saint Overboard' (Crime Club; $2). Leslie Charteris, inventor of the character, is still setting a fast pace for his competitors and staying a good length or two ahead. It's not whodunit writing, of course, but almost, and action-y enough to more than make up for the difference. This particular one of the series is a bit more incredible than the rest, but thoroughly and constantly exciting. Could be filmed.

Rene Clair

(Continued from page 2)

was as good a kidder as any of them. He shrugged his shoulders.

'Poor France,' he said. 'I am gone from them.'

Getting serious, then, by permission of the reporters, he explained that France's economic condition made the production of expensive films difficult, if not impossible. The money cannot be returned, possibly, out of France alone, and the rest of Europe is now too cut up with political difficulties to make it much of a gamble.

He thought, he said, that England is in a healthy film state and can do much, and is doing much. He did not think, he said, that Hollywood need be worried; there is room for both. Stars are, he said, very important in films; but stars are not, he said, as i portant to films, as actors. The box-office angle, he admitted, is important in film making, but a director's prime duty, he felt, was to watch out more for the integral quality of the film itself; box-office would follow; perhaps slowly, but quite surely.

When was he going to Hollywood? He wasn't going to Hollywood; he was in America for only two weeks and would spend it all in New York. And he wasn't going to Harlem or the night clubs: there are some of both in both London and Paris, he's seen them. And he didn't care such an awful lot any onger about meeting any reporters. He had, he thought, enough experience. In his next film he would know how to deal with them.

EVILS OF GIVEAWAYS

Behind the Keys

(Continued from page 25)

Dwyer; The Roxy at Leesburg, formerly the Leesburg to Charles H. Fent by Kirk and Sprague and the Pythian at Millersport to Vane Ross by I. E. Weldon.

Roxy, formerly the Leesburg at Leesburg has been reopened along with the Strand, Marietta, the Pythian, Millersport, and the Midget, Roseville,

Fairport Harbor, O.

Ethel L. Rogers, managing the Lyric for J. H. Shuman.

Kingsport, Tenn.

New State nearing finish mark, Kingsul Theatres owners.

Portland, Ore.

Bob White, owner and manager of the theatre which carries his name, has also assumed management of the Alameda theatre, dark for some time. He opened the house on Christmas day.

Col. G. T. Woodlaw, owner and operator of the Circle theatre, opened the Downtown as a first run house. Formerly the Columbia Gardens.

Chicago.

Irving Mack's Filmack Trailer Co. moved to the Vitagraph building.

Rochester.

William C. Heindl of this city awarded $2,700 damages in a $10,000 suit against the Webster Theatre Operating Company for back injuries claimed from attempting to sit in a theatre seat with no bottom. The nabe house claimed it was reseating its chairs one at a time and had nailed a board across the seat in question, but apparently the board had been removed by a patron.

Shine Company takes over operation of the Lake theatre, nabe, from W. C. Clifford, who has run the house the last two years. This makes six in Rochester for the Shines. William White, assistant manager of the State, becomes manager of the new house.

Omaha.

Bill Pine, director of publicity for Paramount Studios, stopped off in Omaha enroute from west coast to the east. While here spent some time with Everet Cummings, Tri-States divisional manager, and with Ted Emerson and Bill Miskell, managers of the Omaha and Orpheum. Also made some newspaper contacts.

Frank Kennebeck, manager of the Capitol theatre, Melbourne, Australia, in Omaha visiting relatives for a short spell following the holidays. New York his ultimate destination.

Canton, O.

Sheriff Joseph Nist, identified with the operation of the State, Mozart and McKinley theatres here, has been granted a U. S. patent on a motion picture film can.

New 650-seat Welland theatre at Oakland, Pa., has been opened. Albert A. Welland, who also operates the Welland, Wilkinsburg, is owner of the new house.

Los Angeles.

Avalon theatre being remodeled for reopening Jan. 24. Manuel Hoffman is owner.

Bob Cuzan manager of the newly opened San Mateo theatre, Burlingame.

Hal Honore into the State Watsonville as the new Fox West Coast manager.

Bill Citron returned from his Honolulu trip, where he participated in the opening of the new Kings theatre. Interested in the new island ventur along with J. J. Franklin and others.

Phil Phillips and George Roesch of the FWC publicity staff laid up with flu for the past week.

Des Moines.

Sid Levy opened the Lake theatre, Clear Lake, Iowa, Jan. 15, and A. G. Crosland, formerly of Harvey, Ill., will open the Marion at Knoxville, Iowa, Feb. 11.

St. Louis.

Grand Opera House, which opened last September with vaudeville, burlesk and pictures, closed Jan. 1 for several weeks. Expected to open again with vaudeville and pictures, leaving Garrick theatre only burlesk house. A. Clamage, Detroit, operates Opera House.

Lyric theatre, Salisbury, Mo., was among several buildings destroyed in $35,000 fire last week.

Ralph McGowan, who booked acts at Grand Opera House 15 years ago, back in town as mgr. at Missouri (F&M) theatre. Came here froom Salt Lake City, Utah, where he managed two houses.

A KMOX radio revue played four-day engagement at Mikado, nabe house, last week and will play 10 nabe houses controlled by St. Louis Amusement Co.

Lincoln theatre, Hill, Ill., dark.

D. E. Wilson has obtained control of Artcraft theatre, Ashland, Ill., from Hall & Hart.

Ben Cooney has transferred Echo theatre, DesPlaines, Ill., to H. Balaban. House has been shuttered for some time.

Princess theatre, Meredosia, Ill., has reopened under management of Edward Wittman.

F. W. Anderson has taken over Wilmington, Ill., theatre, formerly Opera House.

Gem theatre, Winfield, Mo., reopened last week.

H. N. Slater is new owner of Rialto theatre, Smithsville, Mo., formerly owned by Edna Hartman.

Gem theatre, New London, Mo., which has been dark, transferred from C. A. Greenlee, Jr., to I. J. Gardner.

Eddie Rosecan, office mgr. here for Judell, bought block of stock in Rialto theatre, Granite City, Ill., and moved in as mgr. Succeeded at Judell by Vic Klarsfield, who was booker.

Les Levy is new feature booker for RKO here.

Kirkwood theatre, Kirkwood, Mo., reopened Xmas week and is getting some weeks in the black.

Ritz theatre, Ironton, Mo., completely refurnished, reopened by owner, George Karsch.

New Lyric theatre, Carey, Ill., opened last week. Former site now a garage.

Fire of undetermined origin did $10,000 damage to Gem theatre, motion picture house, Alton, Ill., near here, Friday (10). No one was in house when blaze started. Joseph Desberger, Belleville, Ill., operated theatre.

Charlotte, N. C.

The Imperial, Charlotte, to include stage shows. First stage unit, Paul Carden's 'Mixed Nuts,' played last week to good houses.

Temple, a new Gastonia house, has just held its formal opening. J. E. Simpson is owner and manager. He is assisted by his son, Ralph.

Public sale of the equipment now in use at Little Joe's theatre, Rockingham, has been advertised. Property to be sold under chattel mortgage held by Joe Caudell.

Portland, Ore.

Orpheum theatre at Baker was recently opened. Old house was enlarged to a capacity of 800. Mrs. Myrtle Buckmiller is operator and manager.

San Francisco.

George Mann, president of the Redwood Empire circuit, together with Mrs. Mann and daughter, on roundthe-world tour. Ray Warner has closed his Isis. The Bob McNeils and daughter just returned from New York trip via the canal and off again for southland, with Joe O'Connor batting for McNeil during his absence from the helm of Golden State Theatres. Ed Blumenthal hops back to his Dallas exchange after vacationing here with brothers Sid nd George. Sol Lesser (not the producer) renovating the Lyceum in the Mission district. Ditto Aaron Goldberg with his Market street Pompeii.

Albany.

Albany's open-again, shut-again Follies, nee State, nee Majestic, did another opener Friday (10). Now it's straight films after a two and a half week burlesque-film policy failed last month. F. H. Kelis, veteran Albany house operator, is managing, with Frank DeSanta as assistant. Indie first runs shown at 10c. and 15c.

Detroit.

William Elliot, recently with Paramount and UA film exchanges in Indianapolis, named by George W. Trendle (United Detroit Theatres) to managership of downtown State. Elliot succeeds Roy Miller, transferred to Ramona, east-side nabe operated by United. Miller was manager of Ramona for several years, prior to going to the State.

Pittsburgh.

Dave Brown, shorts booker for WB in local office, transferred to St. Louis. Tony Stern, of booking department, upped to Brown's post while Jack Bernhard from New York to take over Stern's duties.

With closing of WB's Davis after two-month try at double features, Ed (Hip) Segal returns to managerial post at small-seat Ritz, relieving Cress Smith, Jr., who during that time has been in charge of both Ritz and Palace. Smith will have only Palace to look after now.

Shuttering of Pitt, which Morse & Rothenberg have announced closed for repairs' but likely to be permanent, sends Jack Trott, assistant manager, to Capitol, Wheeling, W. Va., in similar post under Ken Hoel.

Moose Jaw, Sask.

Famous Players Corp. has taken over control of Savoy theatre, Moose Jaw, and tied it to Capitol theatre under management of E. P. Fields, present Cap. mgr.

Loot of $450 was taken from safes of Orpheum and Savoy theatres by yeggs who cracked dials and drove in combinations. Practically whole amount from Orpheum as Marcus Bloom, Savoy manager, paid off staff and left for home with cash. Harry Mars, Orpheum manager, lost some jewelry as well.

GYPPERY, GOOD WILL, OVERHEAD

Dishes' Outlay Forces Film Rentals Down—B.O. Before and After Special Nites Suffers — Patron's Squawks

CARNY PALMING

While the police under license Commissioner Paul Moss re continuing drive against lottery and other special nights involving gambling angle, other factors are entering into situation in Greater New York area which are expected to influence future trend more than official regulation. Instances of gyppery, dissatisfied customers and elimination of novelty angle of these special stunts all have been hurting 'bank nites,' lottery giveaways, dish nites, etc.

Set-up which enables only one, or at most three, to win a cash prize, with others out in cold is producing plenty of squawks from customers. Some exhibitors are convinced that the good will of their regular patrons is more important than the few extra dollars gleaned from these stunt nites.

Majority of exhibs are agreed that there is nothing particularly new in cash giveaway stunts and real edge has been worn off with all neighborhoods.

Pay-off on lottery and cash stunts in 600 and 700-seat houses has been revelation in recent weeks (as reported by patrons) that old carnival palming trick is being exploited, with stooge in audience grabbing prizes and turning back coin to management. It is the dollar-and-cents answer to how some smaller theatres have been able to award $40 in cash on one evening at admish of 10 or 15c.

B. O. Damage

Another slant that is causing an awakening among exhibitors is realization that these special stunts kill off biz for the house for day preceding giveaways and after stunt is held. Patrons hold off attending for special nites.

Another evil is way dish nites have spread. Payments for dishes for these giveaways constitutes a healthy additional item for exhib in addition to his film rentals and other operating costs. With average house in an indie circuit paying $60 to $125 for dish outlay, this means that a chain of 12 theatres has to expend $700 to $1,500 weekly.

With exhibitors paying more and more for dish giveaways, the tendency has been to force rentals down. In this way, distributing companies have started to feel the rub since it means a substantial loss in revenue. Recently dish giveaways have developed to such an extent that manufacturers are including 42 to 80 pieces in a set. This giveaway stunt detracts from interest in film attractions, patrons phoning theatre only to find out what dish is being given away. If it is a small article, they stay away from the theatre.

Philly's Court Ruling Okaying Duals Will Jazz Up WB Stronghold

decision Philadelphia opening that key to complete freedom of double billing will create a wide

probably force Warner

policy of pairing 'em

this circuit's 125 theatres in the city and its suburbs, it is held in distributor sources. With such a move in prospect, serious price-cutting war and a change in run classifications might likely result.

A single feature stronghold, Philadelphia is expected to see Warner Bros. being forced into duals in all its theatres in defense against such policies by competitors. This would mean that WB next summer would buy twice the product it is now using, taking everything from the major distributors in order to fill requirements. This, in turn, may force the independents into later runs in order to get major producer pictures and also into cheaper prices. Warner's has the largest theatres and a commanding buying power in Philly.

Film Row Silent

Philadelphia, Jan.

Battlefield on the subject of last week's decision handed down by U. S. Circuit Court of Appeals, sitting in Philly, on the now famous Perelman double-feature case, seems to have switched elsewhere, at least temporarily. Local managers of major exchanges are silent, apparently waiting word from their various headquarters and rumors rather than concrete facts are featuring Vine street. No doubt but what the major companies, defendants in the suit which they lost by the judges' ruling last week, will appeal to the U. S. Supreme Court as the local ruling is being automatically taken as a precedent for the nation.

Whether a restraining writ will be obtained here temporarily against double-featuring, pending the new appeal is not known.

Naturally, indie exchange men here are jubilant, figuring that many exhibs will grab the double feature idea although it is admitted to be true that product now contracted for was bought strictly on the single feature basis. That may make readjustment costly.

Premium dealers and game and device sellers are not so enthusiastic, figuring double-featuring will cut a wide swath in their own biz.

Stand of Warners being closely watched. They've been strongly against double-featuring in territory but if they switch now their control of major first-run product will make their position very strong.

The decision made last week, handed down by Judge Joseph Buffington and concurred in by Judges J. Warren Davis and J. Whitaker Thompson, sustains a similar decision by Judge George Welsh handed down in the Federal court a year ago. Judge Buffington declared that the evidence submitted before Judge Welch is conclusive that the defending film companies were in a conspiracy but that there was some doubt as to the sufficiency of the evidence to warrant a charge on violation of the Clayton Law.

Wings for George

Hollywood, Jan.

Abraham Cleaves, 58, porter widely known for serving celebs on the Sante Fe Chief between here and Chicago, has been set by Marc Connelly for 'Green Pastures' at Warners.

He'll be the archangel.

20 Arrested for Kid Admish Violations; Propose 'Segregation'

rive to round up doormen and ticket sellers in New York picture houses resulted in more than 20 being summoned to West Side Court before Magistrate Louis B. Brodsky on a charge of admitting minors accompanied by an adult.

The defendants, men and women, all pleaded not guilty and were held in small bail for Special Sessions. The arrests were made as a result of an edict issued by Police Commissioner Valentine. The defendants are employed in the smaller film houses on the west side of Eighth avenue.

The Mayor and the Children's Society are keenly interested in this drive. A plan is on foot under which children unaccompanied will be segregated in the theatres and a matron placed in charge of them.

REFUSED $150 'BANK' PRIZE, SUES FOR $2,000

Minneapolis, Jan. 21.

Because he was refused a $150 'bank night' prize which he claims he won, I. J. Carr wants $2,000 damages for the 'humiliation' suffered by reason of not being paid off after being announced by the Fall theatre, local independent neighborhood house, as the winner. He has brought suit in district court for that amount as well as for the $150 prize money, naming Max B. Mark, manager of the theatre as defendant.

Carr alleges his name was drawn as the winner, but because the theatre then found that his name had been entered twice on the roll of those eligible for the prize he was unable to collect.

MAX WEISFELDT HEAD OF COL. SHORTS DEPT.

Max Weisfeldt goes in as short subject sales chief at Columbia Pictures this week, supplanting J. W. McFarland, who recently resigned.

Westfeldt, who comes from West Coast, resigned as head of Picture Classics, Inc., shorts producer, to go with Columbia.

Turner's Bally Agency

Terry Turner, for 14 years director of advertising and publicity for the Loew Circuit and for several years in the same capacity for the RKO theatres and Radio City Music Hall, has taken offices at 247 Park Avenue, to devote his entire time to making tie-ups between national advertisers and motion pictures and directing national campaigns and contests.

For the past two years Turner has been in that field with the Lord & Thomas agency, and has found that the national advertiser is inclined to participate in stunts, especially with pictures and theatres.

Publix NW Adds 'Bank'

Minneapolis, Jan. 21.

For the first time Publix will start using 'bank night' in some of its Twin City neighborhood houses. The theatres selected for the inaugural are the Lorsing, one of its largest and most elaborate local uptown theatres, and the Arlon, Granada and Rialto of this city, and the Capital, St. Paul, its principal neighborhood house in the up-river city.

The circuit also recently reduced its night admission price at the Loring here from 25c to 15c.

THE HOLDOVER PICTU
OF THE YEAR !

Samuel Goldwyn

presents

EDDIE C

in

Strik Pi

with

ETHEL MERMAN ·

PARKYAKARKUS · W

and the GORGEOUS

Directed by NORM

Lyrics by LEW BROWN · Mu

Dance ensembles by

Released

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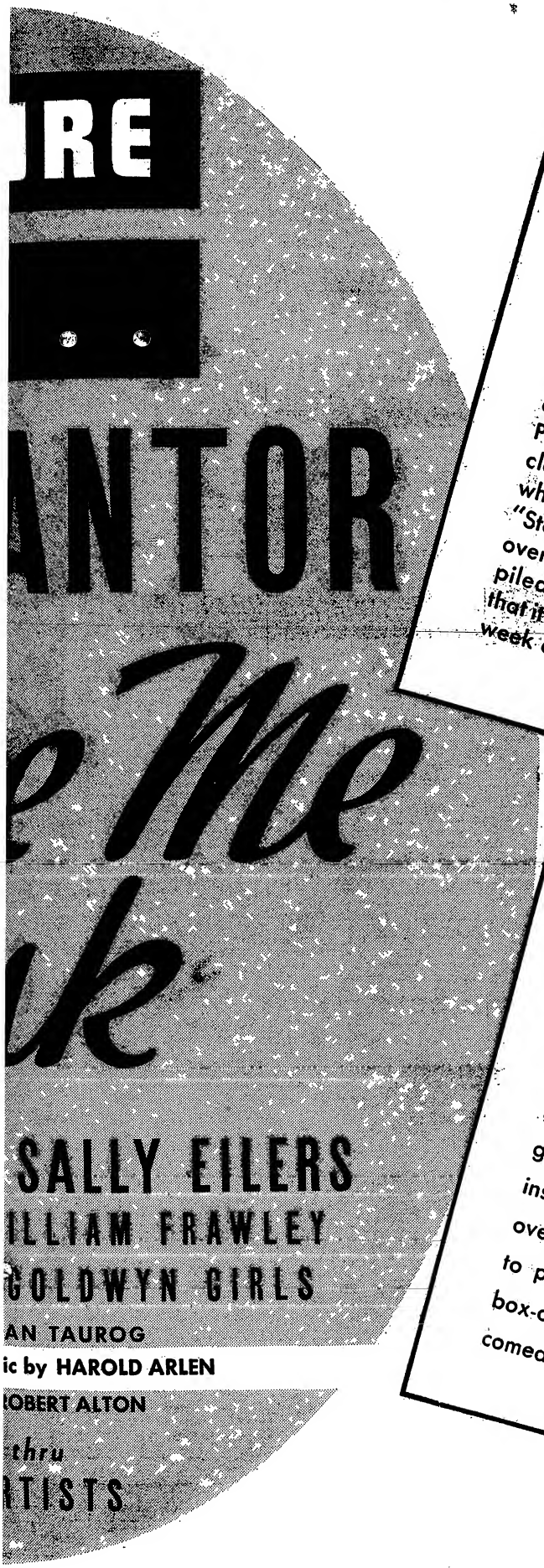

Held over in NEW YORK

Braving a raging blizzard thousands of people fought their way into the Radio City Music Hall in New York at the world premiere of "Strike Me Pink". Sunday proved to be a miracle in the annals of show business when, despite subzero weather, the "Standing Room Only" tapes were overworked all day. "Strike Me Pink" piled up such a tremendous gross that it is definitely held over a second week at the world's largest theatre.

Held over in PHILADELPHIA

"Strike Me Pink" sets a new season's record at the Aldine theatre in Philadelphia. The first three day's gross of record-breaking calibre insures a definite second week hold over and probably a third. As we go to press, crowds continue to storm box-office to see the year's greatest comedy smash.

$1,500 in Royalties Alone Clipped As 'Jumbo' Becomes Something Else

Among other changes, Texaco will drop the 'Jumbo' show title from its weekly (Tuesday) evening program over NBC, commencing with next week's (28) show which marks the beginning of its second 13-week stretch. Broadcasts will continue from the Hippodrome theatre, New York, with Billy Rose's 'Jumbo' liberally plugged in the announcements, but deletion of the 'Jumbo' title as the name of the program. This saves around $1,500 in authors' and composers' royalties.

Under the new setup the total cost of the show will be reduced by around 30%, or to less than $8,000. For its first 13 weeks it has been a $12,500 production.

Physical changes in the entertainment started with last night's (Tuesday) broadcast, which was a straight musical affair with Jimmy Durante, Arthur Sinclair and other members of the 'Jumbo' cast eliminated. Appearing last night and remaining on for the next 13 weeks are Gloria Grafton, Donald Novis, Bob Lawrence, the male chorus and Adolph Deutsch's orchestra.

Eddie Duchin's dance band also had a spot in last night's show. Duchin is a holdover for Texaco from the oil company's former Ed Wynn program, with Duchin's contract extending into this season. Sponsor has been paying Duchin $2,500 a week without using him. Not set whether Duchin continues with the show under the new arrangement, but he'll be paid regardless as per contract, standing by or otherwise.

Maybe Frank Fay

The $1,500 weekly royalty fee on 'Jumbo' consisted of $1,000 to Ben Hecht and Charles MacArthur, who wrote the 'Jumbo' book, and $500 to Rodgers and Hart, authors of the show's music. In addition, Texaco has been paying Dave Friedman $650 a week for additional gags and continuity. Friedman also is out under the net setup, which calls for a straight musical show entitled 'Texaco Presents' and with no script involved. Only deviation from the strictly musical classification for the future may be the insertion of a comedy m.c. None set yet, but Frank Fay has been mentioned.

Billy Rose shares in the new deal as lessee of the Hippodrome to Texaco on Tuesday nights, and for the advertising and publicity value accorded his show by the broadcasts.

Failure of the ambitious 'Jumbo' program try to land with smacko success is attributed to the impossibility of projecting a circus atmosphere, sight unseen, over the radio.

WALKS ON SPONSOR WHO CENSORED COPY

Baltimore, Jan. 21.

Lou Azrael, columnist in Hearst's News-Post whose daily stint indubitably has more readers than any other in town, flatly quit his commercial series on WBAL last week when sponsor sought to dictate what copy could be used on air. Azrael broadcast but one of series of four weekly quarter-hour talks. The sponsor was Walter Scott Motor Co., local distrib.

At the News-Post Azrael has free rein to pen what he wishes in the space devoted to him.

WBAL has not as yet found another program to replace. Scott Motors reported in plenty heat because of incident, especially because of fact Azrael stated in his newspaper what reason prompted his sudden fading from air.

Wilshin at WMCA

Charles Wilshin former RKO vaudeville agent has been named head of WMCA, New York, Artists Bureau. Now on the job.

He succeeds Zac Friedman who recently left the station.

Voeller to Coast

Dr. W. H. Voeller, Conquest Alliance v.p., left Saturday (18) for the Coast. While there he will contact transcription producers in San Francisco and Hollywood with a view to negotiating the eastern distributing rights to their product.

He's due back in New York in 10

A Knock's a Boost

Luella S. Laudin, secretary of Women's National Radio Committee, in interview with Dick Fishell over WMCA, New York, last week, took a rap at the station, over which she was speaking. Claiming that WMCA 'hasn't single outstanding musical program boast about.'

Station's press department released story admitting the caustic comment.

ASCAP DOESN'T WANT WARNER STATION

Hollywood, Jan. 21.

ASCAP refused to license KFWB, Warner Bros.-owned station, as an undesirable client on account of insinuations by Manager Jerry King on how the Society whipped stations into line. ASCAP wired warning of legal redress should the stations play numbers in its repertory.

King, however, says the station will continue to play Society tunes and demand issuance of a license on the grounds that KFWB is included in blanket invitation to all stations to sign new five-year contract.

Squelch Press Stunt To Use Prized Relic As Honor for the Maj.

Norfolk, Va.,

City Council got pretty peeved here when some citizens presumably inspired by press agents for Major Bowes tried to put over a stunt involving the removal from Norfolk of a Colonial mace ordinarily kept under lock and key as a museum piece and much prized by local pride. Mace dates back to 1754 and would be a bit hard to replace.

Proposed stunt was to transport the mace to New York City in advance of the Bowes program dedicated to Norfolk and present it to the impresario. It would be merely a loan, said the press agents.

Bowes might be number one in the Crossley Reports but the Norfolk City Council still questioned that he was entitled to borrow the souvenir of Lord Robert Dinwiddie's reign as Governor of Virginia.

GERMANY BARS AIR ADVERTISING 100%

Berlin, Jan. 12.

No more advertising is being broadcast in Germany since the beginning of this year.

Hitherto the 11 German stations have broadcast a total of 115 hours of advertising a month.

WIND 24-Hr. Airing

Chicago, Jan. 21.

Ralph Atlass is readying to shift station WIND to a full 24-hour broadcast schedule, figuring that the metropolitan area needs such all-night service.

With this move WIND will become the only station in this area to service through 24 hours.

Benay Venuta's Rest

Benay Venuta's chores on Freddie Rich's 'Penthouse Party' over CBS have been cancelled because of a slight illness which the singer has contracted. Expects to go to Miami to recuperate as soon as 'Anything Goes,' with which she is appearing in Detroit folds.

Vacash will be followed by guesting at the St. Louis auto show.

Network Chart

NBC NEW PROGRAMS

Remington Rand; 'Human Side of the News,' 7:30 p.m. EST, Mon., Wed., Fri., starting Jan. 27. Basic Red.

B. T. Babbitt Co.; 'David Harum,' 10:45 a.m. EST, Mon. through Fri., startin Jan. 27. Blue.

Weco Products (Dr. West's toothbrushes); George Olsen ork with Ethel Shutta, Mondays 10 p.m. EST, starting Feb. 24. Blue.

NBC RENEWALS

Kellogg Co.; ' inging Lady,' beginning Feb. 3; 52 weeks. lue, but omitting Canadian group this time.

Bourjois; 'Evening in Paris,' beginning Feb. 17; 13 weeks. Blue.

Modern Food Process Co.; (Thrivo); 'Dog Stories,' beginning Feb. 10; 13 weeks. Split Blue.

Pet Milk Co.; 'Women's Magazine of Air,' beginning Feb. 4; 52 weeks. Pacific Red plus KFSD, KTAR.

General Mills (Bisquick); 'Betty and Bob'; 52 weeks. Blue.

Climalene Co.; 'Climalene Carnival'; 13 weeks; North and Northwest hookup, but omitting WHIO and WIRE.

Packard Motor; 'Packar 13 weeks. Pacific Red.

Philip orris; beginning Feb. ; 52 weeks. Red, Pacific Red, plementaries.

Lady Esther; beginning Feb. ; 52 weeks. Red.

General Mills; Crocker'; 52 weeks. Red.

Tastyeast; 'American Pageant of Youth,' beginning Feb. 9; 52 weeks; split Bue with WCKY omitted.

CBS NEW PROGRAMS

National Ice Advertising, Inc.; 'Parties at Pickfair,' 10 p.m. EST, Tuesdays, beginning Feb. 11. Coast-to-coast, 57 stations.

Affiliated Products, Inc. (Louis Phillippe cosmetics); 'Paris Night Life,' 7:15 p.m. EST, Wednesdays, starting Jan. 22. Coast-to-coast, 38 stations.

Note—Renewals for 52 weeks are generally cancellable in 13 week cycles on 30 days' notice.

GROSS SUIT PENDING

$50,000 Action Against Cantor In Higher Court

Albany, Jan. 21.

State Court of Appeals has under consideration the $50,000 libel suit of Ben Gross against Eddie Cantor. Gross is radio columnist of the New York Daily News.

Gross considers himself personally libeled in a telegram from Cantor that was published in a magazine. The wire found fault with the New York City radio editors as a group. It accused all but one of 'log rolling tactics,' 'delving into personalities' and with 'lack of background.'

The lower courts decided Gross had failed to prove he was libeled. Gross was a conspicuous absentee at the dinner Cantor threw three weeks ago in New York to the daily radio editors.

Steve Cisler Locked Out of WATL; Woodruff Sets In New Executives

Atlanta, Jan. 21.

Porter Smith and B. B. Blakemore are the new business manager and commercial sales manager respectively at WATL, Atlanta, while J. M. Swicegood will alternate as general manager between the Atlanta and Columbus, Ga., stations, both owned by the Atlanta Broadcasting company. Appointments follow court action instituted against Steve Cisler, WATL general manager, by J. W. Woodruff, of Columbus, president of Atlanta Broadcasting company.

Permanent injunction was granted Woodruff by Atlanta Superior Court judge restraining Cisler from entering premises or exercising control, management or direction of station.

Woodruff alleged in petition that under terms of agreement whereby he purchased majority of stock in Atlanta Broadcasting company, operators of WATL, Cisler had failed to meet terms of agreement by a smaller purchase of stock, but continued to exercise direction of station. Woodruff also asked to be excused from debts set forth at $4,500, which he said were incurred by Cisler during period station operated in co-operation with Ogelthorpe University.

Woodruff sets forth full claim to station which he said he bought for $16,500.

Buy Chicago

Chicago, Jan. 21.

Cook County treasurer is taking a series of spot announcements on a flock of Chicago stations to get the taxpayers to pay up their delinquent taxes for the good of Chicago and in the spirit of local pride.

Treasurer's office is placing this business on Chicago stations through a Detroit agency, Milton Alexander Co.

EPIDEMIC OF BENEFITS AT WMCA

WMCA, New York City, is probably the champion benefit station of radiodom. During 1935 the Donald Flamm station or its personnel was identified with approximately 500 benefits for charitable organizations of one kind or another.

Harry Hershfield alone appeared at 266 benefits during the year, which is averaging three or four a week. Majority of the Hershfield banquet appearances were picked up in whole or part for airing over the station.

In this same connection William Hodson, N. Y. Public Welfare Commissioner, last week spoke over WMCA on 'Church Charities, Fake and Real'.

Pacific Coast Artists' Bureau Sends Booker To Operate in N. Y. C.

Thomas Lee Artists Bureau, affiliated with the Don Lee Broadcasting System of California, of which Tommy Lee is also the head, is opening a New York office. Ted Braun is east from Hollywood to actively assume general booking direction of the N. Y. office.

Braun has been with Lee on the Coast for several years, and has left his brother, Bob Braun, in charge of the artists bureau in L. A. There's also an artist bureau in Frisco, but this is the first time a N. Y. agency has been set up.

Braun will book Lee and other radio attractions for personals east and west, also for the network.

Jack Benny to N. Y.

Jack Benny's radio troupe is due east from the Coast early in Feb.

He'll be in New York 12 weeks and then back to Hollywood.

LORD & THOMAS' CHI RADIO DEPT. SET-UP

Chicago, Jan. 21.

Lord & Thomas agency here is setting up its radio department in a split exec arrangement, dividing the production and contract duties into separate offices instead of lumping the entire radio organization into one office.

Lewis Goodkind becomes manager of radio service in which capacity he will supervise all matters pertaining to facilities, contracts an publicity. For the past year Goodkind has been devoting his time exclusively to publicity.

Basil Loughrane, who has been a Lord & Thomas ether production man, becomes program director, taking all responsibility for the creation and production of radio programs from script to talent. Loughrane came over to L. & T. from the local NBC program department.

University Lecturer Joins Lord & Thomas

Fort Wayne, Jan. 21.

Herbert Butterfield, director of the Old Fort Players and lecturer in the speech department for Indiana University extension division, leaves this week for Chicago to join Lord & Thomas Advertising Agency. He'll be in the radio department.

He was located here for four years in charge of the little theatre group. Before that he was with the Wright Players. No successor has been selected for the local post as yet.

Mutual Engineers Meet

Cincinnati, Jan. 21.

Transmission problems were discussed by engineers of the Mutual web in a two-day pow-wow her last week.

Huddlers included Jack Poppelle, WOR, New York; Carl Myers, WGN, Chicago; Tom Carter, CKLW, Detroit; Joe Chambers, WLW, and Fred Weber, Mutual contractor.

Crown Overall on WLW

Cincinnati, Jan. 21.

Kastor agency of Chicago has set Crown Overall on WLW in Cincinnati for a couple of weeks of spotting and then will spread the show to the Mutual web early in Feb. Had originally negotiated for a split NBC chain for four stations: WLW, WLS in Chicago, WJZ in New York and KDKA in Pittsburgh, but failed to clear time here in Chicago.

Program will be glorified hillbillies and will ride once weekly on a 15-minute shot.

'Think of the Nice Bus Ride the Amateurs Will Have'—Youth, Inc.

Detroit, Jan. 21.

Youth, Incorporated, the same organization that backs beerless beer gardens for boys and girls is anxious to open the door of opportunity to Detroit lads and lassies. They believe that the depression and modern tendencies make it tough for kids without connections to get started. However, there is considerable eyebrow raising locally over the method adopted by the philantrophic organization to open the door of opportunity. They're running an amateur contest in one of their beerless beer gardens!

Extreme vagueness and lack of realistic information on the amateur gag characterizes the well-meaning officials of Youth, Inc. When pinned down for facts it comes out that the only opportunity actually guaranteed is a two-day trip by bus next May to New York City. Youth, Inc., has no deal or understanding and apparently has not even had any correspondence with any amateur program auspices. How an amateur could audition and broadcast and get back to Detroit in two days flat also not explained.

Detroiters who have heard the amateur thing described as show business' number one racket are criticizing Youth, Inc., for a gesture that's meaningless for the noble purpose proclaimed. These Detroiters point out that an amateur can only work, if at all, in an amateur unit and that swinging the door of opportunity open on vaudeville which has been practically dead for years is simply going to increase the number of layoffs who imagine themselves actors. A phoney amateur was recently yanked out of a unit here.

'Well, anyhow,' says Mrs. Mabel Miller, director of the group, 'even if they don't get an audition or don't win think of the nice sightseeing trip they'll have.'

Nine acts participated in the first contest last week.

B-S-H TOP COIN AGENCY

CBS 1935 Billings by Accounts

Total revenue which Columbia derived in 1935 from its accounts, with each one grouped under the agency or agencies responsible, follow:

Aitkin-Kynett Co.	
Consolidated Cigar	$76,710
Wallis Armstrong Co.	
*Campbell Soup Co.—	
Soups	777,808
Tomato Juice	115,707
Aubrey, Moore & Wallace, Inc.	
ullan & Kokenge Co.	25,780
N. W. Ayer & Son	
Atlantic Refining Co.	81,472
Bureau of Milk Publicity	6,760
Cliquot Club Co.	5,770
Ford Motor Co.	1,704,777
Lincoln Motor Co.	23,750
Batten, Barton, Durstine & Osborn, Inc.	
A. T. & T. Co.	29,594
Atwater Kent Mfg. Co.	37,627
Brown & Williamson Tobacco Co.	9,019
Carborundum Co.	53,704
E. I. DuPont de Nemours	70,314
General Baking Co.	118,257
Gold Dust Cor	92,448
J. L. Prescott Co.	72,930
Remington-Rand,	279,037
Time, Inc.	186,088
Biow Co., Inc.	
Krueger Brewing Co.	27,715
hilip Morris Co., Ltd.	79,890
Blackett-Sample-Hummert, Inc.	
Affiliated Products, Inc.—	
Louis Philippe	175,301
Edna Wallace Hopper	158,369
The Bisodol Co.	235,111
A. S. Boyle Co.	170,562
General Mills, Inc.	234,822
Kolynos Sales Co.	308,835
Mohawk Carpet Mills	236,557
*Outdoor Girl Co.	56,278
Sterling Products, Inc.—	
Bayer's Aspirin	168,875
Phillips Dental Magnesia	216,578
Stewart Warner Cor	306,731
Wyeth Chemical Co.—	
Jad Salts	174,014
Hills Nose Drops (Larned)	60,362
Blackman Advertising Co.	
*Lehn & Fink Products Co.—	
Hind's Honey & Almond	,293
Blaker Advertising Agency	
*Pinaud, Inc.	20,641
Brooke, Smith & French, Inc.	
Hudson Motor Co.	166,460
Republican State Committee	710
John L. Butler Co.	
Charis Corp.	39,993
Calkins & Holinaud, Inc.	95,198
Campbell-Ewald Co.	
Chesapeake & Ohio R.R.	1,470
Chevrolet Motor Co.	137,867
Cecil, Warwick & Cecil, Inc.	
*Gulf Refining Co.	263,087
Cockfield, Brown & Co., Ltd.	
*Campbell Soup Co.—	
Soups	26,500
Tomato Juice	6,500
S. C. Croot Co.	
Malted Cereals Co.	19,451
Tennessee Corp.	6,152
D'Arcy Adverti Inc.	
Coca Cola Co.	89,640
Donahue & Coe	
H. C. Brill Co.	4,480
Erwin, Wasey & Co.	
Fisher Body Corp.	3,435
Hecker H-O Co.	156,722
Mafcadden Publications—	
True Story	154,139
Liberty	58,146
Wasey Products, Inc.—	
Barbasol	225,802
Zemo, Kremel, etc.	448,430
William Esty & Co.	
Health Products Corp.	71
R. J. Reynolds Tobacco Co.	772,236
Fletcher & Ellis, Inc.	
Ward Baking Co.	5,880
Gardner Advertising Co.	
Pet Milk Sales Corp.	159,601
J. Stirling Getchell, Inc.	
Socony-Vacuum Corp.	29
Geyer, Cornell & Newell, Inc.	
Delco Appliance Corp.	12,546
Frigidaire Corp.	130,481
E. R. Squibb & Sons	105,064
rey Adverti ng Agency, Inc.	
National Modes,	73
Hanff-Metzger, Inc.	
*Centaur Co.—	
ZBT Baby Powder	38,599
Royal Typewriter Co.	1,437
Hays, MacFarland & Co.	
General Household Utilities	36,096
Heath-Seehof, Inc.	
J. W. Marrow Mfg. Co.	$1,226
E. W. Hellwig Co.	
Corn Products Refining Co.—	
Linit	116,194
Kremel, Karo, Mazola	372,428
C. F. Muelle Co.	46,679
Henri, Hurst & McDonald, Inc.	
Acme White Lead & Color Works	137,632
Selby Shoe Co.	47,449
Frances Hooper, Advertising	
Wm. Wrigley, Jr.	796,718
Hutchins Adverti ing Co., Inc.	
Philco Radio vision Cor	556,989
Hutchinson Adverti Co.	
Pillsbury Flour Mills	103,142
Joseph Katz Co.	
The Ex-Lax Co.	128,982
Kenyon & Eckhardt,	
*Lehn & Fink Products Co.—	
Hind's Honey & Almond,	62,757
Lennen & Mitchell, Inc.	
Lehn & Fink Products Co.—	
Lysol	105,535
Pebeco	146,361
John H. Woodbury Co.	141,526
Lord & Thomas	
Kleenex Co.	297,931
McCann-Erickson, Inc.	
Devoe & Raynolds Co.	18,283
Standard Oil Co. of Ind.	59,658
*Standard Oil Co. of N. J.	37,944
U. S. Tobacco Co.	204,573
McKee & Albright, Inc.	
Wheatena Corp.	15,635
Homer McKee, Inc.	
Sears Roebuck & Co.	5,429
Marschalk & Pratt, Inc.	
*Standard Oil Co. of N. J.	131,194
J. M. Mathes, Inc.	
Ludens, Inc.	23,968
Maxon,	
H. J. Heinz Co.	92,191
Morris, Windmuller Enzinger	
Roquefort Association	3,545
Neisser-Meyerhoff, Inc.	
Sperry Candy Co.	7,215
Newell-Emmett Co., Inc.	
Liggett & Myers Tobacco Co.	729,447
Paris & Peart	
Great A. & P. Tea Co.	159,600
Frank Presbrey Co.	
Brillo Mfg. Co.	12,410
D. A. Schulte Stores	11,700
Roche, Williams & Cunnyngham	
Studebaker Sales Co.	288,372
Rose-Martin, Inc.	
S. Gumpert Co.	1,918
Ruthrauff & Ryan, Inc.	
R. B. Davis Co.	321,290
D., L. & W. Coal Co.	90,930
Dodge Bros.	5,038
Russell M. Seeds Co.	
The Pinex Co.	2,336
Sellers Service, Inc.	
Booth Fisheries	,763
Stack-Goble Advertising Agency	
Grove Laboratories—	
Bromo Quinine	42,450
Nose Drops	14,436
Lady Esthe Co.	59,827
The Norsec Co.	33,132
Sterling Products, Inc.—	
Calif. Syrup of Figs	96,000
J. L. Sugden Co.	
Illinois Meat Co.	5,433
J. Walter Thompson Co.	
Cream of Wh at Corp.	119,281
General Cigar C	232,645
Lever Bros.	303,268
Libby, McNeil	102,607
Nash Motors	16,184
Shell Eastern Petroleum Prod.	9,470
Shell Petroleum Corp.	,956
Topping & Lloyd	
Life Savers, Inc.	66,976
Pompeian Co.	19,822
United Adverti Agency	
*Outdoor Girl Co.	55,096
Young & Rubicam, Inc.	
*Centaur Co.—	
Fletcher's Castoria	7,299
Fels Co.	,272
General Foods Corp.—	
Grapenuts	44,106
*Gulf Refining Co.	94,962
Packard Motor Co.	146,491
Vick Chemical Co.	47,502
No Agency	
Benjamin Moore & Co.	27,800
GRAND TOTAL	$17,637,804

*Handled by m re than one agency.

$6,014,246 TO RADIO IN 1935

Blackett-Sample-Hummert Retains No. 1 Position Among Radio Spenders —$1,234,143 for Spot Broadcasting

THOMPSON 2d

Black - Sample - Hummert accounted for 14% of Columbia's gross turnover in time for ran away ahead of the next big agency spender on the network's list, which was N. W. Ayer. Altogether last year Blackett bought $6,014,246 worth of radio bookings, with $2,114,962 of it going to CBS, $2,501,395 to NBC, $1,234,143 for spot time and $163,746 to the Mutual Network.

In addition to retaining its No. 1 position in radio for the third consecutive year, Blackett showed an increase of 32.3% over the agency's radio billings for 1934. N. W. Ayer's time placements with Columbia was somewhat over the 1934 figure, with $1,728,527 of the $1,822,529 total coming from the Ford exchequer.

Wasey Products gave the Erwin, Wasey agency $674,232 of the $1,046,674 it spent on CBS, while in the case of Batten, Barton, Durstine & Osborn $465,125 of its $999,018 in gross CBS billings represented the cost of 'The March of Time' clearances.

J. Walter Thompson's gross network billings, with this including its regional hookups on the westcoast for Shell Oil and other accounts, came to $4,848,078, or around 15% better than they were for 1934. This agency's spot business amounted to less than $100,000 for 1935.

In 1934 Blackett had a slight edge over Thompson in the total amount of network billings.

NBC on its red (WEAF) and blue (WJZ) networks last year served 75 out of radio's 100 biggest spenders and got 63.8% of the coin spent on all network facilities. Of the 75 accounts 34 were carried on the red and the balance on the blue.

On the angle of exclusiveness CBS figures that it had 25 such accounts, while the red had 12 advertisers that were allied with no other network and the blue, four customers of this description.

NBC statisticians in their analysis found that the top 10 in radio's big spender ranks during 1935 were responsible for $15,360,937 in gross billings, of which amount the red and the blue links garnered $10,441,076.

McMurtrie with L&M

Burt McMurtrie is rejoining the Lennen & Mitchell agency, New York. Formerly of Columbia and ABS and most recently with a radio fir in Los Angeles, McMurtrie will work on the Paul Whiteman and Eddie Cantor rams this agency.

Years ago McMurtrie functioned for L&M on the Old Gold program with Whiteman, a pioneer CBS commercial.

Waterbury Joins Inter-City

W1XBS, Waterbury-Hartford, joins the Inter-City Group Feb. 1.

Station, owned and operated by the Waterbury American-Republican, is licensed for 1,000 watts.

NBC 1935 Gross by Groups

Classificati	Total Expenditures	Number of Advertisers	Pct. of Total
Automotive	$1,734,672	7	5 57
Building materials	266,929		0.86
Cigars, cigarettes and tobacco	1,377,418		4.42
Clothing and dry goods	302,404		0.97
Confectionery and soft	305,864		0.98
Drugs and toilet goods	10,882,238		34.93
Financial and insurance	428,933		1.38
Foods and food bever	9,901,072		31.78
Garden and field	15,048		0.05
House furniture and furnishings	104,462		0.34
Jewelry and silverware	151,131		0.49
Lubricants and petroleum	2,489,816		7.98
Office equipment	4,864		0.02
Paints and hardware	14,884		0.05
Radios, phonographs and musical instruments			
Schools and correspondence courses			
Laundry soaps and cleansers			
Stationery and Publishers			
Travel and hotels			
Wines, beers and liquors			
Miscellaneous (includes)			
Dog foods			
Other miscellaneous			
	$31,148,931		100.00

WJR, Detroit's $325,602 Profit

Dividend Payable Jan. 20 — W. E. Hutton Elected to Board of Directors

Detroit, Jan. 21.

With the biggest year in station's history just closed, WJR this week declared a dividend of 37½ cents, payable Jan. 30 to stock of record Jan. 20. From an estimated income of around $500,000 during 1935, station reported a profit of $325,602 after charges and taxes, equal to $2.50 a share on 130,000 shares of $5 par capital stock, about 30,000 shares of which were sold to public at $25 per in December.

Profit of $256,802, or $1.97 per share, was reported by WJR in 1934.

Rise in station's income was aided by upping power to 50,000 watts last September. For 28 consecutive months WJR has shown a substantial revenue increase over same month of previous year. Each month of 1935 set new revenue records for station.

William E. Hutton, of W. E. Hutton & Co., stock brokers who handled sale of WJR stock to public, first of its kind in U. S., was elected a director of WJR, Inc., this week. All other officers, who own large majority of station's stock—George A. Richards, pres.; Leo J. Fitzpatrick, vice-pres. and g.m.; and P. M. Thomas, treasurer—were re-elected.

MORE COIN SUSTAINING

Jimmy Scribner Walks Out On Baltimore Commercial

Baltimore, Jan. 21.

Quitting WBAL last week was Jimmy Scribner, who had protean serial on station daily for past ten months, last couple on commercial basis for Carlsbad Salts. Scribner left to return to WLW, Cincinnati, from which station he came last year to WBAL. Starts on the Crosley broadcaster this week with same serial, though changing tag from 'The Johnson Family,' which it bore here, to 'Mama and Papa Johnson.'

WBAL has been forced to cancel the Carlsbad commercial, and has not as yet found anything to replace Scribner. Ironic that he will receive bigger dough on WLW as a sustainer than he did on WBAL with a sponsor.

KNX Topped L.A. Area in '35 with Increase of 54%

Los Angeles, Jan. 21.

Top grosser in the Southern California area for past year was KNX, the Guy Earl 50,000-watt station in Hollywood. Not only headed the list but also showed a healthier increase over previous twelve-month, 54%.

Second place goes to another 50 k.w. spot, Earl C. Anthony's KFI. This frequency finished out front last year in a race with KNX but dropped into the place slot in '35.

Columbia's outlet, KHJ held to third position. Network accounts increased as did spot announcements but no bulge was noticeable in the heavier coin brackets, KFWB put on 20% over previous year but showed a lack of spurt on the dollar side.

Both KFAC and KMTR bettered mark of year before, with the latter transmitter having an edge for position. KEHE and KELW, Hearst-owned stations, didn't do much in a commercial way but may take a healthy slice this year. KECA, recently returned to network rating, didn't cut much of a figure, devoting most of its time to concert discing on a sustaining basis.

Ben McGlashan's KGFJ outscored the smaller stations, all of whom showed better returns than '34.

Visiting New York

Frank S. Lane, WDOD, Chattanooga.

Albert Swinsky, KRLD, Dallas.

Mort Watters, WHEC, Rochester.

William Knight, WTOC, Savannah.

Clarence Wheeler, WHEC, Rochester.

Clarence Cosby, KWK, Louis.

Naylor Rogers, KNX, Los Angeles.

Harry C. Wilder, WSYR, Syracuse.

Lewis A. Weiss, WJR, Detroit.

W. Cherry, WPRO, Providence.

William Page, WALA, Mobile.

Edney Ridge, WBIG, Greensboro, N. C.

J. J. Ryan, WBIG, Greensboro, N. C.

Sam Cook, WFBL, Syracuse.

George Storer, WSPD, Toledo.

Frank Tripp, WESG, Elmira.

Emanuel Levi, WHAS, Louisville.

Allen T. Simmons, WADC, Akron.

Ben Gimbel, WIP, Philadelphia.

Albert Cormier, WIP, Philadelphia.

Andy Potter handed KGGC, San Francisco, his resignation after two years as production manager. Joins KMJ, Fresno. Gordon Willis steps into his KGGC berth.

RESOLUTION IN CONGRESS ASKS AN INVESTIGATION OF BROADCASTING

Connery, Massachusetts Democrat, Brings Grumbling Out Into Open—President Roosevelt's 'Hands Off' Attitude—Committee of 40 Rapped

Washington, Jan. 21.

A sweeping Congressional inquiry into activities of the Federal Communications Commission relating to broadcasting was demanded in Congress Wednesday (15). Representative William P. Connery, Democrat, of Massachusetts, introduced a resolution that would create a committee of five members to get the lowdown on many matters and give the Commish a going-over. Proposition was referred to the House Rules (administration-controlled) Committee consideration.

As to the movement to grill radio czars moved into the open, numerous other developments on the radio front received public attention. These included:

1. Disclosure that Department of Justice agents have launched a new inquiry into F.C.C. affairs, particularly the handling of the applications of station WNBF, Binghamton, N. Y., and Knox Broadcasting Co., Schenectady, N. Y.

2. Rumors that because of political intervention, Commish is about to back-track on its decision to delete station KFYR, Bismarck, N. D., using excess power.

3. Publication of a letter sent Prall by Representative Richard A. Wigglesworth, Republican, of Massachusetts, together with Prall's response, asking numerous pointed questions about Commish policies and activities.

Disclosure that four of the seven members refused to approve Prall's answer to Wigglesworth on the ground the responses were not accurate descriptions of Commish views.

President Roosevelt took a hands-off stand and declined to mix into the turbulent life of the Commish. President said at his press conference that his only knowledge of F.C.C. troubles came from press reports and declared he was taking no hand in any of the investigations. The President pointed out that he has not conferred with any members of the Commission during recent weeks.

The committee named to look into non-profit broadcasting, which is headed by Dr. John W. Studebaker, Commissioner of Education, is stacked with industry representatives, Connery said, although the individuals were supposed be educators.

Raps Committee of 40

'These are the 40 men who are to make an unbiased study of the question as to what should be done about allocating time on the radio to education, labor, religion, veterans, farmers and other non-profit-making enterprises,' the Massachusetts Congressman said. 'Of these 40, please notice 18 of the men picked by the Radio Commission either own or operate commercial radio stations; seven are affiliated with people who run the stations; two of the 40 belong to the Communications Commission; leaving 13 educators out of the 40 to whom the general public is supposed to look for relief on this question of allocating time.'

Chairman Prall flatly denied Congressman Wigglesworth's insinuation that the Commish is delinquent in handling applications, declaring there is no case when as much as 22 months elapsed between submission of a case and filing of briefs. The question of issuing a license to the Shepard Broadcasting Co. has been delayed, he said, because the Yankee network station wants facilities in violation of Commish regulations. Prall added that Shepard controls 13.33% of Massachusetts stations, listing his holdings as WEAN, Providence, WNAC, Boston; WAAB, Boston, and WICC, Bridgeport, Conn.

Meanwhile, two Justice Department agents were revealed to be carrying on an intensive investigation of circumstances surrounding the rivalry between station WNBF and the Knox Broadcasting Co. for the right to use the 1240 kc channel in upper New York State. G-men were understood to have made a secret trip to Albany in running down reports that Mortimer Prall, chairman's son, overheard conversation about paying a commissioner to vote a certain way, while the majority of the F.C.C. continued with its own quiz into the same matter.

Taking advantage of Republican rumpus over use of the air-waves for political discussion, Rep. Byron N. Scott, California Democrat, last week solicited support of the Republican party for legislation designed to strip the Federal Communications Commission of its censorship powers, 'provide for regular periods for discussion of social problems with an equal opportunity for both sides of a controversial issue to expound their points of view,' and relieve broadcast stations of responsibility for any remarks made over the air.

In a wire to Henry P. Fletcher, Republican National Committee chairman and chief squawker about Columbia Broadcasting Company's apparent partiality for Democratic programs, Rep. Scott beat the bass drum for two bills introduced last year in the House of Representatives and fathered by the American Civil Liberties Union.

Governor Would Use Mexican Station to Broadcast Meeting

Atlanta.

Governor Eugene Talmadge, anti-administration politician, has been barred from the use of NBC and CBS radio facilities under the policy recently promulgated by both webs.

Governor wanted to broadcast the convention of the 'Jeffersonian Democrats' (his kind) to be held in Macon, Georgia, on Jan. 29.

Finding himself stymied he has been trying to work out a stunt to have the red-hot speeches taken by telephone wires to the independent radio station at Del Rio, Mexico, to be broadcast over the high-powered airwave of that station.

Not certain, however, that this can be arranged.

Governor's Daughter Sponsored Over KDYL

Salt Lake City, Jan. 21.

Evelyn Blood, daughter of the Governor of the state of Utah, made her radio debut over KDYL last Thursday (16) as editor of the 'Society Column of the Air.' She is sponsored by Crawford-Day, home furnishers. Chats on home styles, fashions, society events and her sponsor. A string ensemble and a male soloist assist.

Miss Blood is billed as Alice True. As soon as local society mob learned of her identity they flocked to KDYL and now sit in as an audience.

ORGAN MUSIC REVIVAL

Back on Station Mat Voted It a Public Bore

Charlotte, N. C., Jan. 21.

WBT has arranged for use of a new organ and returns that type of music to the air over its station for the first time in a year. Station pulled its wire from the Carolina theatre 12 months ago with the announcement that there was no public interest in that type of music. Present wire is to the Z. A. Hovis chapel, where a new organ has just been installed.

A program of organ music has been sold to the Benjamin Moore Paint company and is scheduled for each Wednesday morning at 10:30 o'clock. Marie Davenport is the organist.

Hollywood End

Trend among the New York advertising agencies is to continue to shift more and more of their program directors to Hollywood. J. Walter Thompson agency has as many producers on the Coast as it has in the New York office.

Other agencies maintaining radio staffs on the Coast are Cecil, Warwick & Cecil, Lennon & Mitchell, Kenyon & Eckhardt, Benton & Bowles, Young & Rubicam and Kenyon & Eckhardt.

Courtesy Gesture by Stations Helps Daily Explain News Error

Cincinnati, Jan. 21.

Unique incident of radio coming to the assistance of the press in smoothing out a serious news bull occurred Thursday (16) when WCKY, WSAI and WKRC flashed correction announcements as a courtesy to the Times-Star.

Afternoon sheet, in one of its late editions that day, carried a story of a court decision approving a liquidating dividend to depositors of a defunct local bank. Boner in the yarn was use of name of one of the burg's oldest and biggest banks for the closed institution. Paper ran a front page explanation of the mix-up in its final issue. To make added timely amends, Moses Strauss, managing editor, called upon three stations to include the clarified report in their early night newscasts. Broadcasters obliged graciously, on a gratis basis.

Strauss did not extend the request to WCPO, 'voice of the Post,' opposition rag.

Affair, equally smart on part of newspaper and broadcasters, regarded by air and fourth estate mob as an important good-will cementer between Cincy station owners and publishers, the latter only recently having renewed radio news columns, following a lay-off of several years.

CBS Sales Promotion Personnel Changed

Number of personnel changes being made in the advertising and sales promotion department at CBS's home office. Jules Dundees and Edwin S. Reynolds, latter previously with WOR, New York, added to the staff of writers. Dan Wickenden, newcomer to radio, named assistant to Maurice Gaffney, director of trade news.

Meantime Bob Schmidt is resigning to take a job with the Mutual web, John Churchill, previously in the market research department as assistant to John J. Karol, now appointed chief statistician.

Kate Smith in Louisville

Louisville, Jan. 21.

Kate Smith, Ted Collins and revue company of 40 arrived in Louisville, Sunday (19), and played two-hour private performance for A. & P. employes at Memorial Auditorium. Over 2,500 people crowded the theatre. Singer also aired her regular stanza over CBS network from WHAS studios Tuesday, Wednesday and Thursday.

During the Louisville stay singer was interviewed by Mildred Lee, radio scribe, over WHAS, and made several talks before civic clubs in the interest of the city's Community Chest drive which is in progress.

Acme to Mutual

Chicago, Jan. 21.

Acme White Lead company goes to Mutual with a new show on Feb. 4, set through the local Henri-Hurst & McDonald agency. Will use WGN here, WOR in Newark, WLW in Cincinnati and five stations of the Yankee network.

Show will be broadcast on WGN here at noon and then rebroadcast an hour later for the rest of the chain.

NEW YORK RADIO PARADE

By Nellie Revell

Precise Stage Directions

Authoress of one of radio's oldest family scripts handles all her own casting and production. Recently this series returned to the air, this time at another network. Follows her instructions to one of the actors auditioning for her: 'the script calls for a man of about 52 with a touch of the Bronx in his voice but not Jewish.' With this description the actor went into a huddle, crammed, auditioned. After which the authoress left the control room and complimented the actor on doing a swell job, giving her just what she wanted, etc., at such short notice. The inevitable occurred when she asked, 'Now play it just once more but this time make him, about...about two years older.'

Radio Audi lipped In

Reason the Nat Abramson Op'ry House show at the MBS-Playhouse over the New Amsterdam Theatre runs from 9:15 to 11:30 rather than the usual 8:30 to 11 p.m. is that George White's 'Scandals,' legit musical revue is playing at the New Amsterdam Theatre proper and audiences for this show take preference. Starting Op'ry House at similar time would jam the lobby. As it is the Lou Little program which uses the MBS-Playhouse from 8 to 8:30 exits its audience through the rear of the building.

Bacher's C.O.D. Ideas

Last week Bill Bacher planed in from the coast for a fast once over of the town. He spent quite a time in a huddle with Benton & Bowles, executives, his former bosses. Among other deals mentioned was an idea Bacher offered them for use on their Beauty Box account. However, Bacher had prepared no script and wanted $25,000 on the line for his idea. B&B took time out to think, Bacher flew back to the coast. (One night last week a program built round Lionel Barrymore was piped in from the coast for Palmolive account. Built by and piped over CBS.)

Hal Kemp lots Summer

Gulf Oil wants Hal Kemp's band to carry on for the coming summer while Phil Baker is vacationing. But Kemp, currently at the Hotel Pennsylvania, usually goes a-touring during the summer months making top coin on one-nighters and dances. At present the sponsor and Kemp are endeavoring to make a deal whereby the band might be aired from major cities while touring. Hinges on how Kemp's dates re arranged.

Publisher Gets Hunk

Maxwell Showboat dropped its 'Let's Have Another Cup of Coffee' theme song. 'Let's Have...' is published by Berlin's. Seems this publisher was getting a run around when it came to getting a few plugs for other tunes, on this program. Hence the restriction.

Short Shots

Prior to the conventions of the national political parties all political speeches are treated as news and aired as sustainers. After the candidates are selected, though, all political talks are treated as commercials and must purchase time at the usual rate....Starting February 16, the Phil Baker program will air from the Royal Palm Club in Miami. A bit of a visit with the wife and kiddies....Atherton W. Hobler, Benton & Bowles, vacationing in Florida....Gordon Thompson of J. Walter Thompson submitted Jimmy Walker to Bromo-Seltzer. romo said no. So Thompson offered Mrs. Walker (Betty Compton) and took another no....Aviator Frank Hawks will appear in a serial strip plugging a General Foods product to appear on comic pages. After sufficient build-up the strip will take to radio with Hawks in-person....Red McKenzie signed to swing a baton for a CBS band....Everett Sloan goes into the Buck Rogers script....Don Flamm, the WMCA man, was an angel for 'Mid West' the legit flop of last week....Modern Choir repeats as guest artists on the Kellogg show of the 24th....Tiny Ruffner is under the sheets with a bit of ptomaine poisoning. Jean Paul King pinch-hitter ....Lois Long program off at CBS....Paul Wing is no longer a productioneer at NBC. He now is director of all juvenile programs at NBC ....WNEW using a house band once again. This time under direction of Max Pitt. Harry Cohen the previous leader who had remained as a station exec is out.

Scrambled Notes

Yankee Network signed with Warners....January 27 marks the 13th anniversary of Don Bestor's first broadcast over KDKA. This was the first remote pickup of a band....Plymouth bought Ed Wynn....Bev Harnie, Lord & Thomas p.a., shifted to Earl Ferris office....Lew White, an old member of Roxy's Gang dedicated his entire WJZ program today as a tribute to Roxy. Roxy's one and only composition, 'Through the Air' will open the program....Bond Bread auditioned a show at CBS last week. Had a batch of women sitting as judges....Latest Bob Taplinger account is Bayer Aspirin program....Phil Cook is using Larry Harding's tune, 'Why Can't I Do Something New' as a theme. Harding is a CBS announcer....Teddy Bergman lost his dad last week....Al Goodman got his release from the option binding his services to Lucky Strike....Belle Baker signed by CBS Artist Bureau....Oliver Smith is a tenor on a number of Blackett-Sample-Hummert programs. On their Louis Phillipe show he takes the tag of Pietre LeKruene....Lauritz Melchoir on Pompeian 'Tea at the Ritz' program on the 24th.

Stand By

'While the City Sleeps' now an e.t. on WOR for Dari-Rich (Boweys, Inc., through Russel Comer. Agency of Chicago) Milk Products shifts to a split Red on NBC on March first. Thursdays and Sundays for 15 minutes out of Chicago....Fels-Naphtha takes to CBS again on February 13, Tuesday and Thursday for 15 minutes. Talent is Rhythm Boys now at the Caprice Room in the Weylin Hotel....Willan Roux, NBC, is a papa....Bill Baker a Benton & Bowles v.p. to hospital....Howard Wiley, NBC productioneer, planing to Cincinnati past seven weeks to do production on the Bob Crosby band program for Roger & Gallet....Philco bought the entire hour for Sundays showing of Jumbo. Was a combined entertainment and sales meeting for local Philco men. Show started at 7:15 with Boake Carter doing m.c.....Molasses (Pic) and January (Pat) skip their next two weeks of Showboat and Dills Best programs to get in two weeks of sun and rest at St. Petersburg in Florida....Chevrolet renewed for another 13 of Musical Moments on WMCA. This is recorded program....CBS will soon open another studio this one on the third floor....Dr. William Aughinbaugh heard bi-weekly on WNEW was president of the Adventurers Club for nine years.

Nemo

Joseph Chernalvsky, Chicago and Cincinnati conductor, in town with four radio ideas in his palm and a sponsor around the corner....Local 802 'opposition' is forming a Musicians Square Deal Club. Part of the bait for new members is a $500 life insurance policy included in the $6 year dues. One of the officers is W. E. Richards....Jan Peerce's trip to Italy for his opera debut hinges on whether the Ethiopian war is still in action....Harry Breuer and Bert Hirsch have formed music publishing firm. Name is Harbert....Del Sharbut, CBS announcer, replaced Harry Von Zell as voice on all Pathe Newsreels. Von Zell much too busy with his new agency job to keep this....Don Kerr, WMCA announcer, now doing m.c. on the entire Harlem Amateur progr. airing over WMCA from stage of the Apollo Theatre.

Unsolicited

CHICAGO

BLACKETT-SAMPLE-HUMMERT, INC.
ADVERTISING
221 NORTH LA SALLE STREET
NEW YORK

CHICAGO,
January 8, 1936

Variety
154 West 46th Street
New York City

Gentlemen:

Inasmuch as I find it impossible to keep posted on what is going on in the radio and show business without reading VARIETY, I wish you would enter my subscription for one year and have VARIETY sent to me at my home, 100 Sheridan Road, Lake Forest, Illinois.

Kindly send bill to me at the above address.

You do such a grand job in covering the radio, moving picture and show business that it does not pain me to violate all precedent in advertising agency procedure in actually paying for a subscription.

Very truly yours,

J. G. Sample

JGS
PK

COMMERCIALS

WEEK OF JAN. 22-28
(ALL TIME EST)

This Department lists sponsored programs on the NBC, CBS, and Mutual networks arranged alphabetically under the advertiser's name.

All time is p. m. unless otherwise noted. Where one advertiser has two or more programs they are listed consecutively.

An asterisk before name indicates advertising agency handling account.

Abbreviations: Su (Sunday); M (Monday); Tu (Tuesday); W (Wednesday); Th (Thursday); F (Friday); S (Saturday).

NBC

AMERICAN CAN
9-Tu-WJZ
Ben Bernie & Lads
*Fuller-Smith-Ross

AMERICAN HOME PRODUCTS
(Anacin)
WJZ-7 P.M. Tues.-Wed.-Thur.
'Easy Aces'
Goodman Ace
Jane Ace
Mary Hunter
Helen Spring

Mon-8-WEAF
(Kolynos)
Hammerstein Music Hall
Ted Hammerstein
Kitty Gordon
Reed Lawton
Lucy Loughll
Lazy Dan

AMERICAN TOBACCO
8-Sat-WEAF
(Lucky Strike)
Carl Hoff Orc
*Lord & Thomas

AMERICAN RADIATOR
:30-Sun-WEAF
'Fireside Recitals'
Sigurd Nilssen
Hardesty Johnson
Graham McNamee
*Blaker Advt.

Armco Iron
8:30-W-WJZ
Bennett Chapple
Armco Bd
Frank Simon
*Gardner-Greist

A. & P.
9-M-WEAF
Harry Horlick
Howard Price
*Paris & Peart

BABBITT CO.
:45 a.m.-Mon. to Fri-WJZ
'David Harum'
Wilmer Walter
Peggy Allenby
Edith Spence
Walter Soderling
*Blackett

BEST FOODS, INC.
11 a.m.-Tu-W-Th-WEAF
Ida Bailey Allen
*Benton & Bowles

BETTER SPEECH INSTITUTE
5-Sun-WJZ
'Your English'
*Auspitz & Lee

BORDEN
11:45-W-WEAF
'Magic Recipes'
Bill Bradley
Jane Ellison
*Young & Rubicam

BOURJOIS SALES, INC.
Mon-8:30-WJZ
('Evening in Paris')
Odette Myrtil
Pickins Sisters
Milton Watson
Mark Warnow Orc
*Lord & Thomas

BRISTOL-MYERS
9-W-WEAF
(Sal. Hepatica)
(Ipana)
Fred Allen
Portland Hoffa
Art Players
Peter Van Steedan
*Young & Rubicam

CAMPANA
6:30-Su-WJZ
'Grand Hotel'
Ann Seymour
Don Ameche

10-F-WEAF
'First Nighter'
Francis X Bushman
Betty Lou Gerson
Carlton Brickert
Cliff Soubier
E Sagerquist Orc
*Aubrey Wallace

CARNATION MILK
10-M-WEAF
Lullaby Lady
Irene Wicker
M L Eastman
Ruth Lyon
*Erwin, Wasey

CHEVROLET
9-Sat-WEAF
Rubinoff
Virginia Rea
Jan Peerce
Graham McNamee
*Campbell-Ewald

CITIES SERVICE
8-F-WEAF
Jessica Dragonette
Rosario Bourdon Or
Quartet
*Lord & Thomas

CLICQUOT CLUB
3-Su-WEAF
Harry Reser &
Clicquot Club O
Lynne Gordon
Ernie Weber
John Zellner
*N. W. Ayer

COX GELATINE
10:15 a.m.-Fri-WJZ
Jack Berch
*Katz

11:15 a.m.-Tu-W-Th-WEAF
'Studio No. 7'
Jack Clemens
Loretta Clemens
*Ruthrauff & Ryan

FORD
Fri-9:30-WJZ
Fred Warings Pennsylvanians
*N. W. Ayer

FIRESTONE
8:30-M-WEAF
Vocal Ensemble
Richard Crooks
Margaret Speaks
*Sweeny-James

FITCH
7:45-Su-WEAF
Morin Sisters
Ranch Boys
*L. W. Ramsey

8:15-Fri-WJZ
Wendall Hall
*Ramsey

GENERAL ELECTRIC
11 p.m.-Sun-WEAF
'Matt Clemens, Th Melody Master'
Carrie Jacobs Bond
Alan Jocelyn
Virginia Howar
Edwin Jerome
Frances Nordstrom
Robert Strauss
William Stickles
Charme Allin
*B. B. D. & O.

GENERAL FOODS
9-Th-WEAF
(Maxwell)
'Show Boat'
Lanny Ross
Conrad Thibault
Frank McIntyre
The Westerners
Virginia
'Molasses 'n' Jan'ry'
Gus Haenschen
Walter Tetley
Laurie Massey
*Benton & Bowles

7-Su-WJZ
(Jell-O)
Jack Benny
Mary Livingston
Johnny Green's Or
Kenny Baker
*Young & Rubicam

9:30-Tu-WJZ
(Sanka)
'New Penny'
Helen Hayes
Ned Wever
*Young & Rubicam

10:45-W-F-WEAF
(Gold Medal)
Betty Crocker
Cooking Recipes
*McCord Co.

4-Daily-WJZ
(Bisquick)
'Betty & Bob'
Edith Davis
Dorothy Shidler
Elizabeth Reller
Lester Tremayne
Loretta Poynton
Frank Dane
*Blackett

GEN. MOTORS
10 p.m.-Su-WEAF
Lauritz Melchoir
Erno Rapee Orc
*Campbell-Ewald

HOUSEHOLD FINANCE
8:30-Tu-WJZ
Edgar A. Guest
Bernardine Flynn
Sidney Ellstrom
Gallicchio Orc
*C. D. Frey

HORLICK'S
M to F-7:30-WJZ
(Malted Milk)
Lum & Abner
Chester Lauck
Norris Goff
*Lord & Thomas

HUMPHREY'S MEDICINE
1:45-Su-10:30 a.m. Tu-Thur-WEAF
'Sweethearts of the Air'
Peter De Rose
May Singhi Breen
Andy Sanella
*Blow

JERGEN
9:30-Su-WJZ
Walter Winchell
*J. Walt. Thompson

JOHNSON & SON
(Floor Wax)
8 p.m.-Mon.-WJZ
'Fibber McGee & Molly'
Marion & J Jorden
Lynn Martin
Charles Laveer
Maple Singers
Emery D'Arcy
U. Marcelli's Orc
*Needham, L. & B

7:45-Th-WEAF
(Glo-Co)
'Life Studies'
Tom Powers
*Needham, L. & B.

KELLOGG
5:30-Daily Ex. Sa-Su-WJZ
'Singing Lady'
Ireene Wicker
8:30-F-WJZ
James Melton
Red Nichol's Orc
N. W. Ayer

KRAFT-PHENIX
10-Th-WEAF
Bing Crosby
Jimmy Dorsey Orc
Joe E. Brown

Percy Grainger
Park Sis
Bob Burns
Ray Dixon
*J. Walt. Thomp.

LADY ESTHER
8:30-Tu-W-WEAF
Wayne King Orc
*J. W. Thompson

LARUS & BROS.
(Edgeworth Tob'co)
10:30 p.m.-Sat-WEAF
'Corn Cob Pipe Cl'b'
Pat Binford
Squire Hix
Sue Hathaway
*B. B. D. & O.

LIFE SAVER
8-Wed-WJZ
'Lifesaver Rendezvous'
Phil Duey
Irene Beasley
Clyde Lucas Orc
*Topping & Lloyd

LORILLARD
GEORGE W. LUFT CO.
(Tangee)
10:30-Th-WEAF
Jimmy Fidler
*Cecil, W. C.

LUDEN'S
5:15-Su-WEAF
Rich'd Himber's Or
*J. M. Mathes

MACFADDEN
9:30-F-WEAF
(True Story)
'Court of Human Relations'
Percy Hemus
Ned Wever
Wilmer Walker
Alice Rheinheart
Helen Spring
Vera Allen
Fred Feikel, Org
Lucille Wall
Allyn Joslyn
Arthur Kudner

MAYBELLINE
5-Su-WEAF
'Penthouse Serenade'
Jack Fulton
Dorothy Hamilton
Chas. Gaylord Orc
*Cramer Krasselt

DR. MILES LAB'S
(Alka-Seltzer)
9:30-Sa-WJZ
WLS Barn Dance
Ridge Runners
Uncle Ezra
Lulu Belle
Maple City 4
7:15 M-W-F-WEAF
'Uncle Ezra' Radio Station EZRA
Pat Barrett
Cliff Soubier
Carleton Guy
Nora Cunneen
*Wade

MODERN FOOD PROCESS CO.
4:15-M-WJZ
Charles Sorce
Harry Swan
*Clements Co.

MOLLE
2:30 p.m.-Su-WEAF
'Voice of the People'
Parks Johnson
Jerry Belcher
*Stalk-Goble

JOHN O. MORRELL
5:30-Su-WJZ
(Dog Food)
Thos. Mullins
Marion Claire
*Henri, H. & McD

OMEGA OIL
7:45-Tu-Thur-WJZ
Phil Cook
Landt 3 & White
*Husb'nd & Thomas

PACIFIC BORAX
9-Th-WJZ
'Death Vall'y Days'
Tim Frawley
Edwin W. Whitney
Lonesome Cowboy
Jean King
Jack McBryde
Joseph Bonime Orc
McCann-Erick

PEPSODENT
7-Daily Ex Sat Sun-WJZ
Amos 'n' Andy
Freeman Gosden
Charles Correll
*Lord & Thomas
5 p.m.-M-9-Fri-WJZ
Al Pearce & Gang
Mable Todd
Morey Amsterdam
Arlene Harris
Harry Foster
Monroe Upton
Andy Andrews
Tony Romano
3 Cheers
William Wright
*Lord & Thomas

PHILIP MORRIS
8-Tu-WEAF
Phillips Lord
Sally Singer
3 Sweethearts
Leo Reisman's Orc
Eton Boys
Phil Duey

PILLSBURY
10:30-Daily-WJZ
'Today's Children'
Irma Phillips
Walter Wicker
Bess Johnson
Irene Wicker
Lucy Gillman
Fred Von Amon
Jean McGregor
*Hutchinson

PINEX
3:15-Su-WJZ
Pine Mountain

Merrymakers
John Lair
Red Foley
*Palmer

PRINCESS PAT
9:30-M-WJZ
'Sketches'
Joan Blaine
Robert Stone
*McJunkin

P'CT'R & G'MBLE
3:30 Daily Ex. Sa-Su-WEAF
(Crisco)
'Vic & Sade'
Art Van Harvey
Billy Idelson
Bernadine Flynn
7:15-M-W-F-WJZ
Ivory Stamp Club
Capt. Tim Healey
*Blackman

Mon-Wed-Fri-12:15 WEAF
Pat Barnes
*Blackett-S-H
*Gardner

3:45-M to F-WEAF
(Ivory Soap)
'The O'Neills'
Kate McComb
Jane West
Violet Dunn
Jimmy Donelly
Jack Rubin
Jimmy Tansey
Janet Gilbert
*Blackman

3:15 Daily Except Sa & Su-WEAF
(Oxydol)
'Ma Perkins'
Virginia Payne

SHEFFIELD FARMS
6:45-M-Th-F-WEAF
Billy and Betty
*N. W. Ayer

SHELL
(Petroleum)
9:30-Sa-WEAF
Al Jolson
Cab Calloway Orc
Victor Young Orc
*J. Walt. Thompson

SINCLAIR
9-M-WJZ
Malcolm Clair
Gus Van
Sinclair Qt.
Bill Childs
Fritz Clark
Joe Parsons
Cliff Soubier
Harry Kogen
*Federal

SPRATT'S
5:30-Sa-WJZ
Albert P. Terhune
*Paris & Peart

SLOAN'S
9:30 p.m.-W-WJZ
'20,000 Years in Sing Sing'
Warden Lawes
*C.-W.-Cecil

STAND. BRANDS
8-Su-WEAF
(Chase & Sanborn)
A. K. Spencer, Dir.
Amateur Show
Maj. Edw. Bowes
Graham McNamee

8-W-WEAF
(Royal Gelatine)
One Man's Family
Carleton E. Moore, Dir.
I. Anthony Smythe
Minetta Allen
Michael Rafetto
Kathleen Wilson
Barton Yarborough
Bernice Berwin

8-Thurs-WEAF
(Fleischmann)
G. Thompson, Dir.
Rudy Vallee and His Conn. Yanks
Laurence Stallings
Paul Lukas
Peggy Conklin
Frank Fay
George Givot
Continentals

7:30-Su-WJZ
(Royal Gelatine)
'Bakers Broadcast'
Robt. Ripley
Ozzie Nelson Orc
Harriett Hilliard
*J. Walt. Thomp.

Sigmund Romberg
Deems Taylor
Helen Marshall
Morton Bowe
Rise Stevens
George Britton
*J. W. Thompson

TASTYEAST
12-Su-WJZ
'Pageant of Youth'
*Clements

TEXAS CO.
9:30-Tu-WEAF
'Jumbo Fire Chief Revue'
Jimmy Durante
Eddy Duchin Orc
Donald Novis
Gloria Grafton
Blanche King
Arthur Sinclair
Billy Rose
Adolph Deutsch Or
*Hanff-Metzger

UNION CENTRAL
(Insurance)
5-Su-WJZ
'Roses & Drums'
H. Williams, Dir.
Helen Claire
Reed Brown, Jr.
John Griggs
Erio Dressler
Ervyn Mutch
Edward Jerome
Jack Rosleigh
*J. Walt. Thompson

VICK CHEMICAL
M-9:30-WEAF
Grace Moore
Pasternack's Orc
*C-W-Cecil

WANDER CO.
(Ovaltine)
5:45-Daily-WJZ
'Little Orphan A'
Henriette Tedro
Jack Mather
Art Van Slyke
Forrest Lewis
Vio Smith
Eugene McGillen
*Blackett

CHAS. WARNER
(Sloans' Liniment)
10-W-WJZ
J. Charles Thomas
Frank Tours Orc
*Cecil, W. & C.

B. L. WATKINS
9-Su-WEAF
(Dr. Lyons Toothpaste)
Ernest Charles
Rachel Carlay
Men About Town
Andy Sannella Orc
*Blackett

WELCH
(Grape Juice)

Agencies Featuring
RICHARD HIMBER
and his Orchestra
Ruthrauff & Ryan, Williams & Cunningham, Inc.
STUDEBAKER Third Year
Lord & Thomas
R. C. A. VICTOR Second Year
Guest Appearances
J. M. Mathes, Inc.
LUDEN'S First Season So Far!

Marjorie Hannon
Chas Egelson
Hilda Graham
Charner Batson
John Mathews
Corine Dearth
Butler Mandeville
Ken Griffin
*Blackett

10:15 a.m. Daily Except Sat & Sun-WEAF
(Chipso)
'Home Sweet Home'
C. W. Secrest
Harriett McGibbon
Billy Halop
*Blackman

Mon to Fri-3-WEAF
(Camay)
'Forever Young'
Curtis Arnall
Betty Wragge
Alan Bunce
Maureen McManus
*Pedlar & Ryan

QUAKER OATS CO.
5:30-Sat. WEAF
'Kaltenmeyer's Kindergarten'
Bruce Kamman
Marian Jordon
Jim Jordan
Johnny Wolf
Thor Ericson
Merrill Fugit
Harry Kogen Orc
*Lord & Thomas

RALSTON PURINA
5:30-M-W-F-WEAF
'Tom Mix Adventures'
*Gardner

RADIO CORP. AMERICA
2 p.m.-Sun-WJZ
'Magic Key of RCA'
John B. Kennedy
Frank Black
G. Martinelli
Rich'd Himber's Orc
*Lord & Thomas

REAL SILK
9-Su-WJZ
Chas. Previn Orch
Olga Albani
Betty Bennett
Singing Knights
*Leo Burnett

REMINGTON RAND
7:30-Mon-W-F-WEAF
Edwin C. Hill
*B. B. D. & O.

SCOTT & BOWNE
Sat-Sun-5:45-WJZ
Gabriel Heatter
*Marschalk & Pratt

STERLING PROD.
9:30-Su-WEAF
(Bayer's)
Frank Munn
Lucy Monroe
Arden & Arden
Gus Haenschen Orc
Bert Hirsch

9-F-WEAF
(Phillips Mag)
'Waltz Time'
Abe Lyman Orc
Bernice Claire
Oliver Smith

SUN OIL
6:45-Daily Except Sa-Su-WJZ
Lowell Thomas
*Roche-Williams

SWIFT
10 p.m.-Tu-WEAF
'Studio Party'

8-F-WJZ
Irene Rich
*Kastor

WESTCLOX
5:30-Su-WEAF
'Big Ben Dream Dramas'
Arthur Allen
Parker Fennelly
*B. B. D. & O.

WHEATENA
7:15-Tu-WEAF
'Popeye, the Sailor'
*McKee, Albright

WOODBURY'S
9:45-Su-WJZ
Paul Whiteman
Ramona
King's Men
Durelle
Johnny Hauser
Bob Laurence
*Lennen & Mitchell, Inc.

Columbia

ACME PAINT
6:30-Su-WABC
Smiling McConnell
*Henri, H. & McD.

AFFILIATED PRODUCTS
(Edna Wallace Hopper Cosmetics)
11:15 a.m.-M to F-WABC
'Romance of Helen Trent'
Virginia Clark
Marie Nelson
Eugene McGillen
Sunda Love
Dan Sutter
Lawrence Salerno
(Louise Philippe Cosmetics)
7:15-W-WABC
'Paris Night Life'
Armida
Pierre Le Kreune
*Blackett-S-H

A & P
7:30-Tu-W-Th WABC
Kate Smith's Coffee Time
Jack Miller's Orc
*Paris & Peart

AMERICAN HOME PRODUCTS
WABC-11:45 A.M. Mon. to Fri. (Cal Salts)
Mrs. Wiggs of the Cabbage Patch'

Betty Garde
Alice Frost
Joe Latham
Burford Hampden
Pat Ryan
Eddie Marr
(Kolynos)
WABC-11:30 A.M. Mon. to Fri.
'Just Plain Bill'
Arthur Hugh
Ruth Russell
James Meighan
Curtis Arnall
Effie Palmer
Joseph Latham
Marjorie Anderson
Jack Carstairs
Junius Matthews
Ray Collins
Everett Sloan
*Blackett-S-H

ATLANTIC REF.
7-Sa-WABC
'Atlantic Family Tour'
Frank Parker
Bob Hope
Honey Chile
Jack McBryde
Rosemary DeCamp
Everett Sloane
*N. W. Ayer

BISODOL
8:30-F-WABC
'B'way Varieties'
Oscar Shaw
Carmela Ponselle
Elizabeth Lennox
Victor Arden's Orc

*Hackett

A. S. BOYLE CO.
(Old English Floor Wax)
Fri-7:15 p.m.-WABC
'Lazy Dan, the Minstrel Man'
Irving Kaufman
*Blackett

CAMPBELL
(Soup)
9-F-WABC
'Hollywood Hotel'
Dick Powell
Louella Parsons
James Dunn
Sally Eilers
Pinkey Tomlin
Raymond Paige Orc
Frances Langford
Anne Jamison
Igor Gorin
(Tomato Juice)
8:30-W-WABC
Burns & Allen
Milton Watson
Ted Husing
Jacques Renard's O
*F. W. Armstrong

CARBORUNDUM CO.
7:30-Sa-WABC
Carborundum Bd.
Edward d'Anna, Conductor
Francis Bowman
*BBD&O

COCA-COLA CO.
9:30-W-WABC
'Refreshment Time'
Connie Boswell
Al Bowlly
Ray Noble's Orc
*D'Arcy

COLGATE-PALM-OLIVE-PEET
(Palmolive Soap)
8-Sa-WABC
'Beauty Box The'
'The Waltz Dream'
Jessica Dragonette
James Melton
(Super Suds)
5:45 M to F-WABC
'The Goldbergs'
Gertrude Berg
James R. Waters
Everett Sloane
Rosalyn Silber
*Benton & Bowles
(Palmolive Shave Cream)
10-W-WABC
'Gang Busters'
Phillips Lord
Alice Rinehart
James Van Dyke
Joe Granby
Fred Lewis
John McIntire

CONSOLIDATED CIGAR
(Harvester Cigars)
8-Th-WABC
'Harv and Esther'
Teddy Bergman
Jack Arthur
Bernard Gorcey
Audrey Marsh
Rhythm Girls
Victor Arden's Orc
*Aitken-Kynett

CORN PRODUCTS
(Kre-Mel, Linit etc.)
12:15-M-W-F-Sa-WABC
'Musical Reveries'
Stuart Churchill
Orson Wells
Ken Wood's Orc
*E. W. Hellwig

CREAM OF WHEAT
6-M-W-F-WABC
'Buck Rogers'
Matthew Crowley
Adele Ronson
Edgar Stehli
William Shelley
Elaine Melchior
Joe Granby
Walter Tetley
E. R. Johnstone, Au
*Thompson

DEL., LACK. & WSTRN COAL CO.
(Blue Coal)
6:35-M-W-WABC
'Vanished Voices'
Clyde North, Au.
Bennett Kilpack
Frank Novak's Orc
Clark Andrews, Dr.
*Ruthrauff & Ryan

E. I. DU PONT DE NEMOURS & CO.
8-W-WABC
'Cavalcade of Am.'
Arthur Pryor, Jr., Dir.
Kenneth Webb, Au.
Harold Levey's Or
*B B D & O

FORD MOTOR
2:30-Su-WABC
Jose Manzanares & his So. Americans
Dolores
Ramon Littee
Paquita Anderson
9-Su-WABC
'Ford Sunday Eve. ning Hour'
Cameron McLean
Detroit Sym. Orch
Victor Kolar
9:30-Tu-WABC
Fred Waring

Stella Friend
Rosemary & Priscilla Lane
Poley McClintock
Tom Waring
Barbara Blair
Stuart Churchill
Johnny Davis
Tubby Hanlon
Gene Conklin
Ferne
*N. W. Ayer

GEN. BAKING
5:30-Su-WABC
Julia Sanderson
Frank Crumit
Carlyle Stevens
Three Jesters
Jack Shilkret Orc

5-Daily Ex. Sat. & Sun-WABC
'Adventures of Ted and Terry'
Lester Jay
Warren McCollum
William Adams
William Ober
Katharine Renwick
Fred Uttal
Jerry Macy
Uncle Don
John Martin
Au. & Dr.
*B. B. D. & O.

GENERAL MILLS
5:30 Daily ex.Sa-Su-WABC
Jack Armstrong, All Am. Boy
Jim Omecht
Sarajane Wells
John Gannon
Bill B. Myers
*Blackett

GULF
7:30-Su-WABC
Phil Baker
Mrs. Phil Baker
Beetle and Bottle
Emily Vass
Agnes Moorhead
Seven G's
Maxine Gray
Hal Kemp's Orc.
*Young & Rubicam

HEALTH PROD.
6-Su-WABC
(Feen-A-Mint)
'Amateur Night'
Ray Perkins, M.C.
Arnold Johnson Orc
*Wm. Esty

HECKER H-O
(Force)
6:15-M-W-F WABC
'Bobby Benson & Sunny Jim'
Neill O'Malley
Florence Halop
Eddie Wragge
Detmar Poppen
Lorraine Pankow
Joe Wilton
Peter Dixon
Billy Halop
John Battle
John Shea
*Erwin-Wasey

H. J. HEINZ CO.
10 a.m.-M-W-F-WABC
Josephine Gibson
Lois Miller
*Maxon

GEO. A. HORMEL & CO.
8-M-WABC
'Hormel Bhill Beaners'
Juan Haldrigo & His Americanos Marimba Bd
Don Tuttle
Three C's
*B. B. D. & O.

JULIAN & KOKENGE
(Footsaver Shoes)
1:30-Su-WABC
'Musical Footnotes'
Vivian della Chiesa
Franz Imhof
R. Ginsburgh's Ens.
*A Moore & Wallace

KLEENEX
12:30-M to F-WABC
'Story of Mary Marlin'
Basil Loughrane, Dir.
Jane Cruisinberry, Au.
Joane Blaine
Robt. E. Griffin
Jesse Pugh
Carleton Brickert
Betty Lou Gerson
Francis X. Bushman
Judith Lowery
Bob Fiske
Murray Forbes
Marjorie Hannon
Anne Davenport
Donald Briggs
Isabel Randolph
Lucille Husting
*Lord & Thomas

G. KRUEGER
(Beer & Ale)
7:15-Tu-Th-WABC
'Kreuger Musical Toast'
Sally Singer
Jerry Cooper
Ray Block's Orc
*Blow

LADY ESTHER
10-Su-M-WABC
Wayne King Orc
*Stack-Goble

LARNED CO.
(Hill's Nose Drops)
6:45-Th-WABC
'Imperial Hawaiian Band'
*Blackett

LEHN & FINK
(Pebeco)
7-Su-WABC
Eddie Cantor
Harry Einstein
Jimmy Wallington
Louis Gress Orc
*Lennen & Mitchell
2-Su-WABC
(Hind's Honey & Almond Cream)
'There's Always Juliet'
Leslie Howard
Graham Harris Orc
*Kenyon & Eckhardt

LEVER BROS.
(Lux Soap)
9-M-WABC
'Lux Radio Theatre'
'Grumpy'
Lionel Barrymore
*J. Walt. Thompson

LIGGETT & MYERS
(Chesterfield Cigs)
9-W-WABC
Lily Pons
9-Sa-WABC
Nino Martini
Andre Kostelanetz Orc throughout
*Newell-Emmett

MOHAWK CARPET MILLS
12:45 Daily Ex. Sa-Su-WABC
'5 Star Jones'
Johnny Kane
Elizabeth Day
Bill Johnstone
Phil Van Zandt
Florence Malone
Eddie Marr
*Blackett-S-H.

PACKARD MOTOR CAR CO.
8:30-Tu-WABC
Lawrence Tibbett
Don Voorhees Orc.
*Young & Rubicam

PHILCO
7:45 daily ex. Sa-Su-WABC
Boake Carter
*Hutchins

PILLSBURY
11 a.m.-W-F-WABC
'Cooking Close Ups'
Mary Ellis Ames
*Hutchinson

POMPEIAN
4:45-M-W-F-WABC
'Tea at the Ritz'
Margaret Santry
Jerry Cooper
Harold Stern's Orc
*Topping & Lloyd

REMINGTON-RAND & TIME
10:30-Daily Except Sat-Su-WABC
'March of Time'
*B B D & O

R. J. REYNOLDS TOB. CO.
(Camel Cigarettes)
9-Tu-Th-WABC
'Camel Caravan'
Walter O'Keefe
Louis Sorin
Alice Frost
Kenny Sargent
Pee Wee Hunt
Deane Janis
Glen Gray's Orc
*Willim C. Esty Co.

SOCONY VACUUM
8-F-WABC
'Flying Red Horse Tavern'
Eleanor Powell
Lyn Murray Choir
Freddie Rich Orc
Osgood Perkins
*J Stirling Getchell

STANDARD OIL OF N. J.
8-M-WABC
Guy Lombardo & his Royal Canadians
*Marschalk & Pratt

STERLING PRODUCTS
8-Tu-WABC
(Bayer's Aspirin)
'Lavender and Old Lace'

Fritzi Scheff
Lucy Monroe
Frank Munn
Gus Haenschen's Or

8-Su-WABC
(Phillips Dental Magnesia)
Bernice Claire
Abe Lyman
Oliver Smith
*Blackett

STEWART-WARNER
(Alemite)
10-Th-WABC
Lysbeth Hughes
Bob McCoy
Art Thorsen
Horace Heidt Orc
King Sisters
Steve Merrill
Jerry Bowne
Alyce King
Alvino Rey
Charles Goodman
Al Dupont
Harold Woolsey
Louis Vandeveer
Al White
*Blackett Sample

STUDEBAKER
10-F-WABC
Richard Himber
Stuart Allen
*Roche W & C

U. S. TOBACCO
(Dill's Best)
8:30-M-WABC
'One Night Stands'
Pick & Pat
Josef Bonime Orc
*McCann-Erick

WARD BAKING
6:15-Tu-Th-Sa-WABC
'News of Youth'
Laddie Seaman
*Fletcher & Ellis

WASEY PROD'CTS
7:30-M-WABC
'Singing Sam'
Harry Frankel
12-Daily Ex. Sa-Su-WABC
6:45-Su-WABC
'Voice Experience'
M. Sayle Taylor
*Erwin Wasey

WILDROOT CO.
7:15-M-WABC
Ted Husing
Charioteers 4
*B. B. D. & O.

WM. WRIGLEY
7-Daily Ex. Sa-Su-WABC
'Myrt & Marge'
Myrtle Vail
Donna Damerel
Vinton Haworth
Ray Hedge
Karl Way
Marie Nelson
*Frances Hooper

Mutual

AXTON-FISHER
(Spud)
Tu-11 p.m.-WOR
'Soldiers of Fortune'
Tex O'Reilly
Enoch Light Orc
Craig McDonnell
*Keny'n & Eckh'rdt

CAL-ASPIRIN
12:45-M-W-F-WOR
'Painted Dreams'
Kay Chase
Mary Afflick
Alice Hill
Bess Flynn
*Reincke-E.-Y.-G. & F.

CRUSADERS
Mon-8:45-WOR
'The Crusaders'
Fred G. Clark
*Marschalk & Prat
11:45-Mon. to Fri-WOR
(Bisquick)
'Gold Medal Minstrels'
Arthur Stowe
Danny Duncan
Leo Harrison
Billy Chandler
Five Rangers
Dean Brothers
*Blackett

GORDON BAKERIES
7:30-M-F-W-WOR
'Lone Ranger'
*Sshl

GRUEN
7:45-Tu-Sa-WOR
'Washington Merry-Go-Round
Drew Pearson
Robert Allen
De Garmo & Kilb'ne

KISSPROOF, INC.
9-W-F-1 p.m.-WOR
'The Love Doctor'
Ona Munson
*Blackett-Sample-H

MURINE
(Eye Wash)
:30-Thu-WOR
'Listen to This'
Johnny & Doty
Lew Diamond Orc
*Neisser-Meyerhoff

PHILLIP MORRIS
10:45 a. m.-Sa-WOR
Graphologist
Mme. N. Olyanova
*Blow Co.

PINAUD
7:15-M.Th-Fri-WOR
Jeanine
Pearson Orc
Octet
*Lord & Thomas

PISO
12:15-Tu-Th-WOR
'Dream Singer'
Ralph Kirberry
Betty Gould
Frank Pinero
*Aitken-Kynett

PURITY BAKERIES
5:15-M to F-WOR
'Omar the Mystic'
Ralph Schoolman
Ethel Everett
*Hanff-Metzger

SPRATT'S DOG FOOD
5:30-Sun-WOR
Albert Payson Terhune
*Paris & Peart

SSS CO.
(SSS Tonic)
8:30-F-WOR
'The Music Box'
Mary E. Wood
Bailey Axton
William Stoess
*Johnson-Dallis

UNITED CIGAR
8:30-M-WOR
'Good Evening Serenade'
Isham Jones Orc.
Eton Boys
Loretta Lee
Harry Von Zell
*Young & R.

WASEY
(Zemo)
Tu-W-Th-WOR
'Lamplighter'
Jacob Tarshish
*Erwin-Wasey

R. L. WATKINS
9:45 a.m.-M to F-WOR
(Dr. Lyons' Tooth Powder)
'Back Stage Wife'
Vivian Fridell
Ken Griffin
Henry Saxe
Mary McCormick
James Goss
*Blackett-S.-H.

WANDER CO.
(Ovaltine)
3-M to F-WOR
'Molly of Movies'
Kirby Hawke
Gene Byron
Blackett-S.-H.

Nancy and Phil (Mrs. C. A. Williams and A. W. McNair) did their 1,000th appearance Jan. 15 over WDAY, Fargo, for the Black furniture store. Program is scripted by Miss Capro Trace, advertising manager of the store. Off the air, Mrs. Williams is a dressmaker and McNair an insurance agent.

Charlie Marshall's Mavericks may go east for appearances on the National Barn Dance programs. Party includes, besides Marshall, Johnny O'Brien, Ace Wright and Johnny Toffoli.

Lucy Cuddy producing mystery adventure serial for KSFO, San Francisco, and Western network. Adaptations from material supplied by John Collier, head of Indian Bureau at Washington, D. C.

CANADIAN STATIONS MEET

Warners Opens Legal Fire in N. Y.; Sues NBC, CBS, WMCA, WHN, Others

Warner opened its barrage of litigation last Friday (17) with the filing of four copyright infringement action in the Federal Court in Manhattan. WB publishing group has a raft of other complaints in preparation against stations in various parts of the country and it proposes to file these with the local courts during the current week.

Last week's four actions involved WEAF, NBC's red key; WABC, Columbia's New York outlet; WMCA, fountain head for the Inter-City Group, and WHN, the Marcus Loew Booking Agency outlet. Also named in the WHN case were the Schenley Products Co. and the William H. Rankin agency on amateur show, which the liquor combine had supported over WHN. With the latter station the alleged unauthorized use occurred on Jan. 1 and the tune was Witmark's 'I Love Mountain Music.'

WMCA is accused of infringing Jan. 3 by way of 'Mountain Music' also, while an early New Year's Day broadcast of 'Put On Your Old Gray Bonnet' (Remick) was cited in the complaint against WEAF. Harms' 'I Get a Kick Out of You' was the tune that WABC is alleged to have broadcast on Jan. 3. Damages of $5,000 is asked in each of the four complaints.

Warner ros. reveals the position that it will take toward municipally or state owned stations in the matter of issuing performing licenses in the answer it has drawn up in the suit which WNYC filed last week in the New York Supreme Court. Corporation Counsel Windels asked that WB be restrained from interfering with the city's station on the 'ground that since it didn't operate for a profit there was no need of it obtaining a performing license.

Warners' reply to this demand for a declaratory judgment was it was ready to give WNYC a license as soon as the municipality was agreeable to signaturing the sort of contract which WB had drawn up for it. This agreement stipulates that the station will not broadcast anything that is staged for a profit, with the idea here being to prevent the promoters of a charity or any other enterprise to use the station gratis for the boosting of such private propositions.

Warner Bros. filed two additional copyright infringment suits against New York outlets yesterday (Tuesday), making six the total number of complaints it has on hand with the Federal court in Manhattan. WB at the same time acted against WIP, Philadelphia, with the papers laced with the U. S. court in that city. Number of stations which have taken out Warner music licenses tallied 231 by press time yesterday (Tuesday).

WNEW and WMCA were named in the latest infringement actions brought by WB in New York. Former outlet was charged with airing Remick's 'Canadian Capers' and Witmark's 'Lullaby of Broadway' on Jan. 5 and 4, respectively, without obtaining the necessary permission, while the second complaint against WMCA cites the use unauthorizedly of Remick's 'My Buddy' on Jan. 4. WIP is alleged to have broadcast 'Canadian Capers' on the night of Jan. 1. Like the previous actions, an award of $5,000 damages is being asked in each of the foregoing complaints.

Warner is proceeding slowly in its campaign of litigation. Performing rights contracts in connection with each infringed composition are carefully checked before the complaint is drawn. Instead of depending on the radio log record for its evidence, WB is collecting voluminous affidavits. Filing of the infringement papers on the New York end is being handled by A. M. Wattenberg, counsel for the various Warner publishing firms.

Red Face Stuff

Atlanta, Jan. 21.

tation WATL found itself in an embarrassing position last week when attempting to cover the Joe Louis-Charles Retzlaff fight by shortwave. Similarity of name between Joe Louis in the main bout and Tiger Al Lewis in the semi-final put on just afterwards resulted in a complete confusion.

Station was racing merrily ahead with a sparkling blow-by-blow description of a five round fight only to discover that the wrong fight was on the air!

COMMERCIALS START ON NEW NBC LOOP

NBC has three accounts set for clearance over the west coast supplementary of the blue (WJZ) link. They are Woodbury, Jergens and Lucky Strike. For the smokes it will be the new Wednesday night program.

Failure to clear this Pacific supplementary in time was responsible, according to NBC, for its loss of the Mary Pickford show to CBS. The backers of the Pickford program, the National Ice Industries, Inc., had set a week ago Saturday (10) as the deadline for this clearance, or else. Several of the dealers participating in the co-operative project had already printed merchandising material with NBC given as the release when the waiting period expired.

Blue's Pacific setup consists of KGO, San Francisco; KECA, Los Angeles; KFSP, San Diego; KEX, Portland; KJR, Seattle, and KGA, Spokane.

MEXICAN SIGNAL IS WINNIPEG STATIC

Winnipeg, Jan. 21.

In line with squawks from rural listeners who claimed Chicago station were interfering with reception of CKY, government owned Winnipeg transmitter, that station had its frequency changed from 780 kilocycles to 910 several months back. Now more howls are coming in, this time complaining that the Mexican transmitter, XEAW, is making radio reception do flip-flops down on the farms.

Minister of telephones, W. J. Major, has been asked to do something. Another change in frequency is sought.

Raymer's Detroit Office

Paul Raymer, station rep, opening a branch office in the General Motors building in Detroit with Paul Wilson, previously a member of Raymer's office, in charge.

Concurrently WBRC, Birmingham, is added to the client list. Is a 1,000-watter and member of CBS. Has had no rep heretofore.

Paul Raymer office has taken over the representation of WBRC, Birmingham, in the national field.

Parsonnet to D&C

Marion Parsonnet is switching to Donahue & Coe from the Lennen & Mitchell agency.

Donahue & Coe will send Parsonnet to Los Angeles to handle the Mary Pickford series for National Ice Dealers. Programs will originate in the projection room of Pickfair in Beverly Hills.

MANY PROBLEMS IN DOMINION

Indie Stations Huddle in Toronto to Formulate Polices—Pending Changes by Liberals Not Yet Clarified

150 ATTEND

Toronto,

With the major topic of discussion to be the matter of performing rights in Canada, this now accentuated, , by the withdrawal of Warner ros. from ASCAP, representatives of Canada's independent stations, as distinct from those owned or operated by the Canadian Radio Commission, are here for a two-day conference of the Canadian Association of Broadcasters which gets under way tomorrow (22). Delegates are here from Halifax on the east, to Vancouver on the west. Discussion will centre around the clarification of certain points in the Judge Parker report regarding the activities of the Canadian Performing Rights Society plus the WB withdrawal. Not understood here whether Canadian law will uphold the withdrawal of the WB repertoire as far as broadcasting stations in this country are concerned. Directors of C. A. B., who held a conference behind closed doors today (Tuesday) confess themselves at sea and will not be able to reach any decision until tomorrow's general meeting.

Questions of program service and card rates are also to be dealt with, but specific complaints will not be known until the arrival of the full delegation.

Loosening of federal regulations on radio advertising in Canada has been promised by Prime Minister Mackenzie King, but he has not yet elucidated certain proposals regarding new regulations, specifically those dealing with the commission's ban on spot announcements from 7 to 11 p. m. This problem may come up in tomorrow's conference. If it is the considered opinion of the meeting certain recommendations regarding presumed deterrents to commercial broadcasting in Canada will be made to the Dominion authorities.

Expected political changes and reforms in Dominion broadcasting which may occur in March and April at which time radio commission personnel and regulations are slated to be revamped by the present Liberal administration. It is generally felt that Canada will in the immediate future have a better chance to cop off a growing volume of advertising revenue. So, despite various difficulties and problems yet to be solved, the broadcasters feel they are on the threshold of big things.

Association members have grievances against the commission, notably as concerns station compensation which is, as in America, below local card rates. While grumbling among themselves the peculiarly delicate political situation under which stations must operate in Canada has thus far frightened broadcasters from plain speaking out loud.

Anything like the open floor squabbling characteristic of the conventions of the American broadcasters trade association (N.A.B.) is quite unlikely here. Boys are not that sure of their own rights and this is only their second annual pow-wow anyhow. Toronto newspapers will not be admitted to any of the meetings. Comparatively few persons not themselves Canadian broadcasters will be present. Among the exceptions are George Besse, from Chicago, and Joseph Hershey McGillvra, from New York, both of the station rep firm bearing the latter's name. McGillvra has the largest list of Canadian stations of any American time broker.

Harry Sedgwick will preside as president of the Canadian association. Arthur Evans is secretary. Among those here are: Major William C. Borrett, CHNS, Halifax; J. Narcisse Thivierge, CHRC, Quebec; L. W. Bewick, CHSJ, St. John; J. E. Campeau, CKLW, Windsor; Phil Lalonde, CKAC, Montreal; W. A. Stanton, CHML, Hamilton; W. C. Mitchell, CKCR, Waterloo; H. Gordon Love, CFCN, Calgary; M. Lefebvre, CHLP, Montreal; L. E. Edwards, CKOC, Hamilton; H. Dougall, CKPR, Fort William; H. R. McLaughlin, CJRC, Winnipeg; G. Little, CKCR, Waterloo; J. Beardall, CFCO, Chatham; Henry Gooderham, CKCL, Toronto; H. R. Carson, CFAC, Calgary; A. A. Murphy, CFQC, Saskatoon; George C. Chadler, CJOR, Vancouver; Harry Sedgwick, CFRB, Toronto; E. T. Sandell, CKTB, St. Catharines; J. D. Buchanan, CKPC, Brantford; E. W. Mason, CKSO, Sudbury; A. Cormier, CKCH, Hull; Dr. G. M. Geldert, CKCO, Ottawa; Alexander Dupont, CKCH, Hull.

Meetings are being held at the Royal York hotel here.

Reginald Billin recently resigned as WAVE, Louisville program director, is giving recitals and demonstrations on new electric organ for local music firm.

Report Hartford Merchants Raising Funds to Keep WTIC; WDRC's $175,000 1935 Profit

What, No Billing!

Difficulty which Pinaud is experiencing in its quest for a substitute singer on its Mutual Network program is largely due to the refusal of the candidates to cloak mike identity in a name of the commercial's choosing. Pinaud is insisting that the newcomer take a single French name, like Nanine or Yvonne.

Girl who is now on the show is billed as Jeanine. She's quitting because a youngster is on the way.

Hartfor , Jan. 21.

If a group of Hartford business men can prevent it, this city will not lose Station WTIC, its 50,000-watter, now in the works to be moved to Boston. Good many ifs and maybes in the whole situation. Federal Communications Commission has not openly expressed any sentiments which is an important omission in all calculations. And the Boston broadcasters are just as enthusiastic over the movement to keep WTIC in Hartford as are the Hartford merchants.

Hartford's idea is that WTIC has been a standout civic asset and its loss simply as a pawn in a checkerboard game between two competitive broadcasting groups would be hard to justify as in 'the public convenience, interest and necessity.'

WDRC, $175,000

Meanwhile WTIC has been losing $300,000, or better, every year with the Travelers Insurance Company no longer willing to charge off the deficit to advertising. Against this the present Columbia affiliate, WDRC, will clear a profit for 1935 of about $175,000. Station will presently move into new and more impressive quarters.

To hold WTIC in Hartford local business men will have to raise funds to match or better the option money put up by Cherry and Webb, Providence department store group which owns WPRO, Providence. Columbia Broadcasting is reported as having supplied part of this option money.

Hartford Chamber of Commerce feels that the loss of WTIC will be felt by the city for within the past few years more and more conventions have been brought here. Radio publicity helped a lot. Hotels would also not like to see WTIC move away and merchants covering national areas from Hartford would feel the loss. Radio Station WDRC and the newcomers to be owned and operated by the Hartford Times are already preparing baskets to get some of the WTIC business. The Times station will start operating on or about May 1.

Ft. Wayne Pair To NBC Ally; WOWO on Red?

Fort Wayne, Ind., . 21.

Indiana broadcast circles see in the purchase of WOWO and WGL by the Westinghouse Manufacturing Co. a precursory move on the part of NBC to strengthen the position of both the red and the blue links in this territory. Buy of the two outlets from Fred C. Zeig and co-local interests is subject to the approval of the Federal Communications Commission.

WOWO is licensed at 10,000 watts on a clear channel (1160 kc.) and divides time with WWVA, Wheeling, W. Va., while WGL operates at 100 watts full time. WOWO is on CBS' supplementary list.

Probabilities are that WOWO will be aligned with the red (WEAF) link and WGL made a part of the special group (WIRE, Indianapolis, WCKY, Cincinnati, WHIO, Dayton), which may be used in place of WLW, Cincinnati, by a client of either the blue (WJZ) or red.

Walter Evans, mgr. Westinghouse's radio division, represented that company on the deal. NBC has an operating arrangement on all Westinghouse-owned outlets.

CONSOL. GAS CO. SHOWS IN FOREIGN TONGUES

Consolidated Gas Co. of New York is embarking on a pretentious series of live talent programs in a variety of foreign languages. Commencing Jan. 27 over WBNX, Bronx, programs in seven different tongues will be broadcast under a regular schedule. S. Ralph Steinberg of Radio & Film Methods is producing the series. Florence Leffert, plus a string ensemble, appears on all the programs although certain shows will also have guest speakers or additional talent.

Hungarian, German, Italian, Spanish, Greek, Jewish and Polish languages will be used. Majority of programs are quarter hours although there is one full hour program in Yiddish. In addition to these musical quarter hours Consolidated will also have two daily five minute dramatizations (live talent) in Jewish and Italian.

Adam Stein, Jr., Dies

Adam Stein, Jr., vice-president in charge of engineering for World Broadcasting, died suddenly on Monday (20) of a heart attack while en route to New York from Massachusetts. He was 52.

Stein joined World at company's formation in 1929. Previously he had been engineer in charge of engineering for General Electric.

Survivors are his wife and one son.

'LIBERTY AT THE CROSSROADS'
Dramatic Sketches
30 Minutes
Disc
REPUBLICAN NAT'L COMM.
Tuesdays 8:30-9 p. m.
WGN, Chicago

With all the drama of a Buck Rogers thriller this platterized political campaign drew thousands of telegrams and phone calls to the studios on the first broadcast on Jan. 14 when the program came over the loudspeaker in a rush of blurred sound, roar of static and general interference. This continued for exactly eight minutes of the opening portion of the broadcast and made the show hardly audible and particularly difficult to listen to. Only the dyed-in-the-wool Republicans and reporters on duty stuck valiantly to the radio when 'Jumbo' beckoned pleasantly on one side of the dial and Fred Waring on the other.

One of those defects in the needle which blurred its sensitivity caused the Republican devotees among the listeners to insist that there was dirty work afoot. So insistent was this report that the Republican National Committee through its press bureau in Chicago released a story that the G. O. P. didn't believe that the trouble was deliberate and laughed off the reports that the air channels were being sprayed to cause deliberate interference.

However, after eight minutes of blurred sound, Tom Sabin, National Director of Radio for the Republican National Committee, rushed to the mike to explain that the program would continue in just a moment. There was silence and then the show started once more, and for the first time, clearly. They had shoved the needle back somewhat and that those who had been suffering doggedly through the blurred opening of the program had to listen to a portion of it all over again.

So much from the technical jamboree. As far as show business is concerned, it's a second-rate show hardly comparing in audience pull with such programs as 'Lone Ranger,' Lionel Barrymore in 'Scrooge,' 'Little Orphan Annie' or 'First Nighter.' And since the G. O. P. have come to the ether as a show business plea to the nation, they must stick more closely to the rules of showmanship.

Throughout the program the tone is that of foreboding, impending doom and likely disaster. The entire tone is negative, not positive.

Show is split up into a number of home-life sketches which were evidently designed to bring the G. O. P. point of view right into the family circle. All sketches tended to point out the calamity which has been brought upon the country. First of the sketches has its locale at the marriage license bureau, with two young lovers deciding not to get married when the clerk informs them that among their debts they much include the debts which the government is incurring for them. Other sketch is a rib on the debt problem, with two crossroads storekeepers deciding to add to their debts rather than pay off their current bills on the grounds that they would then be spending their way to prosperity. Third sketch took place in a butcher shop and took for its theme the increased price of pork due to the hog-killing tactics of the New Deal, while another sketch at a breakfast table blew off with the statement that the bacon being used on the table was imported from Poland due to the fact that American pork had been killed off.

There was one smart angle (borrowed from Huey Long's repertory) when at the 15-minute mark, the announcer told the public that there would be a short musical intermission and asked the listeners to phone their friends and relatives to ask them to tune into the program if they were not already listening. He asked them to tell their friends that a program of vital importance was being broadcast on WGN, the Chicago Tribune station.

This was the first program of a series and the only one on a platter. The others will originate in New York and be broadcast by live talent. Evidently they've decided to take no more chances with discs.

Gold.

'FOREVER YOUNG'
With Curtis Arnall, Betty Wragge, Alan Bunce, Maureen McManus, Marion Barney, Eunice Howard, Jack Roseleigh, John Kane.
Serial
15 Mins.
PROCTER & GAMBLE
Mon. through Fri., 3 p. m. EST
WEAF, New York
(Pedlar & Ryan)

P & G contiues to plug its Camay soap product through romance. Central thread revolves around a girl in her teens, meeting a boy friend somewhat older, and then finding her former playmates a bit boring. With a five-day airing schedule, events can move fairly fast. Listeneres' interest must be mostly feminine in any event since it's a 3 p.m. show.

Copy concentrates on clean pores, and a message to test out Camay's cleaning powers. Elaine Sterne Carrington turned out the story.

Bi

LIFE OF KING GEORGE V
Dramatic
30 Mins.
Sustaining
Monday, 11:30 p. m., E.S.T.
WABC, New York

Hurriedly written, staged and broadcast within five hours of the time news of the death of King George V of England reached America, this episodic half-hour highlighting his life clearly showed that strain. It would have been better left unbroadcast, being a flimsy attempt by CBS to report a major news event and making radio compare unfavorably with what newspapers can do with a story in that length of time.

And yet little more could be expected of a half-hour of dialogue and story written on such short notice, and of a cast given such little time for rehearsal. However, production would have been more effective with a better cast (none of whose names were announced).

Life of England's king and India's emperor, as broadcast by CBS, seemingly held very little in the way of drama, the broadcast taking him up from the time of boyhood to manhood and death through episodes that were chiefly inconsequential. However, King George reigned through some of England's most hectic years, especially the World War period and the years immediately following. His parleys with the other crowned heads of Europe, his frequent chastisement of Kaiser Wilhelm of Germany, prior and in the early periods of the war, would have made fine radio material, but was not included in this CBS broadcast.

Broadcast chiefly showed him as a democratic ruler who preferred the sea to the throne, excluding entirely his blunt statesmanship which once caused Colonel House, in a letter to President Wilson, to refer to him as 'the most pugnacious monarch let loose in these parts.'

Scho.

MELINDA ALEXANDER
With Douglas Allan
15 Mins.
Sustaining
Friday, 2:15 p.m.
WINS, New York City

Guest appearance of this femme spieler on Allan's stanza, called 'Little Moments With Big People,' showed her as possessing promising ether attributes, although the script on this occasion (17) was wishy-washy and the timing of the stuff very poor. No fault of Miss Alexander's, except that she might have spent more time rehearsing.

Background of Melinda Alexander is that of a hoity-toity lecturer and conductor of ritzy forums in the Waldorf-Astoria. These fluffy circumstances, however, did not damage her air appearance, instead equipping her with poise, clarity of voice and lucid expression. Proved herself withal as something of a femme Alexander Woollcott, though she might generally well get off the solo standard and lead a radio discussion, femme club, or something of a similar nature requiring fluent gab.

Allan's setup of the guest appearance consisted of a mythical trip to India, where Miss Alexander went into a several discussion of religious sects, customs, etc. This background contained numerous phoney angles, and Allan's prompting with questions and straight lines not up to the mark. Finish too clipped to be smooth. Guester, however, exhibited a number of promising moments and could get her stuff to register if given a chance. Also ought to read her script two or three times before addressing the mike.

'LUCKY GIRL'
With Katharine Campbell, Helen Hurley, Ed Prentiss, William Wright, John Deering, Guila Adams
Serial Scri
15 Mins.
PETER HAND BREWERY
Tues., Thurs., Sat., 12-12:15 p.m. CST
WGN, Chicago
(Mitchell-Faust)

There are several things wrong with this show. It is spotted badly in mid-first palace, immediately following 'Painted Dreams,' a highly dramatic program which may take the edge off this program. Every other day is also not the best routine for a continued story.

It's story of a girl who wins a beauty contest with the resultant love problems and the usual home-and-mother technique. In general, the same type of material which forms 95% of the radio script programs.

Cast from top to bottom is nickelodeon — 'Me proud beauty, marry me or I'll get my dad, the boss, to fire ya.' That sort of playing that has the heroine reading her lines with throat-y tonsils.

Brewery is sponsoring this program, and that looks like misplaced judgment also. Beer is essentially a man's drink or tradition has no meaning. Ladies go for sidecar cocktails. In the plugging much is made of the fact that this beer has gotten the bulk of its business through word-of-mouth, through people taking a swallow of the potion and then rushing to the telephone to tip off a pal. The announcer intimates that listeners should follow that plan.

Gold.

ED FARLEY and MIKE RILEY
Music, Songs
10 Mins.
PEBECO
Sun., 7 p. m.
WABC, New York
(Lennen & Mitchell)

Names of Ed Farley and Mike Riley are now quite well known by this time for pushing 'Music Goes Round and Around' into No. 1 groove. Team guested on Eddie Cantor's show last Sunday (19), giving a sample of how they hand out the jingle number at the Onyx club on West 52d street.

Nothing was said of Red Hodgson who is responsible for the lyrics. Parkyakarkus repeated the ditty just before closing, giving it out in broken English for laughs.

Bral.

ROY DICKINSON
'Understanding Adverti
15 Mins.
Sustaining
Saturday, 4:45 p. m.
WOR, New York

This is the series by which the Mutual web is attempting to glorify advertising. Not just radio advertising (as proven by the choice of Roy Dickinson, charge d'affaires of Printers' Ink, as the lead-off speaker), but the whole structure of paid publicity.

Attempt fell somewhat shy of being an effective apologia for advertising on the one hand, or a thorough trade discussion on the other. Ingredient of showmanship—radio advertising's cardinal asset—entirely omitted. This left Dickinson in the dilemma of catering to both consumers and professionals without a means of glossing over his plight. Using light news snatches, etc. for material was no help. Only weakened the job.

Started his spiel by saying that advertising is as old as civilization, dating back to Babylonia. Psychology of this argument of age not impressive. Aside from being historically inaccurate (what was practiced in Babylonia was propaganda, not advertising), the point would have been firmer had Dickinson called advertising a bedfellow of mass production economy, which it decidedly is. This would have provided a livelier springboard into advertising's best thesis: that mass production needs a constant stimulant to move goods as well as herald new products.

Next came the story of the invention of the Hygeia milk bottle and how advertising acquainted mothers with this sanitary contrivance. Advertising's moral in this story is really tri-partite: (1) it spreads news of the invention; (2) it antiquated poorer bottles, hence aided quality; and (3) it created a mass market of such dimensions for Hygeia that even the humblest child can have one. Dickinson mentioned only one of these three morals—that advertising spread news of the bottle.

Windup of the stanza had a series of 'tips' for the trade. Here was named the increase in newspaper and farm magazine lineage, the newspaper campaign that prompted building of the Golden Gate bridge, the use of slogans, and the raw deal Santa Claus got this season by being irreverently handled in cartoons, etc.

Nothing said of the following significant advertising and selling matters: the Food & Drug bill; fair trade laws; the farm market in its post-AAA aspects; radio; liquor; automobiles; status of consumer cooperative movements, etc.

Assuming that some of the foregoing subjects must be soft-pedaled because of factions in the trade, this series, to run 16 weeks, will have to step on it to convert vociferous critics among consumers into believers in advertising. Critics' usual argument is that advertising encourages high prices. Dickinson missed fire here on his counter attack by not grabbing the bull by the horns in a robust, showmanly fashion.

VERA VELASCO
With Andy Weuhrer
Songs
15 Mi
Sustaining
WICC, Bridgeport

Wife of Emil Velasco, pianoorganist, who's done New York radio time and who currently gets around as a dance-band maestro, Vera Velasco is practising up for a professional air career at the Yankee web's Bridgeport branch.

Chanteuse gives out nicely, both in interpretation and enunciation, but muffs in her selection of material. She will probably find a change from ballads to lighter pops necessary to find a place as a commercialist. Ballad delivery does show a dramatic sense, however.

Andy Weuhrer's keyboard accompaniment adequate, program caught including nice arrangement of 'The Death of Music Goes Round and Round,' involving use of Lizst Rhapsody and Chopin Funeral March.

Miss Velasco's theme is 'Love Walked Out of My Heart,' an original by Judson La Haye, WICC program director. The songstress is daughter of Mr. and Mrs. W. W. Carman, same tribe as Bliss Carman, the poet.

Miller.

AL PEARCE and HIS GANG
With Cal Pearce, 3 Cheers, Mable Todd, Tizzie Lish, Lord Bilgewater (Monroe Upton), Morey Amsterdam, Tony Romano, Andy Andrews, Harry Foster, Arlene Harris, Elmer Blurp (Al Pearce), Bill Wright, Bernardine Upton, Harry Sosnik's Orchestra.
Variety
PEPSODENT
30 Mins.; Mondays, 6 p.m. EST, WEAF; Fridays, 9 p.m. WJZ, New York.
(Lord & Thomas)

Al Pearce and his roadshow from California has been quite a Coast rave and a fave for some years, cementing regional popularity with theatre dates which reflected, at the boxoffice, the wide extent (on the western slope) of their public favor. Shifted to New York under NBC auspices for a sustaining builder-upper, last summer, and are now Pepsodent sponsored from Chicago.

All of which above might more or less belie the indifferent impression they made when caught last Friday night (17), the second of a new schedule, after having been on during the afternoons. On the NBC-WJZ spoke, every Friday, they are on a night-time schedule; on NBC-WEAF, on Mondays, they do their stuff in the afternoon at 5 p.m. EST. Night audiences are fairly discriminating.

Pearce has quite a gang with him and if nothing else it's primed for variety. Salient impression is coziness. But that may be the answer to their popularity. While theirs is a homely humor, it's not particularly funny. (In justice, for the record, they've been heard on other occasions to better advantage.)

An idea of the stock company may be gathered from the recapitulation of the cast: Cal Pierce (Al's brother); the 3 Cheers, male trio; Mable Todd, singing comedienne, who rang the vocal bell with her contraltoing of 'The Day I Let You Get Away;' Tizzie Lish, a pseudo-dizzy cooking expert, whose brutal comedy was one of the prime negations to the proceedings; Lord Bilgewater (Monroe Upton) who tips off his school of comedy by that hokum label; Morey Amsterdam (taking a siesta on this particular show, apparently); Tony Romano, singing guitarist; Andy Andrews, singing comic; Harry Foster, okay tenor who registered with his 'Alone' solo and other vocal interludes; Arlene Harris, billed as 'the human waterboxx' who did that but whose monolog was nsg; Elmer Blurp (Pearce in person); Bill Wright, characters, and Bernardine Upton, straight. Not all showed.

Harry Sosnik's orchestra is sturdy musical background, used imaginative arrangements of Youmans' 'Great Day' music.

Lord Bilgewater essayed some Joe Louis comedy (it was the night of the fight in Chi, and so the script was very Brown Bomber-minded) which hit 'n' missed. Ad plugging not only verbose but irritating, utilizing talking polly as a prop to drive home the trade name.

This program for the hicks and sticks only. For more worldly ears insufferably small timey.

Abel.

'BUCK ROGERS'
With Curtis Arnall, Adele Ronson, Edgar Stehli, William Shelley, Elaine Melchior, Joe Granby, Walter Tetley
Adventure Serial
15 Mins.
CREAM OF WHEAT
Mon., Wed., Fri., 6 p.m. EST
WABC, New York
(J. Walter Thompson)

In purchasing this long-run serial Cream of Wheat is relinquishing Alexander Woollcott and making a snappy bid for the kids who go on a hot-cereal diet in winter. 'Buck Rogers' has all the trimmings for a two-fisted knockdown, dragout job. Was originally a successful newspaper cartoon; thence got onto the ether, where Cocomalt has lately bankrolled it, and is further abetted by a variety of 'Buck Rogers' toys and gadgets.

Story, scripted by E. R. Johnstone, fabricates a lot of synthetic adventure which takes place in inter-stellar space 500 years in the future. Lines and pace serve only one purpose—to get as racy as possible—and to that extent admirably suit their ends. Odd voices and weird sound effects (most of the latter poorly done) creep in. Aside from the adventure lure, there is a thick condiment of pseudo-scientific terms.

Serial is one of the waning number of old-time kid radio jobs. A good many of its colleagues were shushed when mothers started complaining that little Johnny cringed under the sheets or choked on his spinach after catching an earful of the blood and thunder. 'Buck Rogers' curvived the guillotine.

Commercials are a model of how to drag 'em in. For a box-top the juve is invited to join a club which makes him a 'solar scout' and a 'personal friend of Buck Rogers.' There is a gold badge and a handbook ready for members; and 'can't you see your friend's eyes bulge when he sees your gold badge?' Cream of Wheat is zippily prescribed as 'what's needed to succeed.'

Cast ably sells its stuff the way the layout calls for. Will probably move a good bit of cereal off grocers' shelves.

'THE GOLDBERGS'
With Gertrude Berg, James R. Waters, Everett Sloane, Rosalyn Silber
Domestic Serial
15 Mins.
COLGATE-PALMOLIVE-PEET
Mon., Fri., 5:45 p.m. EST
WABC, New York
(Benton & Bowles)

tarted in 1928 as a sustainer (entitled 'Rise of the Goldbergs'), was turned into a vaudeville act, later got onto the ether again via Pepsodent, and now (13) after a layoff of two years becomes property of Super-Suds. Sponsor is shooting it out nationwide.

Recurrent commercial interest in the Goldbergs, attesting audience pull, due to able scripting and finished acting. Author, Gertrude Berg, who also plays the title role, handles the racial problem by plowing directly into it. Basis of the yarn is a series of well-conceived trivia arising in a Jewish-American family. Plenty of potentialities here, and the most is made of them. Characters are further endowed with peculiarities of speech which make them easily recognizable. Parents speak with a Bronx accent. Kids use public school English. Material alternates comedy and serious scenes with good timing.

Lion's share of the lines go to the mother, who renders them in a Stella Adler voice. Sound effects are not frequently needed, but what there is of them okay. Early scene had a clock striking, a simple yet effective device giving as much of an idea of the setting as a page of script.

Commercial palaver about on a par with other soap gabbing.

'GANG BUSTERS'
With Phillips H. Lord
Drama
30 Mins.
Wed., 10 p.m. EST
COLGATE-PALMOLIVE-PEET
WABC, New York
(Benton & Bowles)

If the current 'Gang Busters' format is retained and the stanza makes the grade with the listening audience, two circumstances will be mainly responsible: (1) other web competish is not insuperably heavy; and (2) crime is so all-pervasive a piece of Americana that some fascination inevitably attaches to it. Aside from this unearned increment and one passable stunt tie-in, 'Gang Busters' gets mired in a bog of red tape, abetted by a poor production job. Distinctly is not impressive.

For Phillips Lord, erstwhile 'Seth Parker,' this marks the second flier at a crime theme, his debut on the subject having been the 'G-Men' serial for Chevrolet some months back. As in the earlier opus, this one runs afoul of too much illtimed morality. The criminal, in fact, gets such fragmentary space that it appears as if punishment and police laudation are being ladled out for a few vague pistol shots. Lord never hints at the socio-economic background of crime. Having thus chosen to depict only crime's specific brutalities, he races through his material at a helter-skelter pace to leave more room for glorifying the police.

In 'Gang Busters' the police glorification is rung in by having some dignitary help in the story person. First one was Gen. Needham, Massachusetts Commissioner of Safety, who figured in the smashing of the Millen gang. Potentially this idea has some value as a local attention-getter. But its carrying out was cluttered with lengthy and colorless palaver, sagging the Millen end into a choppy string of overlapping clues, the police back-patting may have its drawbacks from another direction, anyhow. Feeling is pretty prevalent that the police are not always so simon pure in connection with local crime, and pointed cracks to this effect have been emanating from Washington lately. This would tend to call for caution when building a lofty pedestal. Might make the program look foolish if a scandal 'breaks.'

Topping off the lack of pace to the story, an ill-timed commercial is fitted directly into the middle of the stanza. Phony Irish cop gabs about shaving cream, and winds up by discussing the merits of putting olive oil into the daily remark from the burly flatfoot is as goofy as if he had been caught red-handed with a daisy chain in his hair.

Windup has Lord giving listeners description and whereabouts of important hoodlums so that they can send info to the police. Real merit to this idea, but Lord gummed the initial description by having to correct the whereabouts of Alvin Karpas.

'SUNSET SERENADE'
Gladys Post, Benny Feld's String Quartet
30 Mins.
SUSTAINING
Sat., 6:30 p.m.
KMOX, St. Louis

This is a KMOX show which is fed to the GBS network (West and Southwest). It's a half hour of smooth, tuneful music, using the fine contralto voice of Gladys Post. She sings semi-pop songs with style, deep tones and intelligence.

Strings give good support to soloist and play several numbers of their own. It's a good program.

Hurst.

'BROADWAY CINDERELLA'
With Rosemary Dillon, Eddie Dean, Lee Bennett, Hazel Dopheide, Virginia Lee
Musical Drama
15 Mins.
GENERAL MILLS
Daily Except Sat. & Sun., 10:45 a.m. CST
WGN, Chicago

(Blackett-Sample-Hummert)

This musical script show replaces the Gold Medal Minstrels show on Mutual and like the Minstrels program must be figured as an attempt to wrangle a new radio method into the across-the-board programs. Evidently operating on the principle that the morning hours are becoming cluttered with dramatic scripts to such a point where they are beginning to lose their effectiveness, this program veers into another field by injecting music into the script idea.

This tends to bring a pleasant enough touch to the show through the use of tunes but this addition of musical interlude must decrease the value of the dialog portion of the show, so that the value of the script dramatic show in gathering 'must' listeners is somewhat injured. Also, there is the fundamental problem of the clock; after all, there are only 15 minutes in the entire period and of these 15 at least three must be used in plugs and announcements. Songs fill up half of the remaining time, leaving only some six minutes for the progress of the story.

Story itself is standard; that of a boy and girl trying their luck on Broadway; the boarding house locale, the cross-section of lower theatrical stratum. The big 'break' and the love interest. With music becoming of particular importance in this show, the script itself can be standardized without injury to the show.

Cast is uniformly capable as handled by Miss Dillon and Eddie Dean in the lead roles. Lee Bennett, vocalist of the Jan Garber orchestra, is in the show as an orchestra leader, breaking into song on occasion. Both Miss Dillon and Dean warble. Tiny Stowe, ex-minstrel, is announcer on the show besides being its producer. He delivers his lines in a neat confidential manner that sells. *Gold.*

GREAT MOMENTS I
Drama
15 Mins.
Sustaining
KEX, Portland

Great Moments in History, dramatized production of important events pertaining to the discovery and development of America, is a weekly program feature over KEX each Monday. The program written by Evelyn Sibley and directed and produced by Jack White is designed primarily for school children in the Portland schools. Radio receiving sets in class rooms are a feature of this broadcast and quizzes are given pupils on the material produced. Events such as the Signing of the Declaration of Independence, Discovery of the Mississippi, Settling of the West, etc. are typical of the program and after their air dramatization the scripts are sent to the schools where students dramatize them as part of their curriculum.

Material is authentically produced and is of an exceptional quality, details of production being worked to a nicety by experienced players. Program has been a KEX feature for three years. Scheduled during the school months only. *Beede.*

BOB LARRIE'S ORCHESTRA
With Gypsy Lee
30 Mi
Sustaining
WGY, Schenectady

Larrie's Club Petite Orchestra, playing at the Mohawk Hotel, Schenectady, has been broadcasting a 15-minute supper-hour program Wednesday and a 30-minute post-luncheon offering. Unit is more impressive on the latter block, because it allows more time in which to present solo artists and to demonstrate versatility, by blending recital-classical music with jazz. Gypsy Lee, woman accordionist, is spotted on all swings. Billy Muray handles most of the vocals; Ray Gold, pianist, and Irving Spice, violinist, have innings on the half-hour ride. Three Scamps, instrumentalists, also are to the fore. *Jaco.*

AUSTIN WYLIE'S ORCHESTRA
30 Mins.
Sustaining
WGY, Schenectady

Orchestra is now heard over WGY from Rainbow Room of New Kenmore Hotel, instrumentalists deliver a rhythmic brand of dance music. Included planoing of 'All Alone,' by Walter Bergner; a jazz violin bit by Earl Pollack, with Bergner accompanying; a vocal by Franceta Maloy, and choruses by Dick O'Hearn and Steve Clark.

Unit plays in sprightly fashion and individuals perform competently. Running the gamut from trots to rhumbas and taking in some standards, orchestra turns out music that is both listenable and danceable. Arrangements are good; ensemble work is smooth. *Jaco.*

PUREOIL SALUTE TO THE CAROLINAS
Clair Shadwell, Male Chorus, Orch.
30 Mins.
PURE OIL CO.
Tuesday, 8 P. M.
WBT, Charlotte

(Joseph Freitag)

Starting a big 1936 program, which—incidentally—calls for more time than in any previous year, the Pure Oil Company of the Carolinas is selecting key cities over the Carolinas for weekly 'salutes' from WBT.

A little later, time already under contract will be used for life story of Jimmy Mattern, the flyer, by use of transcriptions. These will run for 15 minutes. Still a third phase of the contract calls for six five-minute programs, and announcements daily to start later.

Program of salutes was launched with a hello to Gastonia. That fact was heralded on the front page of the Gastonia afternoon newspaper. Shadwell presented his male chorus of eight voices and his orchestra, with a good blending of the vocal and instrumental.

On the period also was Grady Gaston, secretary of the Gastonia Chamber of Commerce. Clair's part was as commentator, in the role of 'The Old Shepherd.'

Series will be carried out entirely on institutional lines with local city officials appearing for the city being saluted. Plans also call for historical facts concerning the city at hand, presented in the form of dramatic skits. Episodes in the history of several such cities are already in the mill being dramatized for use.

All this against the musical background of the male chorus and orchestra is effective enough for general listening and very effective with the cities currently under salute. *Hard.*

CHEER CLUB
With Ken Niles, Stafford Sisters, Harry Stockwell, David rockman's orchestra
Comedy, Songs
30 Mins.
NATIONAL LIFE AND ACCIDENT INSURANCE CO.
Monday, 9 P. M.
KHJ, Los Angeles

Nothing here that hasn't been done before—and better. First of a series, it'll have to pick up considerably or play to meager returns.

In preparation of this new feature, read the advanee publicity, 'Carroll O'Meara and J. C. Lewis, Jr. have definitely cast their lots with situation-comedy rather than the somewhat frayed-at-the-cuff, vaudevillistic singleton variety.' If that's what is most people will be glad to take another helping of the latter. Comedy was downright bad, lacked punch and ran rampant between musical renditions.

Ken Niles of the KHJ announcing staff performed as cheer leader to dubious results. He's entitled to better material and this one won't endear him to those who were prompted by the newspaper ads to get a load of it.

Only new gag was door to oblivion, which was swung open to admit the guys who picked SMU to wallop Stanford. And at that a variation of the doghouse idea, which is older than Hector. Newspapers skit, in which sports and society staffs changed places, looked like a good idea gone wrong.

Harry Stockwell piped a number in his usual capable style, as did the Stafford Sisters. From then on it was every comic for himself. It called for a gong.

Bankroller may have liked the show if for no other reason that the prez of the risk outfit got in a fat five minutes of hoopla about what a great company it is to do business with.

New guest stars will participate each week. Program will have to build if sponsors expect to unload any new policies. *Helm.*

WARD BLOSSOM
Disce
15 Mins.
American Magazi
WHAZ, Troy

Editor of American Magazine relates, via wax, brief stories of personalities, material being culled from copy which comes under his blue pencil. He yarns about five or six persons on each platter. One salvo heard dealt with scientists, including Dr. Millikcn of California.

Father Divine was lead-off personality on a second shot; others were Dr. Carver, negro scientist of Tuskegee Institute; A. H. lank, theatre operator; a Mr. Alex nder, newspaperman turned farmer, and Robert Powers, judge of models and beauty paraders.

Both discs reviewed revealed that Blossom can tap a well of information to supply a steady flowing stream of stuff for a series like this.

It is the material rather than the delivery which make these discs good radio fodder. Blossom is not particularly high on mike personality, his voice being dry and his manner non-effervescent. Substantial, however.

Advertising is less than usual for a needler. At sign-off, five $5 prizes are offered for best letters on 'which are the most interesting personality mentioned herein, and why?'

'400' BIRTHDAY PARTY
With Leroy Stahl, Jack Costello, Eunice Jordan, Pullman Porters' Quartet and Clifford Reckow's ork
Songs and Chatter
30 Mins.
CHICAGO & NORTH WESTERN RAILWAY
KSTP and WTCN, St. Minneapolis

(David, Inc.)

Due to last-minute changes, Clifford Reckow's orchestra was called in, although newspaper pix of Frank Zdarsky's ditto had already popped into print. Show originated at KSTP and was piped to WTCN, both stations airing it simultaneously.

In the nature of a good-natured get-together, this party was to celebrate the Northwestern road's crack train's (the 400) first anniversary on rails. Carl R. Gray, road's vice prez, and A. M. Fenton, v. p. of traffic, both spieled on the merits of 'the short cut to Chicago at a mile a minute' and passed out orchids to lowlier workers.

Pullman Porters' Quartet, under direction of Nels Swenson, ran through several ditties in neat fashion, and Eunice Jordan was in good voice on several pops and one blues song. Jack Costello, oke as usual, on the announcing end. Leroy Stahl, local free lance, emceed.

Stint, which ran from 9:00-9:30 p.m., was actually a studio party, with chef finally slicing up a big cake and passing it around to guests. *Raschick.*

DRUMS
With William Farnum, Kay Brinker, Myra Marsh, Bill Royal, Cy Kendall, Louise Larabee
Mystery Drama Serial
FOLGER COFFEE
Thursday 7-7:30 p.m. P.S.T.
KHJ, Los Angeles

(Raymond R. Morgan Co.)

Author of 'Chandu' has contrived a sequel in this air whodunit. Characters are only noticeable change. Pattern pretty much the same, judging from the opening episode.

William Farnum, old time film star, has become quite an air-bet. His voice is well pitched for the mike and he gives the character of retired consul an authentic touch. Story is woven around him and the various menaces who pop in and out of windows.

Supporting cast judiciously picked and the production is up to par. Beating of drums in the background is remindful of 'Emperor Jones' but an effective piece of sound biz. It helps strengthen the mystery angle and lends a spooky atmosphere. Musical backup by Felix Mills is well done.

As in 'Chandu,' author Vera Oldham sends the yarn to many locales, mostly to foreign climes which are associated in the general mind with things dark and dank. Miss Oldham explains the drum effect on the premise that 'no sound holds so many variations of feeling and mood as the beat of a drum.'

Cyril Armbrister is responsible for the direction, being acquainted with such programs through his production of the original 'Chandu' and 'Strange As It Seems.' Narrator is J. Donal Wilson.

Entire string of Don Lee stations on the Coast (14) take the piece. *Helm.*

WARREN MUNSON
Street Interviews
15 Mins.
Sustaining
WGY, Schenectady

General Electric Company is cooperating on technical end. Brings back to WGY's wave band the voice of Munson, for several years an acc announcer at station and later a microphoner in Cleveland and Hartford. His 'Informal Interviews' are broadcast at luncheon hour on certain Wednesdays, the first one caught being from lobby of De Witt Clinton hotel, Albany (where WGY has a branch studio), and, second, after an interim of several weeks, from a spot outside Schenectady postoffice.

Like most men-on-the-street salvos which have hit the air lanes recently, this one resembles the NBC Vox Pop. Questions are similar in type, the bizarre and trick predominating and the serious coming only occasionally. Considering the limitations (Munson has no co-questioner), he makes this stand up. Possesses a smooth, likeable personality, think-talks rapidly, and queries intelligently. *Jaco.*

HOLLYWOOD STAR DUST
With Sid Paine
15 Mins.
Sustaining
WCOP, Boston

Running on no set formula, Paine gets away from routine gossip stuff and spices his gab occasionally with an interview. On show caught Paine had Horace McNab, p.a. with Joe Flynn on 'Three Men on a Horse' publicity, in front of the mike.

McNab's answers were whooped back with gusto on questions relating to his present vocation. Admitting early in the verbal melee that he was formerly a vaudevillian, Horace handled his lines as if he were playing a two-a-day in the stix. *Fox.*

ELMER GOES HOLLYWOOD
With Martha Wentworth, Fred Shields, Dick Quine, Barbara Luddy, Bud Duncan, Lloyd Blanteed, Cy Kendall, Ralph Scott, Joe Franz
Comedy Drama Seri
30 Mins.
Sustaining
KNX, Hollywood

Guy Earl has been nursing this one along, waiting to spot it. With 'Frank Watanabe and Hon. Archie' on their first vacation in seven years with the station he plugged the gap quickly with 'Elmer.'

Geared for the juves, it should land solidly. It's chockfull of kid antics and suspenseful enough to make them want to catch the next one.

Story concerns innocent kid from the sticks tossed into a neighborhood of the film city where sole topic of youngsters is the film biz. Most of their parents are studio workers and naturally the juves pick up the vernacular of the celluloid plants. Which is so much Greek to the lad from the crossroads. But he gets an immense bang out of the gags, wisecracks and apparent worldliness of his new playmates.

The buildup is naturally aimed at Elmer, and sympathy is so pitched in his favor that the youngsters at the dials will be pulling for him to show up the corner gang. Part is nicely played by Dick Quine, who has done minor bits around. Support is okay, with the youngsters Bud Duncan, Lloyd Blanteed and Bobbie La Mancha standing out.

Script authored by Leonard Cox, station's program director, and Cliff Arquette, who does the rural character in Myrt and Marge.

Piece goes five nights a week and at a time when the other majors are loaded with network specials. Likely that it will be moved to an earlier period so that it won't interfere with the grownup listening. *Helm.*

FRANCE LAUX
With Del King
'THE INQUIRING REPORTER'
(Man-on-the-Street)
France Laux and Del
15 Mins.
L. COHEN GROCERY CO.
KMOX, St. Louis

KMOX mike is set up in front of Mayfair hotel, on busy corner in business section, during lunch hour three times weekly. France Laux and Del King corral passersby and ask gag questions. Sidewalk quickly blocked and as crowd overflows into street traffic cops have their problems.

Sample of questions: 'Should a man read the evening paper while the wife wrangles the dinner dishes?' or 'Who is the best motor car driver, a man or a woman?' Each one interviewed receives can of vegetables or fruit from sponsor.

Commercial plug is short and done by studio announcer at opening and closing of show which appears to be a business builder for bankroller. Probably a good representative of the sidewalk type of stunt program. *Hurst.*

LEE FRANK
Interviews
15 Mins.
Tues.-Thurs. afternoons
LIT BROTHERS DEPT. STORE
WFIL, Philadelphia

Miss Frank, former special writer for Ledger Syndicate, uses considerable originality in planning her shows. She also manages to collar most of real names that hit town, fact that gives series added interest for dialers.

Recent guesters have included leading players of 'Personal Appearance' playing road engagement here, Zoe Akins speaking about her new 'O Evening Star' play (Miss Akins said it was her radio debut), cast and authors of 'I Want a Policeman' in novelty sketch and two local scribes (Elsie Finn and David G. Wittels) who wrote original story for 'I Dream Too much' film. Others in previous shows were Victor Moore, William Gaxton, Nazimova, Jane Cowl and Colin Clive. Novel angle of shows is that, of all celebs who appeared, only La Fin and Wittels insisted on writing their own script for show.

Hobe.

'MORRIS and ESTHER'
Comedy Serial
With Hyman Brown and Julie Berns
15 Mins.
GOODMAN'S PRODUCTS
Mon.-Thurs., 7:30 p.m.
WHN, New York

(Kelly, Nason and Roosevelt)

A homc-made serial, replete with pathos and commanding interest from certain audiences. It's in Jewish dialect and handled quite well. Formerly under the title of 'Bronx Marriage Bureau' and heard over WOR, New York, this new series continues the same characters.

While the two leads are played steadily by Hyman Brown and Julie Berns, number of supplementing characters are drafted into the adventures. The duo is responsible for continuity and direction chores also. It's heaucoup sentimental at times, which is probably okay for purchasers of Goodman's noodles. On twice weekly. *Pal.*

HERBERT KINGSLEY and EVELYN CASE
Singing, Piano
5 Mins.
FLEISCHMANN
Thursdays, 8 p.m.,
WEAF, New York

(J. Walter Thompson)

Team of Herbert Kingsley and Evelyn Case, on Rudy Vallee Fleischmann Show Thursday (9), are specialists in song and piano arrangements, their 'Frankie and Johnny' number being perhaps best known. Twain does a five-minute routine which mixes up hotcha and classical singing, Kingsley handling the former and Miss Case the latter. Kingsley also does the necessary work at the piano. While not an outstanding air interlude, the Kingsley-Case combination provides fairly amusing entertainment for those who don't see them perform.

Spotted in the first half of Vallee's program, the act would command attention if for no other reason than that it works fast, going through the whole five minutes without any stalling. There is a brief dialog bit concerning what Kingsley does (it being the piano) but otherwise the pair is singing its specially-arranged numbers. Miss Case has a good soprano voice which on one occasion went coloratura for a trilling portion. Kingsley can get hot at times with his voice. *Char.*

Dr. CHARLES M. COURBOI
Organist
30 Mins.
Thursday, 10 p.m.
SUSTAINING
WOR, New York

Stanza is another step in the Wallenstein (musical director) regime at WOR to fill the evening air with at least one period of reputable classics. Courboin was erstwhile Belgian court organist, currently is a consultant on organ building jobs, and ranks as one of the topnotch manipulators of the Wurlitzer.

Material for the programs represents an undiluted skimming from the major works of Franck, Handel, Bach, and Guilmant, plus occasional organ versions of such piano classics as Chopin's Nocturnes, etcs. Series has been running for several weeks and is planned to continue indefinitely because of the reputedly warm response of the classical fans.

Announcing is done by Floyd Neale and could profitably be trimmed.

YOUR FELLOW MAN'S OPINION
THE OTHER WOMAN'S DIARY
Drama Voting Contest
30 Mins.
PAR SOAP
Wednesday, 9 p.m.
KHJ, Los Angeles

This is that 'something new' that so many harp about but few achieve. If it didn't get its message across it's because the sponsor broke in all too often with blurbs.

Idea is new and worthwhile. Two 15-minute dramatic programs are offered. Dialers are to vote for their choice. One receiving most votes will get the 15-min. spot on the Don Lee coast chain. Harrison Holliway, manager of KFRC in Frisco, came on to say that it was the first time in the history of radio that an audience was to sit in on an audition and have a say-so on which program is used. (At any rate, it's the first time for the coast.)

Both are subjects out of the agony column but plenty weighted with what the gals go for. And who else buys the soap? 'Fellow Man's Opinion' had to do with everyday problems. Running mate was a dramatization from the daily doings of a young wife. Both well done by unnamed cast.

If the opinion gag wins out, station will call for letters from listeners reciting their problems, to be solved by others similarly affected, along the lines of an inquiring reporter. The other would be dramatic playlets that will send the continuity writers scurrying for old copies of True Story and other confessional mags.

Commercial popped out of the continuity at least five times, which is too many as local standards go. Only credit was Jack Van Nostrand as author of 'Other Diary.'

EUGENE LEPIQUE
Pianist, Organist
15 Mins.
AEOLIAN PIANO CO.
KMOX, St. Louis

This musical comes from the showrooms of the Aeolian Company by remote control. It opens and closes with theme played on the new Hammond electric organ. The body of program is played on various stock pianos. Eugene LePique varies his program with classical and pop numbers and does swell job at both. After each number played, announcer (Marvi E. Mueller) gives factory number of instrument so listeners can ask to see piano that pleases them. Its a good idea and well produced.

About the middle of program the sales mgr., Theodore Maetten, gave a short spiel in which he invited listeners to visit show rooms. Commercial copy, for most part institutional, and very little of that. *Hurst.*

How N.Y.C. Stations Protect Selves On Warner Copyright Checking

Warner Bros. split with ASCAP has resulted in addition of some 25 employees to copyright departments of New York stations, though some of these added workers merely were drafted for temporary duty from other departments. Copyright staffs have been doubled and trebled in size in many instances. Columbia Broadcast System upped its copyright staff to 12 as against four formerly employed.

National Broadcasting Company claims that no additional workers were added, increased detail work being done by the regular staff. This network kept situation fairly well in hand by preparing in advance and having ready full lists for all officials concerned with keeping Warner Bros. music off network. Similar plan pursued by WMCA, where officials foresaw WB-ASCAP parting of way weeks before break came. Employees from other departments were pressed into service to prepare complete lists. All announcers in the various stations have lists to guide them.

Further precaution taken by WNEW executives because of the large number of tunes played on Dance Parade nightly between 9 p.m. and 2 a.m., most of which are remoted. Announcers and technical crew given strict orders that where any number not previously scheduled and completely checked is played by dance band, the number is to be faded out and an electrical transcription played instead. Announcers told to state that the transcription is heard because of copyright difficulties. Only one in station's copyright department before but now has three assistants.

No additional workers added to copyright staff at WOR, it was officially stated. Where WINS formerly had only one, it now has three in copyright department. Practically the same increase made at WHN, which now has five on copyright work.

WINS' Strict Rule

Strict rule laid down by WINS that if musical selection is not submitted far enough in advance for complete research, number will not be included on any station program. WHN follows almost same routine. Latter station took further precaution of removing every musical recording from Warner Bros. publishers from files available to announcers and put under lock and key. This was done because of large number of recordings used on early morning broadcasts.

Stations WHOM, WAAT and WBNX rated as having no copyright departments. Latter two are reported as having signed with Warner Bros., with likelihood that WHOM may follow suit this week. Understood that they have been given low rate by WB, with station officials figuring signing up as easiest way out.

WHN AMATEUR SHOW GETS NEW SPONSOR

Phillips Milk of Magnesia picks up Jay C. Flippen's amateur program on WHN, New , where Schenley's Distilleries drops it after 39 weeks. First Phillips' broadcast was last night (Tuesday).

Along with the change in sponsors, ams' broadcast is cut from an hour and a half to one hour.

Radio-Theatre Pact in France an Actuality

Paris, Jan. 12.

Dickering between radio czar Georges Mandel and four big subsidized theatres — Comedie Francaise, Odeon, Opera and Opera Comique — has resulted in accord whereby regular broadcasts from all four will go on French state network beginning Jan. 15.

Pay for air shows will go to administrations of theatres, which will split it among players. Comedie gets $200,000 a year, enough to save its life.

Opera Comique, when subject was first broached, thought it might not want to join, but money overcame objections. Music performances from this house and Opera will be broadcast direct from stage, whereas Comedie and Odeon will give studio shows.

Agencies—Sponsors

Juan Haidrigo Americanos airing for George A. Hormel & Co., from WCCO, Minneapolis and over Chicago, Des Moines, Kansas City, Omaha-Lincoln, Davenport, Minneapolis and Sioux City CBS outlets. Don Tuttle and Three C's furnish vocal fare. B. B. D. & O. agency.

Cohen Grocery Co. over KMQX, St. Louis, is presenting three-a-week 'Inquiring Reporter' with France Laux and Del King.

Welfare inance Co. presenting each Saturday night from 10:30 to 11 o'clock over KMOX, St. Louis, a 'Missouri Amateur Night,' with Maurice Cliffer as m.c.

it Gum account moves from Stack-Goble agency in Chicago to Sellers Service, moving over with the switch of account man Steve Horton to Sellers.

Newell-Emmett agency handling Bigelow-Sanford Carpet Company series over WOR, New York, starting Feb. 12. Series is labeled 'Hollywood Room Recipes' and will describe various interior sets which have won favor over the country in the film releases. It will be heard twice weekly.

J. P. Garvey has joined Cincinnati staff of Merrill Advertising Co. Garvey, formerly with John S. King and Proctor & Collier acting as field rep and account exec. John H. Harig another new addition. Last with Richard Kale Associates, Columbus, O.

William Esty is working on a radio campaign for Associated Tea Manufacturers, an account which the agency recently acquired.

Ruthrauff & Ryan is collecting program ideas for presentation to Gillette Razor.

Blackett, Sample & Hummert is readying script shows for Jad Salts and Neet, with the spot campaign calling for the release of five quarter-hour transcriptions a week.

Warren Health Communities, Chicago, launching a campaign in which radio is allotted an appropriation. McJunkin Advertising Company in charge.

Camden County Beverage Co., Camden, N. J., placing advertising through the Robert M. Clutch Co. with radio on the media list.

Dethol Insecticide, veteran on WIP Homemakers' Club participating program, has shifted to spot announcements, new deal calling for 26-week run of four spots a week. They'll be 40-second E. T.'s. Aitken-Kynett agency handling.

How Races Are Fixed

Philadelphia, Jan. 21.

New series of programs over WIP is called 'Why Your Horse Lost.' How ponies may be doped and races fixed told by Dr. Walter C. Diethrich, of faculty of Temple University School of Pharmacy.

Rest of series of Monday shows will bring others of faculty before mike.

1,300,312 LETTERS TO WLS DURING '35

Chicago, Jan. 21.

Mail response received by WLS during 1935 set a new station record and came to 1,300,312 letters. Previous high was in 1934 when scribblers sent in 1,051,041 missives.

Last year's mail crop is broken down as follows: 671,856 letters from Illinois with 302,939 from metropolitan Chicago; 226,023 from Wisconsin; 163,892 from Indiana; 96,324 from Michigan; 21,710 from Iowa; and the rest from other states in the Union plus 13 foreign countries.

Shreveport Minstrels Return to Civic Aud

Shreveport, Jan. 21.

Railways Dixieland Minstrels, aired via KTBS, is again slated to move into Shreveport's Municipal Auditorium next Friday eve (24). Stanza makes a great deal of its visual audience, and has some direct tie-ins between free studio ducats and the street car biz.

Show is written by Jack Gross and has been going 58 weeks, 26 of which were bankrolled by the Shreveport Railways company. Purchase of two ordinary fares on Friday eves allows the passenger free admission to the radio program. Similarly, spectators may purchase two fares at the box office and get in.

To date 145,000 people have seen the show. Latter runs for an hour, half of which is etherized and half special aftermath clowning for the visitors.

'Minor' Bowes

Denver, Jan. 21.

Silver Glade night club of the Cosmopolitan Hotel, Denver, has started a new entertainment, 'Minor Bowes and his Amateur Hour.' A. B. Spencer, local manager of the Denver Tourist Bureau, takes the part of Minor Bowes.

Winners of each week's contest appear in the Silver Glade and over station KOA every Sunday night with Carol Lofner and his orchestra.

Determination of the winners is by the use of an electric noise machine which records applause.

Radio Set Tabulation Due in Feb.

N.A.B.-4A's-A.N.A. First Joint Effort Checks Receivers

Certified tabulation showing the radio sets installed in various states and communities will be released to the trade by the bureau of station measurement around Feb. 1. It will be the first survey emanating from the three-faction project since its organization last summer. Groups represented in this independent research idea are the National Associations of Broadcasters, the American Association of Advertising Agencies and the Association of National Advertisers. NBC and CBS also have delegates on the bureau's various committees.

In previous years the advertising trade has depended on CBS for its info about the number of home sets in the country. Columbia's tabulation was an amalgamation of figures obtained from the government plus info gathered by McGraw-Hill from radio manufacturers and distributors.

Station measurement bureau now has three committees functioning. Heading the groups is the executive committee of 15 with the broadcasters, advertisers and agencies each having five members; then there is the steering of seven, while the third committee is composed of five research technicians, with one each from the networks, the NAB, the ANA and the Four A's.

NBC is issuing a booklet entitled 'Statistical Robot' explaining a machine that automatically computes for advertisers the potential circulation for any group of stations. Gadget also shows the amount of overlap in any area where two stations hit parts of the same audience.

Figures, used as basis of calculation, are those found in 'Network Areas.' Machine has been in use about three months and will do 40 hours of human work in four hours. Eventually it will be fixed so that it will also calculate market data into circulation figures.

Inside Stuff—Radio

NBC sales promotion department plenty nettled when it was discovered that CBS had beat it to the tape with a free magazine designed to do a high-minded public relations job. CBS's free rag, currently fresh out of the mails, is called 'Talks.' Contains a dozen radio speeches by prominent spielers, is contemplated as a quarterly with a format similar to 'Reader's Digest,' and has an initial print order slightly over 5,000.

First issue was sent to newspaper editors, club leaders, savants, religious heads and other personages whose ability to engender squawks against radio was considered ripe for a little salving. Foreword by William Paley states that the publication 'is being sent to you because of the personal interest which we believe you have in network broadcasting as a great forum for popular discussion of ideas.'

Where NBC's burn comes in is that the web started working on a similar free mag last November, tentatively entitled 'Radio Rostrum.' Was envisioned as broader in scope than 'Talks,' with newsstand circulation and outside advertising. Idea went to Stanley High, director of talks, and thence to the budget department. Died there when it was found that it would require at least $500 per month.

Feeling at NBC is that since CBS came out with a mag first, it (NBC) can't salvage the 'Rostrum' without looking like a plagiarist. 'Rostrum' consequently is in limbo for good.

Death of 'Rostrum' also darkens the outlet for a second NBC free mag called 'Radio Digest for Women.' Latter was definitely slated for appearance first of this year, but hasn't been sent out yet.

Reprieve for WLTH, WARD and WVFW, transmitters involved in the complicated Brooklyn cases, last week was granted by the Federal Communications Commission. Stations, which had been told that Jan. 22 marked the end of their broadcasting careers, will remain on the air until Feb. 18, Commish having relented on grounds of 'possible hardship' which might result from immediate application of the sentence.

Transmitters, which have screamed loudly over losing their assignment to WBBC and proposed new Brooklyn Daily Eagle station, have not yet given up hope. WVFW, mouthpiece of the Veterans of Foreign Wars, last week carried the fight to the Capitol when members of the organization called on members of Congress to try and block Commish action.

Saturday's edition (25) of 'Atlantic Family on Tour' will be aired from Philadelphia instead of New York due to appearance of Bob Hope, member of the cast, with the 'Follies' down there.

N. W. Ayer, agency in charge, had planned to broadcast from Philly in a similar fashion last Saturday (18) but was stymied by trouble with the musician's union. Ruckus started when the union objected to Red Nichols' ork which provides music for the series (though it is not billed), favoring a local band instead. Ayer now placating the union by hiring a standby group of Philly musicians.

Same type of musicians' trouble last fall caused permanent removal of the series from WCAU to New York.

Subsidiaries of the American Telephone & Telegraph Co. kick in with service charges of $18,000,000 annually, Paul A. Walker, chairman of the telephone division of the Federal Communications Commission, last week revealed in his report to Congress on his investigation of the telephone monopoly.

Commish Investigator Walker is nearing end of the $750,000 appropriated by Congress for the purpose of prying into the affairs of the Telephone Empire and is finding the investigation 'such a vast task' that further appropriations and an extension of time probably will be necessary to complete the ferreting.

NBC has had published a set of four small books containing information on the part that broadcasting has played in the fields of education, religion, public affairs, agriculture and the cultural arts. Foursome in boxed form is being distributed among representatives of the field involved, government officials, owners of NBC affiliated stations, network advertisers and ad agencies.

Major part of the material in these books was culled from the mass of testimony that was taken during the hearings of educational and religious organizations' bid for special broadcast facilities before the Federal Communications Commission last summer.

Station WORL, the former WBSO of Needham, Mass., has recently hit the air under the aegis of the Broadcasting Service Organization, Inc. Impression that it is now a new Boston station is incorrect. Organized in 1926 by Roger Babson, station is in new hands and has offices in Boston, but simply for remote control and advertising purposes.

New corporation which took the outfit over is headed by George A. Crockwell, prez and treasurer, and contains a number of ex-Yankee web men. Has a sales force of five, four men and one woman. First broadcast was on Sunday, Jan. 5.

Birmingham News is understood to have closed a deal for WSGN. Known for several months that the paper would like to have the station. Application for transfer of the license from R. B. Broyles to the 'News reported filed with FCC, with paper purchasing station outright.

WSGN went back into the hands of Broyles several months ago after Ormond Black failed to make a go of it.

Acquisition will give three of the South's leading papers radio outlets. Atlanta 'Journal' has WSB, the Memphis 'Commercial Appeal' has WMC and the 'News' WSGN.

NBC's red (WEAF) link topped CBS in the gross from time sales for 1935. Red's tally was $18,727,715, while the year brought CBS $17,737,804. Gross for NBC's blue (WJZ) network came to $11,659,499.

Beginning with the January sales totals, NBC will release the monthly break up of the red and blue links. Web has heretofore declined to make these figures known on the ground that the intermixing of the supplementary groups made it difficult to distinguish one link's income from the others'.

Adele Astaire (Lady Cavendish) whose U. S. ether debut was on the Magic Key of RCA on Jan. 12 over NBC, had her initial fling at broadcasting in Europe last year, doing a commercial series for a beauty concern, which was recorded in England, and then shipped across to France. Station Luxumbourg aired series.

Failure of makers of radio equipment to standardize on a uniform type of receiver has retarded television service in the United States, Federal Communications Commission said last week in its annual report which declared visual broadcasting is just around that corner.

George Lederer celebrated his first anniversary in radio Jan. 15 having been connected with WINS, N. Y., for the past year.

Veteran showman has conducted a series of weekly personality skits, high-lighting the greats of the stage who have passed on.

Crashing of Mutual web by WFIL through grabbing local etherings of Ray Perkins-Feenamint and Whelan Cigar shows on Sunday nights is being watched closely by Philadelphia broadcasters. See in it possibility of busting Philly radio status wide open.

Stations with studios in New Jersey and also in New York city, which means WOR and WNEW, have been instructed by musicians' union that they must maintain union 'house' orchestras in both spots.

FCC's Washington Docket

Washington, Jan. 21.

Application to swap control of three broadcasting stations last week were granted by the broadcast division of the Federal Communications Commission.

Station WBI, Bangor, Me., passed from the hands of the Universalist Society of Bangor into control of an individual, Frederick B. Simpson. Present assignment of transmitter is 1,200 kc. with 100 watts. Pitt Publishing Company, a Pennsylvania corporation, will take over WCAE, Pittsburgh station operating on 1,220 kc. with 1 kw. from WCAE Incorporated, transmitter's licensee. Third transaction involves transfer of control of KFNF, Shenandoah, from the Henry Field Company to Henry Field.

New station applications by the Burlington Broadcasting Company, Burlington, Ia., and the Herald Publishing Company, Denison, Tex., were referred to examiners. Iowa outfit is asking 1,310 kc. with 100 watts while Texas rag requests a smallie to operate on 1,200 kc.

The following applications were received:

The Brockway Company, Watertown, N. Y., new station to operate on 1,270 kc. with 250 watts days; WOL, Washington, D. C., frequency change from 1,310 to 1,230 kc. and juice-jump from 100 watts to 1 kw.; WBEN, Buffalo, N. Y., daytime increase from 1 to 5 kw.; WHDL, Olean, N. Y., frequency change from 1,260 to 1,400kc.; United States Broadcasting Co., Washington, D. C., new station to operate on 1,310 kc. with 100 watts (contingent upon granting of WOL, Washington, application for move of station, change of frequency and power); Lookout Broadcasting Corp., Chattanooga, Tenn., new station to be operated on 1,420 kc. with 100 watts days.

'Examiners' Reports

Power boosts for two Indiana stations were recommended to the broadcast division by Examiner Ralph L. Walker. WFBM, Indianapolis, station owned by the Indianapolis Power & Light Company, is requesting jump from 1 kw. all times to 1 kw. nights, 5 kw. days, retaining present frequency assignment of 1,230 kc. Station WHBU, Anderson, Ind., asks change from 100 watts unlimited to 100 watts nights, 250 watts days.

tating that objectionable interference already existing between the two stations will be increased, Examiner Walker concluded that, in spite of this, 'the net result will be to increase the satisfactory service area of each station, including therein a substantially greater population.' Quota increase in the Fourth Zone, which would result from the juice-jumps, was dismissed by the examiner who said 'it appears that a slight departure from an exact mathematical estimate is justified.'

Power jump for WSPD, Toledo, O., and renewal of license for WFEA, Manchester, N. H., were okayed by P. W. Seward, hoping to settle squabble over interference between the two transmitters.

Toledo station, operating on same 1,340 kc. frequency as WFEA, is requesting boost from 1 kw. nights, 2½ kw. days, to 1 kw. nights, 5 kw. days. Granting of plea of WFEA for a renewal of license was recommended on condition station install new antenna and ground system, now under construction, and make field intensity tests to determine that its signal will not interfere with WSPD.

Daytime power boost for WJBC, Ioomington, Ill., was recommended to the Commish by Examiner John P. Bramhall, who found need for additional daytime service in the area proposed to be served. Smallie, which operates on 1,200 kc., wants 250 watts days.

AUCTION OFF STATION?

Notice Posted on KWKC on Back Income Tax

Kansas City, Jan. 21.

An official notice was posted in the lobby of the Federal building this week announcing that station KWKC, 100-watt radio station, this city, would be sold at auction Jan. 22 to recover $16,000 back taxes, which Wilson Duncan, owner, is alleged to owe the government.

Sale was ordered by Dan Nee, collector of internal revenue, who said Duncan had failed to pay income taxes for the five-year period between 1928 and 1932. The total tax was $10,132 but the penalties added brought it to the higher figure.

Thomas Cleveland, director of the station, states that Guy T. Helvering, commisioner of internal revenue in Washington, had granted the owner 90 days, December 14, to adjust the matter, and that the sale would not be held.

U. S. TOBACCO ACCT. OFF M'CANN AGENCY

U. S. Tobacco Co. is removing its advertising account from McCann-Erickson Mar. 1. The successor agency has not been decided upon. Tobacco company will continue the 'One Night Stand' program with Pick and Pat on CBS, regardless of the shift. Show has been on for over two years and proved consistently successful.

Exit of the U. S. Tobacco account from Mc-E occurs a year after the retirement of Harry Dwight Smith as a stockholder in the agency. Smith, who is now with the tobacco combine and has for years been a major stock owner in the latter, had in 1932 quit as v.p. in charge of McCann-Erickson's radio department because of differences with one of partners over certain personnel. It is understood that this same situation was largely responsible for Smith's decision to turn the account over to another agency.

WAVE, Louisville, switching from Transradio New Service to INS.

'Mattern' Vs. 'Jimmy Allen' Discs

Two Series Have Aviation Theme and Oil Company Sponsorship

Chicago, Jan. 21.

Pure company is extending its ether spot campaign and on March 1 starts on some 25 stations through the midwest with a disc show tagged 'Diary of Jimmy Mattern.' This 'Mattern' show report is already bringing heated repurcussions from other sources which have aviation programs now running, particularly from the Russel Comer agency which has its own 'Jimmy Allen' show sold to several sponsors, especially Skelly Oil and Richfield Oil.

Comer agency has written to stations now carrying the 'Jimmy Allen' program and is asking them if they intend to carry the 'Jimmy Mattern' program for Pure Oil. Comer agency makes no statement as to its policy should the station reply that it would accept the 'Mattern' program, but the inference is that it would suggest the cancellation of the 'Jimmy Allen' program. Both shows are on wax.

Freitag agency here is handling the Pure Oil 'Jimmy Mattern' spottings, which will hit on a five times weekly basis.

KNX PROGRAM SOLD TO NAT'L ADVERTISER

Fels Naptha has the Coast broadcast rights the 'Hometown Sketches' from KNX, Los Angeles. Program will get a live airing over , while disc versions will be cleared over KGW, Portland; KOMO, Seattle; KRFC, San Francisco, and KHQ, Spokane. Schedule is for four-quarter hours a week, with Feb. 16 the starting date.

Soap maker will use the Four Rhythm Boys for a weekly release, starting Feb. 18, over WABC and WCAU, Philadelphia, with the program originating from CBS' New York studios.

Dixie Pair on WGY

New act spotted for NBC airing this week was Magnolia and Sunflower, blackface comedy team, and placed over WGY, Schenectady. They hail from the south.

L. Ross negotiated their network debut.

Broadcasters at Capitol

Washington, Jan. 21.

Rev. H. H. Hohenstein, KFUO, St. Louis.

Ed Spence, WBAL, Baltimore.

Harold Thomas, WATR, Waterbury, Conn.

W. T. Knight, WTOC, Savannah, Ga.

H. F. Gross, WJIN, Lansing, Mich.

Naylor Rogers, KNX, Hollywood.

J. R. Doss, Jr., WMFO, Decatur, Ala.

Roy Harlow, WNAC,

John Elmer, WCBM,

KELLOGG LIVE SPOT SHOWS IN 2 STATES

To supplement its web shows, Kellogg is buying up a pair of regional live talent stanzas through N. W. Ayer. One is 'Riding With the Texas Rangers, musical and narrative series, which hits WFAA, Dallas; WBAP, Fort Worth; WOAI, San Antonio, and KPRC, Houston, thrice weekly on afternoon quarter hours. Will run six months.

Other show is 'Gene and Glenn,' spotted over WHO, Des Moines, on early morning half hours Mondays through Fridays. Contract calls for 13 weeks.

★ ★ IN CASE anyone still thinks of WLW in terms of Cincinnati coverage, we would like to point out that if WLW had not one listener in Cincinnati, it would still have 95% of its present audience.

Courtroom Broadcasts Dropped; Judge Thinks Value Exhausted

St. Paul, Jan. 21.

WCTN's 'Traffic Court of the Air,' Monday and Friday program over the newspaper-owned indie for the past year, was silenced last week by Judge Clayton Parks for the remainder of his term on the bench. Judge John W. Finehout, however, will resume the broadcasts in his court when he returns. The two judges alternate monthly.

Parks's kibosh was explained, despite admittedly salutary results in reducing traffic accidents toll, 'I do not believe it proper for me to continue the broadcasts from the courtroom in view of the fact that I have filed for re-election. I further believe that the broadcasts have done some good and that they have educated the public on rules of driving, but I believe that one year was sufficient, and that the broadcasting should not be made a permanent institution.'

Judge Finehout's slant: 'It is somewhat inconvenient for us here in court to have these broadcasts, but I believe that as long as business and professional men, newspapers and civic organizations are willing to give of their valuable time and efforts to promote this safety matter, that because of its educational value it should be continued. I am perfectly willing to do my part, for the time being, at least.'

Albany, Jan. 21.

Radio broadcasting figures in recommendations made to the New York Legislature by the State Judicial council as a direct result of the Bruno Hauptmann trial.

Council proposes that no judge or court or attache may be allowed to permit the broadcasting, or photographing, of any proceedings in a courtroom or in an area close to the courtroom so as to disturb the order and decorum.

In addition, lawyers would be forbidden to directly or indirectly cause to be broadcast, or printed in newspapers, any statement concerning the evidence or persons involved in either a criminal or civil trial. Only comment as shown by the developments in a trial would be permitted to be expressed.

Home Town Girls Make Good in the Home Town

Pittsburgh, Jan. 21.

Those Three Girls, local harmony trio, have landed biggest Pittsburgh commercial ever socked away around here. They've just been signed by Haller Baking Company for three broadcasts weekly for 26 weeks. They'll have a band with them on WJAS.

Gals organized few years ago and have been doing sustaining programs on practically every station in town. This is their first long-period commercial although they've been on sponsored spots before.

Transcriptions

Women's Christian Temperance Union is currently in the process of raising funds to distribute a platter campaign with Gabriel Heatter. Frank Presbrey agency to do the placing when the coin is in hand.

Plymouth Motor company ready to shoot a disc campaign at end of this week to help dealers get rid of their used car stocks. Station list not yet set. World Broadcasting cutting the platters, with J. Stirling Getchell as agency in charge.

Pure Oil company using extensive spot radio in the Southeast and Midwest through the Freitag advertising agency, Atlanta. Campaign is adjudged one of the most promising of the new year revenue bearers by station reps.

Hampton Singers Avoid WB-ASCAP; Own Songs

Norfolk, Va., Jan. 21.

Hampton Institute, southern school for negroes, has been sending singers around this country ever since General Armstrong thought of exploiting the traditional spiritual. Now, as well as touring, these groups to their choral work over an NBC nationwide red network Saturday nights at 7:45 EST.

Choir of 80 mixed voices, which sings secular arrangements under direction of Gerald Burks Wilson, alternates with the Trade School Singers of 40 male voices, also handled by Wilson, the Folk Singers.

Most of numbers used are copyrighted by Hampton Institute and published in its own book, so little difficulty experienced in clearing programs.

Program is originated for NBC by WTAR in Norfolk and pumped to Washington direct. Lee Chadwick does commentative announcing.

Changes in Omaha

Omaha, Jan. 21.

Union Holding Co., operator of KFAB-KOIL-KFOR, is making first of the year changes involving both personnel and physical layout of the stations. Change in office space adding another room for announcers, artists and executives next to the Omaha broadcasting studios.

Meantime Freddie Ebener and his 10 piece ork are skedded for a daily turn over each of the three outlets, with commercial assignments possible for the future. Also reported that Ebener will land a nightery engagement with the stations getting a cut as his managers.

Addition to the office force brings in Mrs. Helen Davis as hostess, allowing Fhontelle Jones full leeway to work on schedules. Gertrude Norquist named secretary to Gene Willoughby, commercial manager for the Omaha studios. On the production end, Gene Loffler is resigning as production manager, and now has moved east for a prospective connection with WLS, Chicago.

Technical staff change brings in Vinton (Wink) Wight to fill the vacancy left by Orville Weimer when latter went to WAAW.

County After Taxes

Chicago, Jan. 21.

Hitting the local ether to appeal to the public to pay up their delinquent taxes so that government can function is the newest radio angle in this territory. Cook County tax department is going on some 16 local stations in this direct appeal campaign through announcements.

Besides, the regular Illinois stations is taking WIND, Gary.

Philco Amateurs

Philadelphia, Jan. 21.

New wrinkle in amateur shows gets under way in new Philco series over WIP beginning Feb. 14. Contract of indefinite length calls for Saturday night half-hour show open only to 10,000 employees of Philco and its subsidiary battery firm. To be held in WIP auditorium as visual, prizes to be decided on applause of visible audience only (as measured by applause meter).

Clarence Fuhrman's house band will do music portion of program and Jimmy Allen of WIP staff, will m.c. show. Series was set by James Skinner, Jr., son of Philco prexy. WIP's series of Boake Carter E. T. travelogues for same sponsor is now in second 13 weeks.

Poor Richard Banquet

Philadelphia, Jan. 21.

Poor Richard club annual dinner last week had Phil Baker, Bettie, Bottle, Agnes Morehead, Frank Parker, Frank Crummit, Vera Brodsky, Harold Triggs, Lee Wiley and Fred Waring and his band as talent.

Waring and G-M prexy Sloane received meals.

Robinson's NBC Strip

Kenneth Robinson, promotion manager for the Hearst evening American, is authoring a new script on NBC.

Show starts on a sustaining basis on a 13-week try to satisfy a would-be client who is wondering about the main pull. Script is tagged 'Dan Hardesty' Wife' and is slated to start this week.

Scripps-Howard Receptive to Political Wax

Continental Broadcasting (Scripps-Howard newspapers) will accept any and all dramatized transcriptions of political propaganda, according to James Hanrahan, v-p of radio corporation. No party partiality will be shown in acceptance of politico platters.

Move is in direct contrast to attitude assumed by national nets which refused to air discs for either party prior to national conventions.

On query from Variety, Emil Gaugh, Hearst radio boss, stated that he had just returned to town yesterday (Tuesday) and as yet had not formulated any policy for Hearst air chain.

National Republican Council, subscription organization to gain support for the Republican party, is signaturing a live talent stanza over WOR, New York, starting Feb. 2. Called 'Voice of the Republican Councillor' and will run Mondays 5:45 to 6 p. m. on a 52-week contract. Placed direct.

Outfit claims it will try to expand the program to include the whole Mutual web as soon as proper time can be arranged. Sponsor is not directly a branch of the G.O.P., but a separate publicity organization calling attention to the former.

Philly Mayor Talks

Philadelphia, Jan. 21.

Scramble of Philly stations for series of 'Fireside Chats' by newly-elected Mayor S. Davis Wilson has ended with WIP grabbing Hizzoner Wilson will begin Friday (24) and shoot at regular weekly schedule, 6:15-6:30 Fridays. Being aired from mayor's office in City Hall.

It's to be talks to 'my constituents,' first such to be done locally.

hal kemp

and his orchestra

currently

hotel pennsylvania

sixteenth week and continuing
until may 15th

- - - and at the same time

paramount theatre, new york

this week (jan. 22)

starting a series of shorts
february 1st for paramount

broadcasting

good gulf program

(young & rubicam, inc.)

with phil baker

16th week
wabc every sunday - 7:30 p. m.

brunswick records exclusively

direction m. c. a.

personal management
alex holden, hotel pennsylvania, new york city
director of publicity—david o. alber

LIMITED TOUR

Personal Appearances

Jan. 24—Minnesota	Minneapolis
Jan. 30—Chicago	Chicago
Feb. 7—Chicago	Chicago
Feb. 14—Michigan	Detroit
Feb. 21—RKO Palace	Cleveland

FRED WARING

AND HIS

PENNSYLVANIANS

INCLUDING

TOM WARING—POLEY McCLINTOCK—JOHNNY DAVIS—ROSEMARY LANE—
PRISCILLA LANE—STELLA and FELLAS—JOHN RICHARDSON—"FERNE"—
GENE CONKLIN — CHARLES NEWMAN — TUBBY — CURLEY — SCOTTY
AND THE WHOLE GANG

BROADCASTING

Ford Dealers Program
Starting Third Year

CBS Entire Network
Tuesdays, 9:30 P.M., EST
and
NBC Blue Network
Fridays, 9:30 P.M., EST

Both Programs 9 P.M.
Pacific Coast Time

Personal Management
JOHN O'CONNOR
1697 Broadway New York

Radio Chatter

Manitoba

D. R. P. Coats, of CKY, Winnipeg, has changed the title of his 'Old World Journeys,' Sunday afternoon shot to 'Let's Go A-Visiting' to enable him to take in any part of the world.

Gang at CKY getting out the brooms to take part in the Manitoba Telephone Co. curling fracas.

Wolf Davidson, announcer at CKY, also pounding the black and whites.

Kay MacKay new secretary and hostess at CKY. Lillian Shaw still on payroll.

Isaac Mamott's 'Music for Music's Sake' tossed into the ash can. Is now working with George Murray on 'Fleeting Shadows' which goes over the Commission web.

Canadian Radio Commission has made several changes in western schedules. In the majority of cases they are new programs that are being built, one or two are changes, and one show dropped.

Gentleman Doc' Guy Jim has just undergone his third program operation since coming back to the air last September.

Isaac Mamott hitting the air with a string ensemble called 'Fleeting Shadows,'—each Friday at 10:. George Murray, tenor, will join as vocalist. This will unfold next Friday (24).

Canadian Radio Commission will start a new series next Thursday (16) when they will pick up important speakers from various points across the Dominion to discuss the League of Nation's question. First will be Sir Robert Falconer.

Nebraska

Harry Burke again regular schedule at WOW after a few days illness.

Manager John Gillin, of WOW, combining national junior chamber of commerce biz with a commercial contact on a trip to St. Louis.

Frank Groves, formerly of WHB at Kansas City, on the WOW program list with 'Mr. Dooley's Old Curiosity Hour.'

WOW out with a new rate card offering bargain prices for daytime and evening time.

WOW's man on the street, Foster May, rounded up an uneven 13 speak rs with birthday on Friday the 13th for an odd number broadcast.

Eddie Butler inventing a new kind of organ program for KOIL with 100 canaries as accompanists adding the new wrinkle.

Charles Dinkel, KOIL operator, on a four day vacation to visit his parents at Lynch, Nebraska.

KOIL and KFOR broadcast of the University of Nebraska annual Military ball revealed Miss Virginia Selleck as honorary colonel in the first attempt to put this event on the air.

Wally Warren, KOIL news reporter, adds to KOIL's list of news broadcasts with a 'Behind Page One' commentary period.

Henry Fonda, local boy of film fame, interviewed by Bob Cunningham and Al Bate on his recent visit home.

Jimmie Douglass, assistant manager at WAAW, handling the music direction for the Nebraska Power broadcast over WOW.

KOIL's roving reporter-announcers, Bob Cunningham and Paul Luther, dug up something listeners of Omaha never heard before when they set up mikes alongside the hose lines and broadcast a 'blaze by blaze' account of a large fire in Council Bluffs.

California

Agatha Turley is the Irish lass singing Scotch songs on KSFO, San Francisco.

Kenneth Baxter, a blind lad, reads his own script over the air in braille, on KSFO, San Francisco.

Ann helley, a four-year-old youngster has been added to the cast of 'One Man's Family.' She'll do Joan, Claudia Barbour's infant beginning Feb. (5).

Frank Foster Davis doing 'Dog Heroes series for KJBS.

Peggy and Helen O'Neill have new Frisco school, with set-up similar to that of Fanchon & Marco schools—and specializing in tutoring would-be radio stars.

Phil Lasky, big boss at KSFO, going in for amateur film camera hobby. Pictorial record of building of bay bridges now occupying all his spare time.

Police Chief Wm. J. Quinn, of San Francisco, launches a new series of weeklies over NBC blue chain Jan. 25. Will be titled 'South of Market Street.'

Jack Reid, formerly with advertising department of KPCB, joining Motion Picture Service Co. of S. F.

Harold Bratsberg, NBC announcer will be an early leap year groom. Margaret Connell of Seattle said 'yes.'

Jonathan Patrick Maher was the monicker chosen by George Maher and his Mrs. the other evening when they christened their Jan. (9) arrival. Maher is with NBC as studio engineer.

Emily Hardy, coloratura soprano of S. F. Opera co., joins Palace hotel ensemble. Frederic Saatman is her pianist.

Margaret MacDonald joins 'In Laws' serial cast at FSFO.

Michigan

Charlotte Kruger, ex-young actress of WMBC, back in Detroit after playing role of 'Orphan Annie' in Pasadena (Calif.) Playhouse.

After proving that people do listen to radio at 6 a. m., Andy and Virginia are now being sponsored daily over WJR by Kline and Johnston, Inc.

Bobbette Hall, 'Babs' the 'Smoothies' and 'Troupers' via WWJ, Detroit, recuping from touch of pneumonia. Her sister, Anona Black, has been subbing.

Jimmy Stevenson, sportcaster at WJR, father of baby girl.

J. F. Hopkins, manager WJBK, back from Chicago.

Lynne C. Smeby, technical supervisor of Michigan web, flew to Washington on biz and then to Minneapolis for family visit.

'Doc' Holland, Ty Tyson's handyman during football season, has joined WWJ's commercial staff.

Wayne King and ork at RKO Downtown, Detroit, this week. Burns and Allen come into Michigan theatre Jan. 31.

H. S. Walesby, Detroit Times aviation editor, back on WXYZ with airway chatter.

WIP-Ledger Adhesive

Philadelphia, Jan. 21.

Time swap between WIP and Evening Ledger (daily) has been extended indefinitely. Original deal signed last September runs out this month but station and paper biggies met last week for confab and extension. Sheet reads comics daily over station, using picture-button giveaway. WIP gets nightly space in rag.

Understood EL plans daily box giving times of news broadcasts, figuring newscasters hypo circulation. It'll be big break for radio reporters. WIP's swap deal with Inquirer has been slightly increased last few weeks.

Poska Leads Hegira

Lincoln, Jan. 21.

It was field day last week for several members of the KFAB-KFOR staff here, and they went into Chi to pick up a couple of new ideas. Among those sojourning were Al Poska, program director; Lyle DeMoss, senior announcer; Bob Cunningham, announcer from the Omaha studios, and Buryl Lottridge, business manager. In cahoots now with the local press, which owns 50% interest, links plan to step out.

Meanwhile, on the Journal, Barney Oldfield, film critic, was pulled out of a snap and made radio editor in addition to other duties.

'Kings' Mag on Air

Chicago, Jan. 21.

'Sports of Kings,' a new publication containing in detail the major facts of the turf world, starts in business here next week.

Gets off with lo exploitation campaign, having signatured for a daily program on WCFL, with John O'Hara named to do 10 minutes of track gossip on the show.

WNEW Tilts Rates

Advertising rates on WNEW, New York, will be tilted on March 1.

New rate schedule represents an advance of 15 to 20%, depending on time on the 24-hour coverage offered sponsors by this station.

iss Hart Scrams Detroit

Detroit, Jan. 21.

Bernice Hart, formerly with 'Ziegfield Follies,' leaves WXYZ this week after singing in and as the 'Lady and Her Escorts' over the Michigan network for past two years.

She will join her husband, Charles D. Bridgman, who is market administrator of northern Indiana in Fort Wayne.

STAR OF MAX GORDON'S STAGE PRODUCTION

"ROBERTA"

and

'MARTY MAY-TIME'

COLUMBIA BROADCASTING SYSTEM

MARTY MAY

with

CAROL DEE

Assisted by LARRY RAYMOND

HEADLINED AT THE ROXY

New York—Week of Jan. 10

"Variety" Said in the Issue of January 15th

Marty May heads this week's Fanchon and Marco production. He gives the current unit more than an adequate amount of laughs. May is pretty well known, having been around for many years. He has an air audience, too, through broadcasting on both big networks and comes to the Roxy this week as one of the most seasoned performers house has played under present policy. His material is away above the average and his showmanship something that vitally helps the material across. May has a clever foil in Carol Dee, in addition to a young lad for an encore, Larry Raymond, who whistles 'Poet and Peasant' in the way that can't miss from the big stage here.

PERSONAL MANAGEMENT

ARTHUR FISHER

1560 Broadway New York City

Here and There

Lou Raderman, who will hit the airwaves with his orchestra this week on 'Musical Reveries' program, has changed his name to Ken Wood.

Cy Ki , former Pittsburgh Press reporter, now doing an evening news comment column for WBEN, Buffalo.

rnest Gauthier, baritone, has joined the WEBR, Buffalo, announcing staff succeeding Deane Long, recently appointed head announcer of WFMD, Frederick, Md.

Jim Eberle, WGR-WKBW, Buffalo, sportscaster, has joined staff of WXYZ, Detroit.

Robert Dehart, technician of WKRC, Cincinnati, revealed last week that he has been a hubby for five months.

John McCormick, at WKRC, Cincy, now assistant to T. S. Goodman, g.m.

im Foster, in publicity department of Crosley Radio Corp., Cincinnati, for a brief spell, back to Chicago.

Bill Spargrove, who has been with WMT, Cedar Rapids, has returned to Des Moines to take charge of a program on KSO known as News Oddities.

Tom Coakley band and soloists Virginia Haig, Carl Ravazza and Frank Barton, in new nightly series over NBC blue (Coast) network.

Harol ray, formerly WJSV, Washington, on sports WBIG, Greensboro, N. C.

Ben Lyon and Bebe Daniels set for Feb. 24 program of American Can. Herman Bernie arranged.

Chester Miller, last with J. V. Grombach, Inc., has opened his own offices in New York as radio consultant and artists rep.

Log Cabin Boys, WHAS hillbillies, who came to Louisville from WLS, Chicago, currently appearing at National theatre, as added attr - tion to vaude bill.

Nate Lord, WAVE, Louisville, returned from hunting trip.

Credo Harris, WHAS, Louisville, general manager, absent from his desk since Christmas, account illness.

Blackett-Sample-Hummert turning over publicity on Bayer's 'American Album of Familiar Music' (NBC) to Bob Taplinger.

Tom Gerun is back taking a hand in the management of the Bal Tabarin, San Francisco, of which he is part owner.

Charlie Newman, harmonica player, has joined the Jack Hall entertainers on KSFO, San Francisco.

Eugene J. Grant, formerly sales manager of KFI, Los Angeles, has joined the NBC sales department in San Francisco.

Lowell lanchard goes from WXYZ, Detroit, to WNOX, Knoxville, as chief announcer. Blanchard was formerly with IBS.

Iowa Ford dealers have a 15-min. program five days per week with Gene and Glenn on WHO, Des Moines.

Lucile Bryson, secretary to J. O. Maland, of WHO, Des Moines, in Chicago contacting advertising agencies.

Irving Grossman, head of WHO, Des Moines, artists' bureau, attended the midwest convention of County Fair Managers in Minneapolis.

Hal ibney of KGW-KEX announcing staff left Portland Jan. 11 to join NBC, San Francisco.

Garry Harrison, Director of Public Relations, WNAC, Boston, is confined at home with the chickenpox.

Alice O'Leary, contralto, ver the Yankee Network, now in Cincinnati, where she will be heard on a commercial spot on station WLW.

Jimmy Fi ler (Tangee) shifts from his 10:30 spot on WJZ on Wednesday nights to same time on Tuesday nights. Stays on same station and continues broadcasts from Hollywood.

W. Bort n, WQAM, Miami, prez, to Detroit for combined business and pleasure jaunt.

WQAM, Miami, broadcasting resumes the matches from the Biltmore national tennis tournament.

Cecil Smith has joined the commercial staff of WSGN, Birmingham.

Del King, KMOX, St. Louis, promoted to assistant announcing chief under France Laux. King is from KMBC, Kansas City.

Chic Scoggin's orchestra at Hotel Jefferson, broadcasting nightly, KMOX.

Edward Fritsch added to the staff of KTRH, Houston, as music expert and relief announcer.

Lee Little, formerly commercial plugger at KMOX, St. Louis, now at WJSV, Washington.

Hubert cllreavy, from WFIL, Philadelphia, where he was known as Hubert James, now at WRC, Washington.

Catherine Spencer and Lillian Fisher, both of KTUL, Tulsa, continuity department, will be married in February and quit radio.

W. C. Gillespie, of KTUL, Tulsa, chairman of President's Annual Birthday Ball in that burg.

Gene Marvey figured to replace Milton Watson on Burns and Allen program when they resume on the Coast after vaude tour.

WINS, New York, now airing the regular weekly luncheons of the New York Advertising Cl b , on Thursdays from 1:15 to 2 p.m.

'Winiger Woiks' on Air

Portland, Ore., Jan. 21.

Beginning Jan. 25, the Columbia Pickle company of Portland, will launch an extensive broadcast campaign on KOIN to help dealers increase sales of their products. The program itself will consist of 15 minutes of male voice harmony. Tie-up includes contest in which grocers share equally in cash prizes.

Listeners will be asked to submit lists of songs beginning with letters in the word Columbia, a different letter being used each week. The longest lists will be awarded cash prizes and 12 an order on contestant's dealer for a quart jar of pickles. Labels from jars to accompany all entries, and in the case of the cash prizes an equal amount will in every case be awarded the dealer from whom the purchase was made.

Pinaud's New Singer

Incinnati, Jan. 21.

Alice O'Leary, a newcomer to WLW, bows on that station and the Mutual web this week, via Pinaud's Lilac Time program, replacing Jeannine Macey, who departs from mike to prepare for visit from Stork.

Miss O'Leary, lately of the Yankee air lanes, was recently signed in Boston by Ed Fitzgerald, music director of Crosley's WLW and WSAI.

Pinaud
Wednesday
p.

WGR Owl Show Extended.

Buffal , Jan. 21.

WGR Musical Clock, with Clinton Buehlman as master of ceremonies, has been ext nded an extra half-hour under special sponsorship of The Buffalo Times. Program now goes from 7 a.m. to 9:30 daily except for 5-minute news flash break 9 to 9: 5, these also read by Buehlman.

Different

MILLER MUSIC, INC.

announces that

WILL ROCKWELL

Has been elected an Officer of this corporation and will henceforth act as Vice-President and General Manager

THESE SELECTED PUBLICATIONS FROM OUR CATALOGUE ARE NOW AVAILABLE TO ALL LICENSEES OF THE ASCAP

VINCENT YOUMANS' PRODUCTIONS

"THROUGH THE YEARS"

THROUGH THE YEARS
DRUMS IN MY HEART
KATHLEEN MINE
KINDA LIKE YOU
YOU'RE EVERYWHERE
IT'S EVERY GIRL'S AMBITION

"GREAT DAY"

WITHOUT A SONG
GREAT DAY
MORE THAN YOU KNOW
HAPPY BECAUSE I'M IN LOVE
OPEN UP YOUR HEART

"SMILES"

TIME ON MY HAN
BE GOOD TO ME

"RAINBOW"

HAY-STRAW
I WANT A MAN

"ZIEGFELD FOLLIES" (1931)

(This is the LAST of the genuine Ziegfeld Follies personally produced by the late Florenz Ziegfeld)

HELP YOURSELF TO HAPPINESS
YOUR SUNNY SOUTHERN SMILE
CIGARETTES, CIGARS
BROADWAY REVERIE
DO THE NEW YORK
WAS I DRUNK, WAS HE HANDSOME, ETC.
THE PICTURE BRIDE
MAILU

(By Gene Buck, Dave Stamper, Gordon and Revel, Endor and Farrell, Jay Gorney, Trivers, Murray and Oakland, Hugo Riesenfeld)

"SMILING FACES"

(By Gordon & Revel)
IN A LITTLE STUCCO IN THE STICKS
THERE WILL BE A GIRL
SWEET LITTLE STRANGER
QUICK HENRY, THE FLIT!
DO SAY YOU DO
I STUMBLED OVER YOU, ETC.

"FAST AND FURIOUS"

(By Gordon & Revel)
WHERE IS MY HAPPY END!
SHADOWS ON THE WALL
SO LONESOME

"LITTLE RACKETEER"

(By Ed. Eliscu & Dmitri Tiomkin)
I'LL BALLYHOO YOU
STARRY SKY

"COME OF AGE"

(By Clemence Dane & Richard Addinsell)
I COME OUT OF A DREAM
THE RIVER SONG
TOO MUCH WORK
I'M AFRAID OF THE DARK
I CAME TO YOUR ROOM
THE GOLDEN PERIBANOU

Universal Favorites by VINCENT YOUMANS—America's Foremost Composer

WITHOUT A SONG
THROUGH THE YEARS
MORE THAN YOU KNOW
DRUMS IN MY HEART
GREAT DAY
TIME ON MY HANDS

OUR NEWEST CATALOGUE

WILD WESTERN MOONLIGHT
A different song of the West by Peter De Rose

HAY-STRAW
A new novelty dance creation by Vincent Youmans

DIXIELAND BAND
Newest rhythmic novelty reviving an early American tradition, by Johnny Mercer and Bernie Hanighen

DON'T LOVE AGAIN
An unusual ballad by Frank Rowan & Gilbert Wall

JERSEY BY THE SEA
A song novelty by Frank Rowan & Gilbert Wall

WILL ROCKWELL would like to hear from you AT HIS NEW HOME

MILLER MUSIC, INC.

CHARLES MILLER
President

Telephone:
VAnderbilt 3-3035

62 WEST 45th STREET
NEW YORK CITY

Cable:
Millermuse

WILL ROCKWELL
Vice-President

Exclusive publishers of the works of Hon. William H. Woodin

RAGGEDY ANN SERIES NOW AVAILABLE

New Business

LOS ANGELES

A. B. Chestnut, furs, 15 minutes nightly for one month. Placed direct. XEMO.

Beacon Van and Storage, 15-minutes nightly for one month. Placed direct. XEMO.

O'Neil Realty, two 15-minute programs daily, indefinite. Placed direct. XEMO.

Bastian Water Heater, one spot daily for one month. Placed direct. XEMO.

Dr. J. C. Campbell, 10 spots daily, indefinite. Placed direct. XEMO.

T. O. Milling Co., one spot nightly for one month. Placed direct. XEMO.

Sterling Insurance, two 15-minute programs daily. Placed direct. XEMO.

South American Mate Growers, one 15-minute transcription weekly, 40 times. Placed through Barnes and Chase. KFWB.

Chemical Pr (Baby Skin), six 15-minute transcriptions weekly, for six months. Placed direct. KNX.

John C. Michael Co. (Mickey Quilt Patches), three spots daily, 15 times. Placed through Northwest Radio Adv. KNX.

Associated Brands, two 15-minute musical transcriptions weekly, 52 times. Placed direct. KNX.

Axton-Fisher (Spuds), one 30-minute dramatic transcription weekly for four months. Placed through Kenyon & Eckhardt. KNX.

Kester Solder Co., one participation weekly in Hollywood Barn Dance. Placed through Aubrey, Moore and Wallace. KNX.

Paul Myers (Haven of Rest), semi-religious, one choir program weekly, 52 times. Placed through Newkirk and Lawrence. KNX.

BOSTON

reat Northern Finance Company, daily 150-word announcements, open. David Malkiel Advertising Agency. WMEX.

Silver Parrot, Inc., Medford, 36 one-quarter hour dance programs, remote, nightly except Sunday. S. Alfred Wasser. WMEX.

United Dental System, announcements, open. William E. Torrey. WMEX.

Harris Shapiro, Inc. (feminine outfitters), 100-word announcements, six weekly, open. S. Alfred Wasser. WMEX.

Max Berg, Inc. (curtain and drapery wholesalers and retailers), daily and Sunday announcements. S. Alfred Wasser. WMEX.

Murine Co., seven 15-minute programs, Thursday, program listing—'Listen to This.' Through Neisser Meyerhoff, Inc., N. Y. WAAB.

New England Sportsman Show, participations in Yaankee Network News Service, daily including Sundays. Through Harry M. Frost, Boston. WAAB and WNAC.

Fels & Co., 117 15-minute programs, Mondays, Wednesdays and Fridays. Through Young & Rubicam, N. Y. WNAC.

Procter & Gamble Co. (Ivory Shaving Cream), 16 participations in The Yankee Network News Service, twice weekly. Through Blackman Co., N. Y. WNAC.

Harvard Gardens, renewal for indefinite period, 100-word announcements. S. Alfred Wasser. WMEX.

Wonder Bar, renewal, 100-word announcements. S. Alfred Wasser. WMEX.

Century Warehouse, announcements, indefinite. Direct. WCOP.

Pan-Hellenic Association, 30-minute program. Direct. WCOP.

F. J. Griffin, Jr. (heating contractors), 104 cut-ins. Direct. WCOP.

R. H. White (department store), 52 30-word announcements. Direct. WCOP.

Gardner Electrical Needle, 100-word announcements. Direct. WCOP.

Jordan Marsh Company (department store), 100-word announcements. Direct. WCOP.

Snider Packing Corp. (catsup), 52 15-minute programs, twice weekly. Through Stewart, Hammond and Formand, N. Y. WNAC.

E. R. Parker Dental System, 312 15-minute programs, six times weekly. Through Harry M. Frost, Boston (renewal). WNAC.

Boston Sunday Advertiser, 40 15-minute electrical transcriptions, Saturdays only. Direct. WNAC.

Chevrolet Motor Co., 39 15-minute electrical transcriptions, three times weekly. Through Campbell-Ewald, Detroit. WNAC.

Ironized Yeast Co., 22 five minute electrical transcriptions, twice weekly. Through Ruthrauff & Ryan, N. Y. WNAC.

Brewer & Co., 26 15-minute programs, twice weekly. Through Deforest Merchand, Springfield. WNAC.

Standard Oil Company of New Jersey, renewal, 5 minutes, Esso News Reporter, 24 times a week for 13 weeks, starting Jan. 6. Through Marshalk & Pratt, Inc., New York. WBZ and WBZA.

Beneficial Management Corporation, new, weather report, daily for 13 weeks. Through Scott's Advertising Agency, Inc. WBZ and WBZA.

New York Diesel Institute, new, announcements, daily for 26 weeks. Through Derouville Advertising Agency, Albany, N. Y. WBZ and WBZA.

D'Arrigo Brothers, broccoli recipes, 2 times a week for 13 weeks. Through Harold F. Lewis Advertising Service. WBZ and WBZA.

Florida Citrus Commission, 5 minutes, recording, 5 times a week for 26 times. New York. WBZ and WBZA.

Edgar P. Lewis Co., Malden, Mass., (Viva candy bars), 26 weekly 60-min. shows, Saturdays at 10:30 a.m. Viva Juvenile Parade. Placed through E. W. Hellwig Advertising Agency, New York. WCOP.

R. H. White (department store), announcements, thrice daily, indefinite. Placed through Chambers & Wiswell, Boston. WCOP.

Edgar P. Lewis Co., Malden, Mass. (Viva candy bars), 100 announcements, full week, thrice daily. Placed through E. W. Hellwig, New York. WCOP.

First National Stores, 100-word announcements, thrice daily, indefinite. Placed through Richardson, Alley & Richards, Boston. WCOP.

Ford Motor Company, nine 100-word announcements, Tuesday, Thursday and Saturday at 7:45 p.m., Jan. 11-30. Through McCann-Erickson, Inc. WEEI.

Jenney Manufacturing Company (gasoline), renewal for indefinite period, effective Jan. 5, 8:00-9:00 p.m. Sundays. Through Greenleaf Company. WEEI.

Metropolitan Vaudeville Exchange, 13 15-minute programs, Thursdays, 7:45 p.m., starting Jan. 16. Through Harry M. Frost. WEEI.

Yaquina Canned Crab Packers & Exporters' Ass'n, six five-minute programs, Wednesdays, 11:00 a.m., starting Feb. 19, four minutes of transcription, one minute live announcement. Through Maxon, Inc. WEEI.

Wolf, My Clothier, indefinite number of announcements (125 words) on 'After Dinner Revue,' starting Jan. 6. Through Salinger & Publicover. WEEI.

DeVoe Raynolds Company (paint), two five-minute programs per week at 6:25 p.m., starting March 3. Through J. Stirling Getchell, Inc. WEEI.

Workingmen's Loan Association, 39 125-word announcements, Tuesdays, Thursdays and Saturdays, starting Jan. 7. WEEI.

RCA Manufacturing Company, 39 25-word cut-ins, starting Jan. 6. Through Lord & Thomas. WEEI.

CHICAGO

Community Motors, 30 minutes on Sunshine recording programs every Sunday morning. WMAQ.

Florida Citrus Commission, Tampa, Fla., five-minute disc programs five afternoons weekly. Ruthrauff and Ryan, New York. WMAQ.

John Morrel & Co., Ottumwa, Ia., 15-minute disc three times weekly. Henri, Hurst & McDonald, Chicago. WMAQ.

National Biscuit Co., Chicago, one-minute disc, mornings. McCann-Erickson, Chicago. WMAQ.

RCA Manufacturing Co., Camden, N. J., one-minute announcements, three times weekly. Lord & Thomas, New York. WMAQ.

Bowey's, Inc., Chicago, 15-minute disc twice weekly. Russell Comer, Chicago. WMAQ.

Steelex Co., New York, evening weather reports. Humbert & Jones, New York. WENR.

Procter & Gamble, Cincinnati (Ivory Shaving Cream), evening weather reports. Blackman, New York. WENR.

Minnesota Canning Co., 15 minutes three times weekly. Leo Burnett, Chicago. WGN.

Cal-Aspirin Cl., 15 minutes daily except Sunday. Reincke - Ellis-Younggren & Finn, Chicago. WGN.

Peter Hand Brewery, Chicago, 15 minutes three times weekly. Mitchell-Faust, Chicago. WGN.

Republican National Committee, 30-minute period once weekly. WGN.

Lancaster Seed Co., Paradise, Pa., 13 five-minute morning discs. Kern Agency, Philadelphia. WLS.

Gillette Rubber Co., Eau Claire, Wis., 13 15-minute periods on National Barn Dance. Cramer-Krasselt Agency, Milwaukee. WLS.

Murphy Products, Burlington, Wis., 39 five-minute talks. Wade Agency, Chicago. WLS.

Country Life Insurance, Chicago, 39 five-minute talks and 12 15-minute programs. Critchfield Agency, Chicago. WLS.

Ekel Perris Nursery, Hampton, Ia., 26 15-minute programs, 13 30-minute programs. Lessing Agency, Des Moines. WLS.

Pennsylvania Salt Co., Chicago, 42 one-minute morning announcements. Ramey agency, Chicago. WLS.

PORTLAND, OREGON

Vapex (Fougera Co.), series of spot announcements, three times weekly Monday, Tuesday and Thursday. Through Small, Kleppner and Seiffer Adv. Agency. KGW.

Union Pacific System, series of spot announcements, three times weekly, split schedule. Through Kirkpatrick Advertising Agency. KGW.

Sears Roebuck, series of spot announcements. Placed direct. KGW.

Standard Oil Company, three symphony concerts to network. Through McCann-Erickson Advertising Agcy. KGW.

Folger Coffee Company, 35 half-hour programs, transcriptions. Through Morgan Advertising Agcy. KGW.

Gr yson Apparel Shop, series of spot announcements. KGW.

Dan Marx-Cramers Jewelry, series of spot announcements. Through Pentland Advertising Agency. KGW.

R.C.A.-Victor Company, nightly announcement service, three months. Through Lord and Thomas Advertising Agency. KGW.

Troy and Yale Laundry, series of 13 spot announcements. Through Block Advertising Agency. KEX.

Pyroil, series of 13 spot announcements. Placed direct. KEX.

Donohue Dental Lab, quarter hour program service, one year. Through Block Advertising Agency. KGW.

Weisfield and Goldberg, jewelers, weekly evening announcement service, one year. Placed direct. KGW.

Safeway Stores, weekly quarter hour program, Saturday night, one year. Placed through Wilkins and Cole Advertising Agency. KGW.

Portland Gas and Coke Co., 13 weekly quarter hour programs. Placed direct. KGW.

Carter Medic Co., one year announcement service, three times weekly. Through Street and Finney Advertising Agency. KGW.

Gumbert, furriers, series of 33 five-minute programs, split schedule. Placed direct. KGW.

Community Credit, Inc., 10 half-hour programs, Monday. Through Wilkins and Cole Advertising Agency. KEX.

Pendleton Woolen Mills, three quarter hour programs weekly, one year. Through Gerber-Crossley Advertising Agency. KEX.

Montgomery Ward Co., series of 120 spot announcements. Placed direct. KEX.

Broadway Cleaners & Dyers, 26 quarter hour programs, two months. Placed direct. KEX.

Oregon Bowling Alleys, series of spot announcements on Friendly Chat hour. KEX.

Harry Copeland, tailor, two months announcement service. KEX.

Gevurtz Furniture Co., weekly spot announcement service, one year. Placed direct. KGW.

Olsen Rug Co., 50 one-minute programs, five times weekly. Placed through Presba and Fellers Advertising Agency. KGW.

Oregon Institute of Technology, 13 spot announcements. Placed direct. KGW.

Dodge Bothers Corp., 24 announcements, week-days. Placed through Ruthrauff and Ryan Advertising Agency. KGW.

Ironized Yeast Co., 22 five-minute programs, two weekly. Placed through Ruthrauff and Ryan Advertising Agency. KGW.

Chevrolet Motor Co., 39 quarter hour programs, elec. trans. Placed through Campbell-Ewald Advertising Agency. KGW.

Triangle Mills, announcement service, two times daily, tie-in with NBC Farm Hour, one year. Placed through Gerber and Crossley Advertising Agency. KEX.

C. C. Bradley Co., three five-minute programs weekly, one year. Placed direct. KEX.

NEW YORK CITY

Sachs Quality Furniture, Inc., renewal, starts Jan. 21 with Three Little Funsters. Handled direct. WMCA.

Pocket Brassiere, for 13 weeks on Mondays, presenting Helen Leighton's Rendezvous. Direct. WMCA.

Watch Tower Radio Service (Judge Rutherford). Direct. WMCA.

J. Breitenbach, for 18 weeks, presenting spot announcements. Placed through Brook, Smith & French. WMCA.

Fred Fear & Co., starts April 2, for four broadcasts, using spots. Placed through Menken Agency. WMCA.

Canadian Fur Trappers, 70 announcements weekly, for an indefinite period. Through Bess & Schillin, Inc., New York. WHN and WHOM.

Finlay-Straus Jewelry Stores, six 15-min. periods weekly, for an indefinite period. Through Bess & Schillin, Inc., New York. WNEW.

Roth & Schlenger Stores of Newark, three 15-min. periods a week, indefinite period. Bess & Schillin, Inc., New York. WNEW.

Canter's Furniture Store of Newark, six 15-min. periods weekly, with Buddy and Betty Harlow, and Alan Courtney as emsee, for 13 weeks. Through Bess & Schillin, New York. WNEW.

PITTSBURGH

Max Azen, Inc., 91 one-minute and seven two-minute announcements. Placed by Elsie Lichtenstul, KDKA.

Fels and Co., 234 half-hour programs. Placed by Young and Rubicam. KDKA.

Florida Citrus Commission, 26 five-minute spots. Placed by Ruthrauff and Ryan. KDKA.

Foley and Co., 78 quarter-hour programs. Placed by Lauesen and Salomon. KDKA.

Lancaster County Seed Co., five-minute programs. Placed by Kern Advertising Agency. KDKA.

Standard Oil of New Jersey, five minutes 312 times. Placed by Marschalk and Pratt. KDKA.

Sleetex Co., one minute announcement. Placed by Hubert and Jones. KDKA.

Olson Rug Co., 10 minutes, 78 times. Placed by Presba, Fellers and Presba. KDKA.

E. L. Knowles, Inc., 91 one-minute announcements. Placed by De-Forest Merchandising Bureau. KDKA.

Carleton and Hovey minute announcements. John W. Queen. KDKA.

OMAHA

Studebaker Motor Co., 15 minute transcriptions three times weekly from Jan. 13 for eight times. WOW.

Chevrolet Motor Co., 15-minute transcription series, five times per week after Jan. 19. WOW.

Procter & Gamble (Drene), announcements twice daily beginning March 2 for 18 times; beginning March 4, 15-minute transcription once weekly for one year. WOW.

Metropolitan Utilities District of Omaha, beginning Jan. 21, series of 15-minute transcriptions titled 'Mystery Chef,' given twice weekly 'till April 16; also 13 announcements between Jan. 16-20. Placed through Bozell & Jacobs, Inc., Omaha. WOW.

Hallquist Candy Co., announcements. Placed through Driver Co., Omaha. WOW.

AL GOODMAN
is ORCHESTRA
PALMOLIVE BEAUTY BOX
EVERY SAT.—WABC
8 P. M.
Columbia Network
Coast-to-Coast
4 STAR RATING FOR SOLID YEAR

CORINNA MURA
Singer of Spanish Songs and Guitarist extraordinaire
On the Air—WOR
Monday Nights 8:30-9
Friday Nights
WJZ, 10:30-11
"Other America"
Management WOR ARTISTS' BUREAU
Appearing Nightly at The Trocadero, New York

WALTER TETLEY
Broadcasting with
HELEN HAYES
"THE SHOW BOAT"
FRED ALLEN
"BUCK ROGERS"
"BOBBY BENSON"
PALMOLIVE
GUY LOMBARDO
AMERICAN SCHOOL OF THE AIR
CBS—NBC

ALEXANDER GRAY
BARITONE
METROPOLITAN MUSICAL BUREAU
113 W. 57th St. New York

Radio's Ambassador of Rhythm
BOB HOWARD
On the Air
Tightly Over WHN at 11 P. M.
Personal Management
Edward Riley

THE VIRGINIANS
Radio's Best All-Around Colored Quartet
Management
MARY L. SHANK
WLW, CINCINNATI
TUESDAY, 10:30 A.M., EST
THURSDAY, 10:30 A.M., EST
SATURDAY, 10:00 A.M., EST

ART Kassel
AND HIS
KASSELS IN THE AIR ORCHESTRA
Hear him on the Elgin program each Friday, 10:30-11 P.M., E.S.T. WEAF-NBC Coast-to-Coast.
ADDRESS—32 W. RANDOLPH ST. CHICAGO, ILL.

BENAY VENUTA
EVERY TUESDAY, 6 P.M., EST—WABC And Entire Columbia Network
Now Appearing in "Anything Goes" Erlanger, Chicago—Indefinitely.
Management CBS Artists Bureau
Personal Management
JULES ALBERTI, 515 Madison Ave. New York City

"New King of Syncopation"
jimmie lunceford
(HARLEM EXPRESS)
AND HIS ORCHESTRA
direction HAROLD F. OXLEY
17 E. 49th St. New York City

EMERSON GILL
AND HIS ORCHESTRA
FRENCH CASINO
MIAMI, FLORIDA
MCA Direction

ALEX HYDE
musical director
WHN new york

YOUR OLD FRIENDS ARE BACK
'THE O'NEILLS'
NOW RADIO'S MOST POPULAR FAMILY BRINGS YOU MORE
LAUGHTER TEARS AND HEART-THROBS
Presented by Ivory Soap · 99 44/100 % pure
LISTEN 3:45-4:00 P. M.—E. S. T. WEAF NBC Network—Coast-to-Coast
IN . . Every Mon., Tues., Wed., Thurs., Fri.
Mgt. Ed. Wolf, 1450 B'way, N.Y.C.—Dir. Blackman Advertising, Inc.

RADIO SHOWMANSHIP

Stunts, Novelties, Tie-Ups

Outstanding Stun

'GLAMOUR GIRL'
—NBC ARTISTS BUREAU.

Whispered Intimacy at NBC
New York City.

Sex is rearing its pretty head at NBC. For the last several months the network's artists bureau has been exploiting a 'glamour girl' named Dorothy Lamour. When not posing for photographers she's a singer.

Now comes a promotional brochure devoted entirely to Miss Lamour's sex appeal. As recommendations for sponsor attention NBC describes the gal in these lusscious phrases credited to Edward de Salisbury:

'Whispered intimacy.'
'Soft delight of warm persuasion.'
'Plaintive sigh of tremulous longing.'
'Petulant abandon.'
'Receptive languor.'

Soprano of Radio City Music Hall
VIOLA PHILO
WJZ
with "RADIO CITY MUSIC HALL ON THE AIR"
EVERY SUNDAY
12:30-1:30 P.M.
Sole Direction
Herman Bernie
1619 Broadway
New York City

Motor Show Tie-Up
Winnipeg.

Winnipeg's annual Motor Show (Jan. 18-25) at the local 5,000 seat Auditorium (under joint auspices of Back to the Land Association and Winnipeg Free Press) will highlight an 'Old Crates' race of ancient automobiles.

CJRC, Winnipeg, are putting lines in for a nightly broadcast from the floor, going a full hour on the opening splurge and may remote the race of time-warn buggies from various points along route.

Sacramento's Big Splash
Sacramento, Cal.

Sacramento Bee included as part of the dedication of the new studios and transmitter for its station, KFBK, the publication of a 26-page insert in the Jan. 10 issue. Front and back page of the special section was a three-color job.

Several pages of the insert were devoted exclusively to pictures of CBS names, with which network, as well as the Don Lee unit, KFBK is affiliated. There were also photos of the new studios and KFBK entertainers and personnel, while the text matter was largely devoted to a review of local radio history, the station's coverage and descriptions of the plant and the dedicatory programs.

Parade of Zoftie Mamas
New York City.

WHN, New York, is staging a beauty contest on Jan. 26 at 5:30 p.m. EST, getting various prominent New York magazine artists to introduce favorite models. Rosemary Andree, English prize winner, who's been over here for some time, suggested it to station execs, and was slated to enter, but changed her mind. Now she's only going to look on.

Artists scheduled to bring posers along are: Howard Chandler Christy, Neysa McMein, Wallace Morgan, Hayden Hayden, Arthur Brown, Alfred Cheney Johnston, Floyd M. Davis, Tom Webb and Mario Cooper.

Gladys Glad will be judge.

Jewish Hillbillies
St. Louis.

Comedy program at KMOX that's liked is the Jewish Hillbillies. Esther Blitz is the newest member of group answering to the billing, Silly, Hilly, Billy, and Milly.

Sing mountain music with Hebe accents.

Utah State Capitol Program
Salt Lake City.

First job turned out by the newly reorganized KSL continuity staff drew a lot of orchids. On the occasion of celebrating the 40th anniversary of Utah's admission as the 45th state in the Union, KSL had a half-hour program Monday that netted the state and station praiseworthy comments. It was a remote control hook-up from the chamber of the house of representatives at the state capitol here.

All the historic societies in Utah played ball and as a result the dramatized reenactment of that Jan. 4, 1896, was historically correct. Program was unique in every detail. Didn't drag or center too much on minor events. The D.A.R., and S.A.R., and Utah pioneer groups loaned historical relics for the broadcast. Highlight of the broadcast was the presentation of all Utah Governors since statehood, or their kin. The present Governor Henry H. Blood played Brigham Young.

KSL's managing director, Earl J. Glade, obtained exclusive rights for the broadcast. It was the official statehood celebration. More than 1,000 persons crammed the legislative chamber to see the program.

One portion of the broadcast, patterned after 'The March of Time' was devoted to Utah industries. Army band, P.-T.A. choir and a Boy Scout playlet were presented.

Mrs. Josephine Goff of the KSL dramatic staff, supervised the show and Glade was master of ceremonies.

Celebrating Vancouver's 50th
Vancouver, B. C.

With the city celebrating its Golden Jubilee this year, Vancouver will originate several major programs to feed Canadian and United States networks.

Championship sport events, a trans-Canada air race and similar events are on the calendar. First shot is fired with a Canadian Radio Commission broadcast this week by the Vancouver Symphony orchestra.

Courtroom Program Clicks
Spartanburg, S. C.

First city government—WWNC radio traffic court broadcasts having gone over in a big way, station and city fathers are now lining up a second sizzler, destined, per info, to be more horrible and chilly than the opener which attracted statewide attention. City Judge Sam Cathey and Police Chief W. J. Everett among cast. Broadcasts are from police courtroom. Wilbur Morgan is director in charge.

Bandit Nab Follow-Up
Seattle.

KJR capitalized on a recent actual story-book capture of criminal gang here by local police, tying in with the interest now centering in the war on crime. Bandits, whose robberies of factories had been giving police trouble for some time, were rounded up when caught in the act by police trap. One thug was killed, another wounded, and the papers raised a big stir.

KJR news reporter interviewed on the air chief of police, captain of detectives and detective who shot crook, presenting facts of the capture and inside stuff on crime crushing.

Blair's Bulletin
Chicago.

John Blair station rep outfit has started a bulletin service to agencies and sponsors tagged 'Radio Hot Spots.' Bulletin flashes to agencies new periods or spots which become suddenly available on one of the Blair-represented stations.

Pepsodent Showmanship
Schenectady, N. Y.

An autographed copy of the Christmas night script on which Amos was air-married and photo of Amos 'n' Andy, with career data on the reverse side, offered by Pepsodent over NBC for a 10-day period, the listener being required to send one of company's tooth paste or powder boxes.

On New Year's eve, instead of the usual skit, the team broadcast a personal talk to ethereal audience. In addition to a report on their cross-country travels and observations during 1935, it carried a plea for safe driving—accident figures quoted—and a crime-does-not-pay brief, based on what Amos 'n' Andy had seen and had been told on a tour of J. Edgar Hoover's bureau in the Department of Justice at Washington. Duo closed by introducing to dialers their announcer, organist and control engineer.

A Sound Effects Stumper
St. Paul.

Local brewery wants to open its KSTP program with the words, 'And here comes another case of beer,' with appropriate sound effects.

To Corinne Jordan, production mgr., it looked easy, so she dispatched a kid for a case of beer. They auditioned a bloke lugging in the case, but all they got was the thud of his brogans. Next they tried empty bottles in the case and rattled them, but so well built is the modern beer case that instead of rattles again there were only meaningless thuds.

Staff decided that a case of suds being hauled onto the premises doesn't make any sound, though the naked ear says otherwise. To date the problem has the sound men cutting out paper dolls.

How to Stay Out
Nashville.

WSM has made a dicker with the U. S. State department in which the latter, through its division of Current Information, checks the scripts on a new program entitled 'America's Flag Abroad.' Stanza aims to capitalize on the current European war scare, and will attempt to show how the U. S. is steering clear of entanglements.

First program will be aired Friday (24). Is nominally sponsored by the National Life and Accident Insurance company, owners of WSM.

Saving the Program
Miami.

WQAM here pulled itself out of a hole by some quick thinking few days ago when a short circuit threw the station off the air just as the Kentucky Clocker (Hiram Powell) had skedded a sports revue with such guesters as Sammy Renick, Mack Garner, Tom Thorp, Bitsy Grant, Gar Wood, Tom Heeney, Joe Tinker and others.

Leslie Harris, production man, let the celebs gab through a dead mike as per schedule without telling them of the mishap. Recorded the whole works, however. Kentucky Clocker then played the platter on his next stanza, explaining that it was what would have happened hadn't the station gone off the air. Guesters enjoyed the stunt and sat around at home hearing themselves broadcast.

Emergency Information
New York.

Following a blast in a powerhouse here which plunged parts of the metropolis into darkness, WMCA put on a program giving info on power conditions.

James Clemenger, announcer, read statements from power and light officials, as well as police and fire departments, reassuring audience that police and fire service would continue.

Nice Doggie—Nasty Man!
Rochester, N. Y.

Station WHEC, in co-operation with the Democrat & Chronicle and the Rochester Humane Society, is giving a series of broadcasts to raise funds for dog licenses for children and families about to lose their pets for lack of funds.

Mrs. A. W. Ocorr of Pittsford, a dog fancier, gives the talks, including sob stuff about children clinging tearfully to their pets as the dogcatcher drags them away to the gas chamber.

Test M.D.'s Mike Fright
Boston.

In a program of the 'Yankee Minute Men' over the Yankee Net Jan. 14 a group of doctors, speaking on 'Doctors Look at 1936,' will be put on the spot at the end of the broadcast by testing their blood pressure to see how they have survived their initial mike performances.

Docs will outline significant discoveries in medicine during the past year and indicate possibilities for the future.

Sally Out-Cracks Broun
Knoxville, Tenn.

Enterprising KNOX took advantage of fact that Heywood Broun and Sally Rand were in town the same night. With some little difficulty they arranged an air interview—by him, of her. Heywood had script; Sally ad-libbed.

At end of the 30-minute spot Sally was way ahead with the wisecracks.

GRACIE BARRIE
NEW "GEORGE WHITE'S SCANDALS"
Sole Direction, HERMAN BERNIE, 1619 Broadway, New York

LEON BELASCO
And His ORCHESTRA
HELD OVER
CHEZ PAREE, CHICAGO
WEAF—TUES., WED., FRI.
12 to 12:30 A.M.
Dir., Music Corp. of America
Pr. Mgr., HERMAN BERNIE

• CHARLES • DRURY
And His ORCHESTRA
"At Home Abroad"
MAJESTIC
NEW YORK CITY

The great American Tourist
PHIL BAKER
Gulf Refining Company
Sundays, 7:30-8 P.M. EST
WABC-CBS
Direction
A. & S. Lyons

VIRGINIA REA
on Chevrolet
SATURDAYS, 9 P.M., WEAF
COAST-TO-COAST
Address:
Stroudsburg, Pa.
Phone:
Saylorsburg, Pa., 224

RICO MARCELLI
And His Orchestra
Second Year With
Johnson Wax Program
Mon., 7-7:30 P.M. CST
NBC Chicago

RAY NOBLE
Rainbow Room
Radio City
New York
WABC
9:30 P.M. EST
Wednesdays
COCA-COLA
AND HIS ORCHESTRA
EXCLUSIVE MANAGEMENT
ROCKWELL-O'KEEFE INC.
WILLIAM MORRIS AGENCY

AL DONAHUE
Bermudiana
Bermuda
NBC
Decca Records
AND HIS ORCHESTRA
EXCLUSIVE MANAGEMENT
ROCKWELL O'KEEFE INC.

Victor Young
SHELL OIL
SATURDAYS
WEAF
9:30-10:30 P.M. EST
AND HIS ORCHESTRA
EXCLUSIVE MANAGEMENT
ROCKWELL O'KEEFE INC.

STATION SHOWMANSHIP CALENDAR

(February, 1936)

(Showmanship being largely dependent on stunts, tie-ins, etc., in connection with established holidays and events, VARIETY herewith presents a calendar of events for the month of February. This calendar will be published monthly, henceforth, from material copyrighted by the National Retail Dry Goods Assn.)

Special weeks during February are as follows:

Feb. 7 to 13, Boy Scout Anniversary Week marking the 26th anniversary and the close of silver jubilee year. Local events being planned by 550 local councils plus a broadcast over extensive hookups by a nationally known personnage, as yet not named. Promotion headquarters: Boy Scouts of America, 2 Park Ave., New York City.

Feb. 9 to 15, National Drama Week sponsored by Drama League of America. Dinners planned in New York, Pittsburgh, Chicago and elsewhere. Promotion headquarters: Garrison P. Sherwood, 190 Riverside Drive, New York City.

Feb. 12 to 22, National Defense Week sponsored by Reserve Officers' Association of the United States. Promotion headquarters: 1653 Pennsylvania Ave., Washington, D. C.

Feb. 20 to 26, Better American Speech Week sponsored by the National Association for American Speech. Activities includes lectures, speeches, etc., mainly by volunteers (teachers, etc.). Promotion headquarters: 174 W. 76th St., New York City.

Special days during February are as follows:

(1). Washington elected first prez of U. S., 17

(2). Groundhog day.

(3). Birthday of Horace Greeley, journalist, 1811; also Mendelsshon-Bartholdy, 1809.

(6). Olympic Winter Games, Ger Massachusetts admitted to Union, 1788.

(7). Birthday of Charles Dickens, 1812; n Ruskin, 1819.

(9). Race Relations Sunday; Theodore Roosevelt National Memorial Day; U. S. Weather Bureau organized, 1870.

(11). Birthday of Thomas A. Edison, 1847.

(12). Lincoln's birthday; also Peter Cooper, inventor of America's first locomotive; Georgia Day (legal holiday in Georgia).

(14). St. Valentine's Day; Oregon admitted to Union, 1859; Arizona admitted, 1912; Bell and Gray patent telephone, 1876.

(17). Suez Canal opened, 1867.

(18). Phonograph patented by Edison, 1878.

(19). Ohio admitted to Union, 1803.

(22). Washington's birthday (legal holiday in all states); International Ski Races, Innsbr k; James Russell Lowell born, 1819.

(25). Shrove Tuesday (day before Ash Wednesday); Mardi Gras in Alabama, Florida and Louisiana; Victor Hugo born, 1802.

(26). Ash Wednesday (beginning of Lent); F. Cody, 'Buffalo Bill,' born, 1846.

(27). Birthday of Henry Wadsworth Longfellow, 1807.

(29).

DEC. TUNE BIZ BEST IN YEARS

New York, Jan.

With four tunes riding strongly at one time, the sheet music business came through December with the best month in years. Turn into the new year found the going still better. Not only were 'Red Sails,' 'Treasure Island' and 'Little Bit Independent' holding on sturdily, but 'The Music Goes 'Round and Around' was laying down records. Novelty tune clicked off a turnover of 110,000 copies for the three days following New Year's.

By the end of the first week in January 'Red Sails' had disposed of 430,000 copies, while Joe Morris' 'Treasure Island' had nudged over the 320,000 mark and was still making neat progress. Other songs that maintained a lively pace in December were '24 Hours a Day' (Harms), 'Eeney, Meeney, Mo' (Berlin), 'Thanks a Million' (Robbins), 'Dinner for One, James' (Chappell) and 'One Night in Monte Carlo' (Santly Bros.-Joy), while 'Music Goes 'Round' got in enough calls during the final lap of last month to give it rating among the first 10 best sellers for December.

December also gave the independent field the edge among the song leaders. For the first time in three years four out of the blue ribbon sextet were non-picture tunes. Exceptions in this group were 'Roll Along Prairie Moon' (Robbins) and 'Don't Give Up the Ship.'

Among songs showing decided upbeat tendencies with the fading out of the old year were 'Quick As You Can Say Jack Robinson' (Remick), 'Broken Record' (Chappell), 'Alone' (Robbins), 'If I Had Rhythm in My Nursery Rhymes' (Select) and 'Moon Over Miami' (Berlin).

Music trade is of the opinion that not only will 'Music Goes Round' run away from the rest of the list by many thousands during January, but that it will be in a demand class of its own at the disc counters. With the song's writers themselves responsible for the stencil, Decca has in its version of 'Music Goes 'Round' the best thing from the concentrated sales angle it has had since the founding of the company. Tommy Dorsey tops the Victor list with the same number.

Chi. Riding High

Chicago, Jan. 21.

Business generally strong throughout the music field in the midwest during December with the Christmas and New Year's holidays building the sales to about the best take of the year. Especially was the month a happy note for 'Santa Claus Is Coming to Town,' which swung back into prominence for the holidays. Naturally will fall off into nothingness again this month with a possibility of sales and plug revival next Christmas season.

'Red Sails' clung tenaciously to the top rung, but looks ready to fold under the spurt of a new tune sensation, 'Music Goes Round and Around.'

Demand for the latter was so terrific during the last week of the month that the jobbers and stores were unable to supply the would-be customers. Looks cinch for money and sales leader of January. Not quite in the best seller sextet for December, but powerful at the music counters, was 'Don't Give Up the Ship.' Others showing strength were 'Beautiful Lady in Blue,' which has been getting a flock of midwest plugs, and 'Eeny Meeny Miny Mo.'

Decca showed 'Music Goes' Round and Around' for its December cream list due to the sales in the last week of the month, practically tieing the top song in the Decca list for the tip-top position. All four music record firms showed an unusual similarity in their best seller tunes. Usually their lists are pretty diversified but the top sheet songs such as 'Red Sails,' 'Treasure Island' and 'Little Bit Independent' were duplicated at the wax-works counters.

Platters Hot on Coast

Los Angeles, Jan. 21.

Heavy Yule trade favored music biz which soared along at a prosperous clip. Platters had biggest month in years, while sheet music, which promises to be steadier, was well above average.

Decca was outstanding among disc houses, doing smash trade on Crosby and Powell pics. Being first to hit market with 'Round and Around,' Decca profited on this novelty hit. Number is not among first six for December as it didn't catch here until last week in Xmas month, but it's cinch for January.

Joe Moss held first and third spots for Brunswick. His 'Treasure Island'-'Boots and Saddle' double was outstanding in top spot. Two Dorothy Fields-Jerome Kern numbers came in strong and look like next month's winners.

'Ride Red Ride,' Columbia's musicians' platter, again first in the blue plate lists. Joe Venuti's work in local night spot helped bring two of his discs in second and third.

Victor returns proved Benny Goodman's current popularity. The swing master held first and second places in the Victor best selling list. This is Goodman's second month in the number one seat.

Peculiar situation arose in local 'Round and Around' craze. No platters or sheets of the Hodgson-Farley-Riley click could be bought from Dec. 30 to Jan. 3. Decca is exploiting number with lapel pins.

DECEMBER MUSIC SURVEY

THIS TABLE SHOWS THE LEADING SIX SELLERS IN SHEET MUSIC AND PHONOGRAPH RECORDS GATHERED FROM THE REPORTS OF SALES MADE DURING DECEMBER BY THE LEADING MUSIC JOBBERS AND DISC DISTRIBUTORS IN THE TERRITORIES

6 Best Sellers in Sheet Music

Reported by Leading Jobbers

	NEW YORK	CHICAGO	LOS ANGELES
Song—No. 1	'Red Sails in the Sunset'	'Red Sails in the Sunset'	'Red Sails in the Sunset'
Song—No. 2	'On Treasure Island'	'On Treasure Island'	'On Treasure Island'
Song—No. 3	'A Little Bit Independent'	'A Little Bit Independent'	'Back to My Boots and Saddle'
Song—No. 4	'Roll Along Prairie Moon'	'Santa Claus Is Coming to Town'	'A Little Bit Independent'
Song—No. 5	'Back to My Boots and Saddle'	'Roll Along Prairie Moon'	'Roll Along Prairie Moon'
Song—No. 6	'Don't Give Up the Ship'	'Back to My Boots and Saddle'	'You Are My Lucky Star'

4 Leading Phonograph Companies Report 6 Best Sellers

Side responsible for the major sales only are reported. Where it is impossible to determine the side responsible for the sales, both sides are mentioned:

BRUNSWICK—No. 1	'Love Will Live On' and 'Then I Shan't Love You Any More' (Hal Kemp Orch.)	'Little Bit Independent' (Freddy Martin Orch.)	'On Treasure Island' and 'Back to My Boots and Saddle' (Joe Moss Orch.)
BRUNSWICK—No. 2	'I'm the Fellow Who Loves You' and 'Life Begins at Sweet Sixteen' (Hal Kemp Orch.)	'On Treasure Island' (Joe Moss Orch.)	'I Dream Too Much' and 'I'm the Echo' (Leo Reisman Orch.)
BRUNSWICK—No. 3	'Where Am I' and 'With All My Heart' (Hal Kemp Orch.)	'Red Sails in the Sunset' (Lud Gluskin Orch.)	'Santa Claus Is Coming to Town' and 'Jingle Bells' (Ozzie Nelson Orch.)
BRUNSWICK—No 4	'I Got Plenty o' Nuttin' and 'It Ain't Necessarily So' (Leo Reisman Orch.)	'24 Hours a Day' (Ted Wolfson Orch.)	'Sugar Plum' and 'These, an' That, an' Those' (Teddy Wilson Orch.)
BRUNSWICK—No. 5	'A Little Bit Independent' and 'One Night in Monte Carlo' (Freddy Martin Orch.)	'Love Will Live On' (Hal Kemp Orch.)	'Where Am I' and 'With All My Heart' (Hal Kemp Orch.)
BRUNSWICK—No. 6	'If You Were Mine' and 'Eeny, Meeny, Miney, Mo' (Teddy Wilson Orch.)	'Where Am I' (Hal Kemp Orch.)	'Little Bit Independent' (Freddy Martin Orch.)
COLUMBIA—No. 1	'On Treasure Island' and 'No Other One' (Little Jack Little Orch.)	'Little Bit Independent' (Herbie Kay Orch.)	'Ride, Red, Ride' (Mills Blue Rhythm Orch.)
COLUMBIA—No. 2	'Where Am I' and 'Broadway Cinderella' (Little Jack Little Orch.)	'24 Hours a Day' (Joe Venuti Orch.)	'Eeny, Meeny, Miney, Mo' and '24 Hours a Day' (Joe Venuti Orch.)
COLUMBIA—No. 3	'Red Sails in the Sunset' (Mantocani and his Tipica Orch.)	'Red Sails in the Sunset' (Mantocani Orch.)	'Yankee Doodle Never Went to Town' and 'Stop, Look and Listen' (Joe Venuti Orch.)
COLUMBIA—No. 4	'Thanks a Million' and 'I'm Sittin' High on a Hilltop' (Paul Pendarvis Orch.)	'On Treasure Island' (Little Jack Little Orch.)	'Little Bit Independent' (Herbie Kay Orch.)
COLUMBIA—No. 5	'Ride, Red, Ride' and 'Congo Caravan' (Mills Blue Rhythm Band)	'Thanks a Million' (Paul Pendarvis Orch.)	'Red Sails in the Sunset' (Mantovani Orch.)
COLUMBIA—No. 6	'I'd Rather Listen to Your Eyes' and 'I'd Love to Take Orders From You' (Jacques Renard Orch.)	'I'd Rather Listen to Your Eyes' (Jacques Renard Orch.)	'Don't Mention Love to Me' and 'I'm the Echo' (Mario Braggoti Orch.)
DECCA—No. 1	'Music Goes Round and Round' and 'Lookin' for Love' (Reilly-Farley and Onyx Club Boys)	'Red Sails in the Sunset' (Guy Lombardo Orch.)	'Red Sails in the Sunset' and 'Back to My Boots and Saddle' (Bing Crosby)
DECCA—No. 2	'Red Sails in the Sunset' and 'Back to My Boots and Saddle' (Bing Crosby)	'Music Goes Round and Round' (Reilly-Farley Onyx Club Orch.)	'No Other One' and 'Little Bit Independent' (Bob Crosby Orch.)
DECCA—No. 3	'On Treasure Island' and 'Moonburn' (Bing Crosby)	'Red Sails in the Sunset' (Bing Crosby)	'Oregon Trail' and 'Back to My Boots and Saddle' (Victor Young Orch.)
DECCA—No. 4	'Silent Night' and 'Adeste Fidelis' (Bing Crosby)	'On Treasure Island' (Bing Crosby)	'I'm Sittin High on a Hilltop' and 'Don't Give Up the Ship' (Dick Powell)
DECCA—No. 5	'Red Sails in the Sunset' and 'Madonna Mia' (Guy Lombardo Orch.)	'A Little Bit Independent' (Bob Crosby Orch.)	'Thanks a Million' and 'Pocket Full of Sunshine' (Dick Powell)
DECCA—No. 6	'I'm Sittin High on a Hilltop' and 'Don't Give Up the Ship' (Dick Powell)	'On Treasure Island' (Bob Crosby Orch.)	'Treasure Island' (Bing Crosby)
VICTOR—No. 1	'The Music Goes Round and Round' and 'Rhythm in My Nursery Rhymes' (Tom Dorsey Orch.)	'A Little Bit Independent' ('Fats' Waller Orch.)	'No Other One' and 'Yankee Doodle Never Went to Town' (Benny Goodman Orch.)
VICTOR—No. 2	'A Little Bit Independent' and 'Sweet Thing' ('Fats' Waller)	'No Other One' (Benny Goodman Orch.)	'Eeny, Meeny, Miney, Mo' and 'Santa Claus in the Spring' (Benny Goodman Orch.)
VICTOR—No. 3	'Dinner for One, Please, James' and 'Where Am I' (Ray Noble Orch.)	'24 Hours a Day' (Jan Garber Orch.)	'A Little Bit Independent' ('Fats' Waller Orch.)
VICTOR—No. 4	'Back to My Boots and Saddle' and 'On Treasure Island' (Tom Dorsey)	'Music Goes Round and Round' (Tom Dorsey Orch.)	'I Dream Too Much' and 'The Jockey on the Carousel' (Paul Whiteman Orch.)
VICTOR—No. 5	'Red Sails in the Sunset' and 'Roll Along Prairie Moon' (Al Bowlly Orch.)	'Not Necessarily So' (Guy Lombardo Orch.)	'I'm the Echo' (Paul Whiteman Orch.)
VICTOR—No. 6	'Thanks a Million' and 'I'm Sittin' High on a Hilltop' (Paul Whiteman Orch.)	'Red Sails in the Sunset' (Ray Noble Orch.)	'Music Goes Round and Round' (Tommy Dorsey Orch.)

Inside Stuff—Music

Sheet music business last week took as a reassuring note the statistical report of the National Piano Manufacturers Association on the turnover of pianos for 1935. The association announced that piano shipments last year were not only 38% over what they had been in 1934, but exceeded anything the industry has experienced since the APMA started collecting figures in January, 1931.

Orders that were in last month proved that the piano biz was off to a solid start as far as 1936 was concerned. Unfilled piano orders in December were 36.5% ahead of the previous year. AMPA's report shows also that the shipments for the latter month were 35.5% over that of December, 1934.

Paramount is dickering with Warners Music Holding Corp. for broadcast rights to score of 'Anything Goes.' Understood Warners is asking $25,000 for the original show tunes and other numbers added by the studio.

Harms owns the orig tunes and by prior contract entered into with owners of the show for screen rights, it was stipulated that any additional music written for the screen version also is controlled by Harms.

'The Caissons Go Rolling Along,' an official tune of the U. S. Army, has been taken over by Shapiro-Bernstein from the writer, Col. E. L. Gruber. Deal involved every right in the composition, including the foreign. Resume of performances which was put out for 1934 by the American Society of Composers, Authors & Publishers credited the song with having received 2,900 air plugs. Col. E. L. Gruber is not an ASCAP member.

Through typographical error, the name of Duncan MacDougald, 2d, was misspelled in the by-line of his piece on College Rhythm, as MacDonald. MacDougald is Princeton, class of '36.

Fencers as Nitery Act

Aldo Nadi, fencing master, opens Jan. 30 at the Hotel St. Regis, N. Y., to exhibit his foils as a night club entertainer. First time that a sabres act has stunted for supper club entertainment.

Nadi will be opposed by George Santelli, national open champion of the U. S., who is fencing coach of the N. Y. Athletic Club and master of the Fencers' Club. Nadi's father was Beppe Nadi of Leghorn, greatest fencing master of Italy. His brother, Nedo, is also eminent in the field.

Hodgson's Orch.

Chicago, Jan. 21.

Through his manager, Al Borde, Red Hodgson of 'Music Goes 'Roun and Around,' will be placed at th head of his own orchestra as soon as his tour of theatres is completed.

Borde has tied in with Music Corp. for the deal.

Dorothy Fields penned lyrics for 'Stars in My Eyes,' 'Madly in Love,' and 'Learn How to Lose,' for Grace Moore's next at Columbia. Fritz Kreisler did the music.

Waring Wins WDAS Suit

Philadelphia, Jan. 21.

Decision in favor of Fred Waring in his injunction suit against Station WDAS was handed down last week by Judge Harry S. McDevitt, of Common Pleas Court No. 1. Bandleader had sued to halt station from broadcasting his phonograph records 'in competition with his Ford radio programs.' National Association of Broadcasters and RCA-Victor co-operated with WDAS in defending suit.

In his opinion, jurist declared Waring's 'interpretations are creative since they add to the original composition. . . . The unique and individual interpretation of musical compositions is important and increases the sale of recordings and compositions. During the past decade he has created a good will and reputation in the mind of the public by the expenditure of upwards of $300,000 as well as by his unusual creative and interpretive talent.'

WDAS lawyers indicated they would appeal case.

Waring Decision

Following are pertinent excerpts from the decision handed down last week by Judge McDevitt in the Court of Common Pleas, Philadelphia, upholding Fred Waring's right to restrain WDAS, Philly outlet, from using a Waring phonograph recording for broadcasting or other commercial purposes:

In the instant case the defendant has appropriated without purchase or legal claim the creation of material produced by the complainant's intellectual effort and application of his unique talents. His creation represents production by organization, by the expenditure of labor, skill and money. His creative genius has perfected something peculiarly his own, stamped with his personality and as inseparable from him without injury as one of his limbs. His unique talents have fashioned something as distinct and original as the product fashioned publication. Communication and dedication are as dissimilar as are performance and publication.

Ownership suggests possession and proprietorship, and sale represents the conveyance of a right of any kind. At the same time, however, one may sell his corporeal and still save his incorporeal right. Undoubtedly the contract or covenant follows the chattel, and, only a false legal doctrine could separate the same, which would be equivalent to putting the stamp of approval upon unfair competition.

The complainant is, therefore, entitled to the redress that he seeks.

Let the injunction issue.

Conclusions of Law

1. The creator of a unique and personal interpretation of a musical and/or literary composition possesses a common law property right in the same, and has a right to control and limit its use.

2. The individuality, personality and unusual talents of such an artistic interpreter identify his production, creation or performance in such a manner as to make it different, and consequently, *per se*, a special value with pecuniary worth.

3. The interpretive talent of the complainant is creative and vests in him an incorporeal property right, just as firmly as though it were corporeal property.

4. Such incorporeal property is entitled to protection.

5. A creation or interpretation that may be captured or transcribed by mechanical means, and then capable of reproduction at the will of the possessor, makes such an interpretation or creation, property.

6. The integrity of one's art is entitled to protection, and the law gives such artist a ri ht to command a return for any commercial utilization of his talent.

7. The talents, creations and interpretations of a performing artist, may only be used or exploited under the terms and conditions imposed by the creator. Any other use is an infringement of his property right, and an injury to his name and commercial worth.

8. The law will follow science and arts in throwing the necessary protection about property rights, both corporeal and incorporeal, tangible and intangible.

9. The making of a phonograph record or the sale of the same, under such conditions as were imposed in the suit at issue, does not constitute a publication.

10. The respondent's purchase of said records vested in him a possession and ownershi subject, however, to the special property right of the complainant.

11. Such a use of a phonograph record as has been made by the respondent in this matter, is a commercial use for profit.

12. The complainant and the RCA-Victor Company were within their legal rights in producing said records for sale and limited

13. The respondent's use of said records violated the express restriction stamped thereon, and was an unlawful interference with complainant's right. The respondent's use of said records is an interference with the complainant's contractual relations with the international company, with which he has a contract for his exclusive broadcasting services.

14. The limitation of use or restriction stamped upon the face of the records was a condition or servitude inseparable from the records.

15. The restriction stamped upon the records is not an interference with the purchaser of said records to use them for the purpose intended, it is not an unreasonable condition, its enforcement would not be in restraint of trade, and its enforcement does not create a monopoly. It is a protection of the property right vested in the complainant and enforceable in equity.

16. Such use of said records, as the use made by the respondent, creates unfair competition.

Can't Fool Bela Bartok, He Turns Down Prize

Budapest, Jan. 10.

Bela Bartok, who shares with Zoltan Kodaly the honor of being Hungary's foremost living composer, refused to accept the Greguss Medal, awarded for best composition first performed during 1929-1934.

Prize was to be given for Bartok's orchestral suite, performed by the Philharmonic Orchestra in 1929. In a letter addressed to the eminent corporation which awards the medal, Bartok said he had written the suite in 1905; it was first performed in Budapest in 1909, and all over the world ever since; and if they couldn't even look up the facts concerning the performance of a composition how could they have the concelt to think they could judge it?

Far finer and more important compositions had been performed for the first time during the five years in question, such as for instance two operas by Kodaly, he stated. As for him, Bartok concluded in his irate missive, he would thank them not to award him any prizes either now or in the future, during his lifetime or after his death.

Recognition of Bartok's highbrow ability has been much greater abroad than at home, which may account for his bitter reaction to the medal-awarding commission's boner.

COAST BAND SHIFTS

Hollywood, Jan. 21.

George Hamilton, from St. Paul, to open at Casino Gardens, Santa Monica, Cal., Jan. 22. Everett Hoagland's crew barnstorms the northwest. Lou Traveler into Club Seville, Hollywood, following Joey Lee.

Gigli Royce moved his orchestra into the Multnomah hotel, Portland.

Casa Loma in R. C.

Casa Loma band will replace Ray Noble at the Rainbow Room, Radio City, March 10, and remain there until July 1.

Noble is slated to go on tour, playing vaude, hotels and one night ballroom stands.

3 CBS Holdouts Demand ASCAP's 'Newspaper' Rate

While the American Society of Composers, Authors & Publishers reported yesterday (Tuesday) that it had obtained relicensing commitments from every commercial station in the country, broadcast circles in New York learned that CBS was deeply concerned by the position taken by three of its affiliates. These outlets were demanding that either the Society give them the same sort of contract granted newspaper-operated stations, or else. Warners' list of licensed stations, at press time yesterday, had grown to 231 names.

Warners' legal department yesterday called to the attention of ASCAP the fact that the late Louis A. Hirsch had in his contracts with Witmark and the Victoria Publishing Co., a WB subsid, reserved only the play performing rights and that when it came to other performing rights the control was with his publishers. WB communication was in answer to one from the Society in which the latter contended that Hirsch's agreements with his late publishing connections gave him full authority over the disposal of the performing rights to his works. One of the scores involved was 'Mary,' which contained the 'Love Nest' tune.

'Woo' Case

Another situation that WB has been compelled to meet since its breakaway from ASCAP is the demand from writers who have recently placed tunes with WB firms that the latter release them from their contracts. Case which occurred last week concerned the Mabel Wayne-Arthur Swanstrom song, 'I Wanta Woo.' Miss Wayne contended that, despite the commitment on the tune which Swanstrom had made, she was entitled to its release because of Harms' failure to obtain the proper exploitation for it over the networks.

Counsel for Warner met with reps from the National Hotel Men's Assn. yesterday and discussed the basis of a licensing agreement for this class of user. WB has for the past two weeks been flooded with letters from hotels in various parts of the country, pointing out that their contracts with the Society do not expire until April 15, and that under the circumstances they should be entitled to the continued use of Warners music. Stand taken by WB is that this permission expired when WB withdrew from the Society and that it will be necessary for the hotel to obtain Warner licenses as of Jan. 1, 1936.

Congressman Daly Promises Quick Action on Proposed Copyright Law Amendment Protecting Artist Rights

Victory scored by Fred Waring in his suit against WDAS, Philadelphia, will be followed up by the presentation to Congress of an amendment to the copyright law protecting the artists' rights in phonograph records. Announcement of this move was made Monday (20) at a breakfast which Paul Whiteman gave to some 200 recording artists, writers, music publishers, etc., in honor of Waring at the Essex House, New York.

Congressman J. B. Daly, chairman of the House Patents and Copyright Committee, who was among the speakers the breakfast, assailed the present copyright law as obsolete and not protective of the rights of the creator and declared that when the phonograph amendment was presented to him he would see that hearing on it started within 48 hours. As explained by Maurice J. Speiser, Waring's attorney on the suit, the amendment would give the artist a property right in his recording and bar its performance for a profit unless a license is obtained direct from the artist involved.

No Loopholes

Daley averred that the recording artists could depend on him to have on the U. S. law books a year from today legislation that will really protect his rights, not only in this country but in every European nation where the United States has a copyright alliance. When he got Speiser's amendment, the Congressman added, he would go over it in such a wey as not even the U. S. Supreme Court could find a loophole for invalidation.

Speiser advised the gathering that Judge McDevitt, who handed down the injunction against WDAS, would during the current week also issue judgment in favor of Waring on three other actions, these involving cafes, dancehalls and those films that make a business of waxing broadcasts off the air and selling them to various users.

Among other speakers at the breakfast were Judge McDevitt, B. G. Henderson, assistant to Joe Weber, American Federations of Musicians prez; Gene Buck, Whiteman, Waring and Irving Caesar. Judge McDevitt warned the performing artists that they would find powerful influences—arraigned against them when their amendment was introduced in Washington, while Buck bitterly attacked the Senatorial group that, he charged, railroaded the Duffy bill through that legislative branch.

Welcome Home

Des Moines, Ia.,

Ray Harrison, former assistant county attorney, has been named operator of the Mayfair night club under receivership action. Harrison, as attorney for Bernie Lowe, owner of the Mayfair, had just obtained a week's continuance of a Municipal Court hearing of charges Lowe allowed liquor to be kept where beer was sold.

Harrison used to be with Rudy Vallee, and is still entertainer besides operati a a thriving law practice.

Mgr., M.C., Dancer's Ma Sentenced on Juve Charge

Minneapolis, Jan.

Nathan Shapiro, manager, and Red Carter, m.c. of Curly's, large downtown nitery, were sentenced to 40 days in the workhouse for employing a dance team under 16 years of age, Mrs. Sarah Ravetsky, mother of one of the dancing girls, was sentenced to 15 days.

All three sentences were stayed for a year.

S-L's New Setup

Inancial setup and personnel of Stasny-Lang, Inc., has undergone a general reshuffling, with Charles Lang out as partner and general manager. New backers consist of Dr. William Stock and M. N. Hamerling, a lawyer.

Included in the new employee alignment are Abe Bloom, as professional mgr., Charles Bayha and Sam Korones, contact men in New York, Elmer McDonald as St. Louis mgr., and Lew Butler, Chicago rep. Bayha was formerly with Shapiro-Bernstein and Harms, while Korones comes direct from the practice of law.

Stock takeover from Lang includes his interest also in the A. J. Stasny Music Co., Bibo-Lang, Inc., and Bibo-Bloedon & Lang, Inc.

Lewis Hits the Road

Hollywood, Jan. 21.

Ted Lewis starts his barnstorming trek Feb. 4 at Salt Lake City, then Milwaukee and Chicago.

Veloz and Yolanda and Shep Fields ork follow into Ambassador's Cocoanut Grove here.

DORSEY BREAKS ICE

Baltimore, Jan. 21.

Tommy Dorsey's orchestra played a one-nite dance date last night (Monday) at the Strand ballroom here. Spot plays to Negro trade exclusively.

First time an ofay band has ever played at a colored dance here, it is said.

Will Rockwell-Charlie Miller Music Combo Reunites Harms Vets

Will Rockwell, for seven years professional manager of Harms, Inc., and Charlie Miller, 18 years managing editor of Harms, before leaving that firm to start Miller Music, Inc., several years ago, have reunited as a music publishing combination, Rockwell is now v.p. and general manager of Miller Music, having bought in on the firm.

Charlie Miller for a time was financed by the late William H. Woodin, first Secretary of the Treasury in President Roosevelt's administration, and an accounting of the Woodin estate's interest in Miller Music, Inc., as made last week prior to Rockwell's buy-in on the firm, shows that the late statesman-composer had invested $263,708. Woodin's musical works were published by Miller Music, notably 'Spring Is In My Heart.'

The Miller-Rockwell combo has attracted a catalog of works by Vincent Youmans (who was originally with Miller, including such hits as 'Time On My Hands,' 'Great Day,' etc.), Peter DeRose, Oscar Hammerstein II, Frank Rown-Gilbert Wall (new combo), et al. 'Hay-Straw' by Youmans-Hammerstein is among the tunes the new Miller-Rockwell combinations will give a ride.

Miller may move from its present West 45th street location (old Harms building) to either the Brill Bldg. or Radio City.

Combo of Rockwell with Miller is trade—significant in that it united two old-line music publishers and exploiters, sans any Hollywood filmusical affiliations or any other restrictions.

Wally Stewart Gives Up Coves, but Still Drumming

Salt Lake City, Jan. 21.

With nite club biz here n.s.g., Wally Stewart, who has been operating night clubs for more than 25 years, has decided to forget about cover charges, etc. He has been appointed manager of the Alta Club, swanky spot where all of the millionaire Utah a.k.'s. reside.

He retains his interest in the Club Dorado, uptown nitery, but his wife will run it, while he manages the Alta.

Stewart's first venture in the cabaret biz was in 1908. He still plays the drums as a side-line.

GILROY THWARTS THUGS

Salt Lake City, Jan. 21.

Frank K. Gilroy, vice-president and general manager of Covey's Coconut Grove, frustrated the attempts of two youthful thugs to rob him of more than $1,250, representing Thursday's (17) dance receipts.

Despite a large gash on his forehead where the burglars struck him with the butt of a pistol, Gilroy kept cool and didn't let go of the dough. Young robbers fled, only to be captured shortly after.

Ted Lewis band is scheduled to play a one-night stand at Covey's Feb. 5. Regular prices will be boosted to $1.10 a person.

Two numbers have been penned by W. K. Jerome and Joan Jasmym for Jane Travis in 'The Gentleman from Big Bend' at Warners.

Night Club Reviews

PALLADIUM
(NEW YORK)

On the site of the old Casino de Paree on West 54th street between Broadway and Eighth avenue, the pioneer in the cabaret-theatre vogue—and during its first year under the Billy Rose aegis a sensational money-maker—has been reopened. It's virtually the same form of policy excepting that it's primed as a variety show, with a London Palladium (vaude) atmosphere. Hence the switch in name.

The Palladium take-off ends there, although there's a creditable attempt to simulate the British aura through a London bobby as doorman, a London Guards military drill for the finale, etc. In between, however, it's a vaude show—and good—with nitery trimmings in the form of 16 ponies and 12 showgirls, a little nudity (not much) and the usual cabaret fol-de-rol.

Compromise between the intended straight variety entertainment and the nite club atmosphere is a question, but probably justified. Being a nitery aura, with the tables in lieu of chairs, the show must perforce ape the nite club standards. On the other hand, the show must be made paramount on its quality and variety. The moment it attempts to simulate the French Casino and kindred type of revues it runs too great a risk of suffering comparisons, and the lavish atmosphere of the Casino, the Hollywood, Paradise, et al., have too much of an advantage.

Palladium's big commercial chance is that $1.50 price for a table d'hote dinner including crepes suzette. That's the headliner of the Palladium rather than the show. If lured by the price (also no minimum or couvert, after theatre), the capacity trade should make it sufficiently worthwhile all around. Then, too, there's always the likelihood of tilting the average per-person check through liquor, etc., which sort of takes care of itself if biz is right and the atmosphere conducive.

Wallace Mijam staged the 'Palladium Frolics,' as this variety revue is labeled, with special songs by Mitchell Parrish and Harry Carroll. Both have done an above-par job in dovetailing the sundry components. Acts are headed by the Ritz Bros., the opening headliners, for one week only (at reported $2,250) and include, in sequence, Abbott and Tanner, Arthur Ball, Arno and Arnette, Adrienne Andre, Billy Branch and Co., Andrea Marsh, Ruth Dennung, Helen Reynolds and Co., besides two bands, Jimmy Carr and his NBC orchestra playing for the show and Teddy King's alternate combo, latter shifting over from Loew's Orpheum, N. Y., where he had long been an East 86th stree vaudfilm fave.

The show is mostly the Ritzes and deservedly so. They work hard and with telling results. All their libidos about the Louhoitzian school of comedy, panze and crisp comedy may well be turned loose in a nitery, and they avail themselves of the opportunity, although it's been this same penchant for rough stuff which has retarded them. The Ritzes have become a Broadway legend of recent months in that they're ever-effective for audience values and yet somehow can't go into big league company like production, etc. Perhaps if they took inventory of their stuff that might be the answer. Too much Yiddish in the chatter doesn't help. But there's no gainsaying that Harry Ritz, abetted by Al and Jimmy, whammed 'em here.

They open with a hoke operatic version of 'Music Goes Round' which is a bit overdone. It seems longer, on the heels of an over-productioned entr'act overture by the Carr combo, and through the show's late starting at 1 a.m. Abbott and Tanner, in the deuce, are a cute pair of song-and-danceologists with 'Here Come British' (monocles 'n' all) as their specialty.

The first production flash is 'Putting Down an Empty Glass,' lead by Arthur Ball, tenor, and introducing the girls as a parade of vintages and liquors. All nice lookers.

Arno and Arnette, comedy dance pair, are the Moore and Revel of the bolero-adagio school of terpers. They open legit with a pash dance style and then into the hoke. It registers.

'Love Is a Ripple,' vocal-lead by Adrienne Andre, is one of those Apache-Barbary Coast medleys, very well staged, and commanding attention to a familiar waterfront brawl idea on the strength of the staging. The pistols are unobtrusive caps; the knife-throwing is well staged so that they emerge from their prop slits in good timing; Billy Branch and Co. engage in their fisticuffs in effective manner, and withal it's an effectively productioned shambles. Ritz Bros. run out for a comedy bit which might be skipped as it detracts from a deserving and hard-working troupe.

Andrea Marsh, comely songstress who's been around, has important potentialities. She's said to be the daughter of George Marsh, long Paul Whiteman's drummer. She's pretty and of nice voice, working with a mike, but suggesting a range that could elide the microphonic amplification. She does three pops and clicks. Her costuming, however, is bad.

Ruth Denning leads the "Whatchamacallit' dance flash, a socko, snappy terp production. Then the Ritzs for their specialty including Ted Lewis, Hitler, the challenge dance and the rest of the book.

Helen Reynolds and Co. (8) makes one wonder how Billy Rose missed this sensational roller-skating flash for 'Jumbo.' It's show biz standard and a natural for a one-ring specialty under canvass. The girls are all young and comely and their ripsnorting pace of whirlwind formations on rollers never slackens a second or misses a trick. They were one of those electric clicks and are a cinch for holdover here. 'Beat of the Feet in the Street' finales—the London Guards flash, Ball tenoring the lyrics.

Joe Sullivan books the show and upon him will depend the real success of the Palladium. Next to the $1.50 table d'hote headliner he's the key man because the show's unquestionably the thing in the nitery belt, as elsewhere, and it's long since been proved that if the show is there biz is in proportion. With or without vittles, the nitery bunch is as discriminating of the show as the cafe atmosphere.

Palladium Operating Corp., Angelo Palange, prez, operates. Palange is a WMCA fight announcer and this is his first nitery venture. There are several non-pro backers. Reported also, but unverified, that Donald Flamm, head of WMCA, is financially interested.

First week's show nut around $7,300. Hoped to bring that down to around $5,000. Belle Baker was slated for the first week's headliner in lieu of the Ritzes and may come in later.

Virtually the same old Casino de Paree atmosphere has been retained and many of the same catering staff, with Robert at the door.
Abel.

HEIDT BACK TO DRAKE

Chicago, Jan. 21.

Horace Heidt orchestra is booked to return to the Drake hotel following the current stay of Jack Hylton.

Heidt band is out for a theatre and ballroom tour for eight weeks.

Most Played on Air

To familiarize the trade with the tunes most on the air around New York, the following is the listing of the songs most played on the cross-country networks last week, in relative standing, according to the approximate number of combined plugs on WEAF, WJZ and WABC.

Music Goes Round
Moon Over Miami
Alone
Lights Out
Eeny Meany Miny Mo
Please Believe Me
With All My Heart
Broken Record
I Feel Like a Feather
If I Should Lose You
Little Bit Independent
No Other One
Thanks a Million
Treasure Island
Gonna' Write Myself a Letter
One Nite in Monte Carlo
I'm Shooting High
Red Sails in Sunset
Building Up for a Letdown
Dinner for One, James
Sitting High on Hilltop
Alone at a Table for Two
Cling To Me
Rhythym in Nursery Rhymes
Blue Lady in Blue

CHEZ PAREE
(CHICAGO)

Chicago, Jan. 16.

After stumbling along for some 10 weeks since its fall reopening, the Chez Paree has come to life in a sudden rejuvenation, having hit on a talent line-up which spells both boxoffice and entertainment. It's a three-way name setup at present on Libby Holman, Benny Fields and the Henry Busse orchestra.

High spot in the redecorated Chez Paree is Benny Fields in his own smart turn and as general m.c. His showmanlike handling helps the running of the entire program. On his own in the closing spot, Fields is a smash, going through his routine in such a bang-up fashion that it's give 'em more or else.

It's a hit show currently all the way, with the best layout this cafe has had in many months. Libby Holman is another sock in the show and there's no question that her name in the advertising is responsible in great measure for the sharp upturn in business. She's another singing wallop in the line-up, the audience demanding six tunes from her before they would let her quit. Miss Holman makes her entrance to the floor from a table at the ringside rather than the conventional 'stage' entrance and it figures as a neat novelty approach.

Dancing is another important portion of the bill, headed by the Stewart-Morgan dancers with their adagio routine and Kay Picture in her new style of loose tap dancing. Grace and Nikki Romoff change the pace of the dancing tempo with their clever comedy routine, smart entertainment. Final act on the bill is Johnny Wells, a solid singer of songs.

Show as produced by Paul Oscard and the line as directed by Truly McGee are among the best things turned out lately in this town. Production numbers show thought and effort, particularly a double-face number and an Indian routine. Line of 16 girls cannot be touched locally for appearance.

Backing up the entire show is the Henry Busse orchestra, working like trojans in a triple-threat line-up of footing for the show, for the dancing and for the ether. Busse's playing of the show is unbeatable, keeping the pace moving and helping to build both the single performers and the line.
Gold.

Altoona Bears Down

Altoona, Jan. 21.

With all cabaret licenses refused by a new mayor and the state liquor control board holding hearings here before granting or refusing liquor licenses, the city is in the midst of an enforcement campaign of unprecedented severity.

Eight establishments have their licenses depending on the result of the liquor board hearings, among them the Venetian Gardens, Roosevelt Grill, Royal Grill and Madison hotel. Petitions signed by 3,000 church members have been presented protesting the operation of the Roosevelt Grill.

Billy Stein to Coast

Chicago, Jan. 21.

William H. Stein, of Music Corp. of America, left last week for California on picture deals.

Deals on the fire involve Veloz and Yolanda, Wayne Kling orchestra, Eddie Duchin orchestra and Ethel Shutta.

Disc Reviews
By Abel Green

Quite a bit of realignment on the disk map. **Ted Fio Rito** is now on Decca, lured away from Brunswick, and his first batch of releases shows up as creditably on the new 35c label as on the Brunswick's 75c diskers. Plenty of Flo Rito on the piano and organ, in all arrangements, and worthily so. 'Broken Record' and 'Hypnotized' on Decca 677; 'I'm Gonna Sit Right Down—Just One of Those Things,' coupler on No. 678; and 'Cling to Me' with 'Alone at a Table for Two' on Decca 679, shows a good cross-section of the expert Flo Rito dansapation technique. First and third are of the salon school; No. 678 more swingo and hotcha with some nifty brass work in 'One of Those Things,' perhaps the best Cole Porter tune out of 'Jubilee.' **Muzzy Marcellino, the Debutantes** and **Stanley Hickman** star in the vocals.

From France, via Columbia 4112, comes Mlle. **Josephine Baker,** by way of St. Louis and Harlem, who gives out 'C'est Lui,' a blues by Bernstein-Van Parys from the French filmusical, 'Zouzou,' in which Miss Baker is accomped by the Jazz Du Poste Parisien, directed by **Al Romans.** 'Hiati,' companion piece, is an intriguing chanson with a tune by Koger-Scotto that augurs American possibilities. Here Miss Baker more than suggests the Libby Holman school of vocalizing.

Lucienne Boyer on Columbia 249 has 'Mais Si Tu Pars' ('If You Go Away') and 'Pourquoi Rever?' ('Why Dream?') in the characteristic Boyer chansonetting. **Izz Volpin** accomps. She brought her maestro with her for her U. S. tour.

Another Columbia importation of a French disking is No. 4118 by **Tino Rossi,** Gallic filmusical tenor, who offers a Casino de Paris tune, 'Vous Qu'Avez-Vous Fait de Mon Amour?,' tango ballad by Varna and Marc-Cab-Barczi. This is coupled with 'Pourquoi Quand Je Te Dis: Je T'Aime,' another tango-rhythmed ballad, with orchestral accompaniment, both highly fetching in their style, regardless of the language.

Boswell Sisters on Decca 671 (another break-away from Brunswick) give out 'Music Goes Round,' vocally, wherein **Connie Boswell's** unique style stands out in the trio. 'Gonna Write Myself a Letter' is companion piece. **Connie Boswell** solos 'Moon Over Miami' and 'With All My Heart' on Decca 657.

Ray Noble's swing classic of 'Dinah' and 'Bugle Call Rag' on Victor 25223 has plenty on the wax. Noble has taken these two national anthems of the jam jazzists and put everything but the Rainbow Room into his orchestrations. There's a snatch of the Ravel bolero, Oriental, Scottish, Egyptian and military break-down in the 'Bugle Call Rag' and in 'Dinah,' Charles Spivak, George (Pee-Wee) Erwin, Bud Smith, Glen Miller and the Yaner-Mince-Freeman-Doty sax team go to Radio City in a big way.

What a difference when his compatriot, **Lew Stone,** on Decca 656 (imported) tries 'Lazy Rhythm,' backed by 'Mediterranean Madness.' Latter is from 'Ballyhoo' (Walker-Nesbitt), an English production presumably and smoother. Curiously enough Stone's combo was Noble's rivals for the RMV (Victor) recordings abroad before coming to America. Somehow Stone misses out with this 'un.

Tommy Dorsey and his Clambake Seven jam it out real mean on Victor 25220 with 'One Night in Monte Carlo' and 'The Day I Let You Get Away' as Edyth Wright vocal ad libs in lowdown manner. The Clambake septet is plenty hot, with Tommy forte on the sax per usual. A previous Victor release (No. 25216) coupled two from 'King of Burlesque,' titled 'I'm Shooting High' and 'Lovely Lady' (a waltz) which shows that the Dorseyites can clean it up and be both salon as well as jam.

Since the Dorsey Bros. orchestra split up, **Jimmy Dorsey** has been disking for Decca. His 'Tap Dancer's Nightmare' and the classic 'Washington Grays' march are instrumental conceits which the campus swingomaniacs will dote on. Decca 655.

Fats Waller, at his swingiest, on Victor 25222 with 'You Stayed Away Too Long' and 'When Somebody Thinks You're Wonderful,' Waller massaging the ivories in his own style and exercising the larynx. Some nice wah-wah and other brass figurations further highlight this block combo.

From Chi, **Earl Hines** and his orchestra put up with 'Julia' and their jam version of 'Japanese Sandman' on Decca 654. Very swingo. Swingier yet is **Benny Goodman's** 'Good-Bye' and 'Sandman,' with accent on the jam. Victor 25215.

Eddy Duchin excerpts two from the new Shuberts' 'Ziegfeld Follies' by Ira Gershwin and Vernon Duke. They're two good tunes, too, notably 'Words Without Music' paired with 'That Moment of Moments.' Very forte on Duchin's own pianology, including some brisk breaks, and not a little of the same style of brassology which Duchin featured in his versions of the tunes from the last 'Blackbirds' revue. **Lew Sherwood** vocalizes and okay. Duchin again with 'Anything Can Happen' from 'Scandals' and 'I'm Building Up to an Awful Let-Down,' Fred Astaire's own tune, on Victor 25218.

Since Victor lured Guy Lombardo away, Decca swopped for **Jan Garber** who is probably the only dance maestro to get disk-label billing. He's captioned 'The Idol of the Air Lanes.' 'Beautiful Lady in Blue' and 'Moon Over Miami' under the Garber technique is very reedy and reminds of the Lombardo school, or vice versa. **Lee Bennett** vocalizes.

Filmusical songsters see **Joe Morrison** with **Jack Shilkret's** orchestral accomp doing 'Moonburn' (peach **Edward Heyman-Hoagy Carmichael** tune out of 'Anything Goes' Par pic), backed by 'Dream Too Much' (Kern-Fields), from the same titled film (RKO). Morrison, alumnus of George Olsen's orchestra, handled 'em in corking style. Brunswick 7588.

Frances Langford, with **Victor Young** batoning for her, on Decca 663, sings 'You Hit the Spot' from 'Collegiate' and 'Will I Ever Know' (Gordon-Revel). **Phil Regan** on Columbia 3106 does two from 'Broadway Hostess' (WB), film in which he appeared, aided by **Harry Jackson's** orchestra. Tunes are 'Weary' and 'Let It Be Me' which Regan tenors engagingly enough, although he's one of Jeeusst (just) type of enunciators. He might watch that for films and disks.

Same couplet as Regan's, done instrumentally, introduces **Joe Sanders** and his orchestra on Decca 658, 'I'll Never Forget You' and 'I Found a Rose in the Snow' (two Sanders compositions) is another couplet, No. 659, all in brisk, forthright dansapation manner. Latter is his theme song on the air. Sanders vocals; **Barbara Parks** dittoes with the 'Hostess' tunes.

CHI CASINO TRIES AGAIN

Chicago, Jan. 21.

French Casino, which has been closed for the past year, since the 'Folles Bergeres' shows moved out, reopens shortly. Will operate on a minimum charge policy with the dinner tagged at $1.50 per copy.

Will use two orchestras, a line of 16 girls and five acts, booked through the Al Borde office.

Santly-Joy NOTES

Announcing the pre-release of two hit songs from the new feature picture, Republic's musical hit, "Dancing Feet."

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Lyrics by Sidney Mitchell
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"Too Much Imagination"
"So This Is Heaven"
"My Heart Is Keepi Company"

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Swing Stuff

Danny Polo left Ambrose's English orchestra to return to the U. S. ....Ben Pollack staging a come-back along swing lines with a new hand at the Roosevelt, New Orleans...Art Tatem beating it out at the Three Deuces, Chicago, along with Gladys Palmer...Joe Sullivan so busy with studio work that he has dropped his plan to organize an outfit of his own...Oldster Les Hite following Cab Calloway into Sebastian's Cotton Club, Los Angeles... English swingsheet, 'Hot News,' has folded...Duke Ellington considering the College Inn, Chicago, as his next spot, while George Olsen goes to Europe...Swingsters, Muggsy Spanier, providing relief for Ted Lewis at the Cocoanut Grove, Los Angeles...Cymbalist 'Zutie' Singleton at the Flagship, Chicago.

Coast Jam Session

Los Angeles Hot Club staged a jam fest at which Buddy Fog, Toots Camarata, Chuck Evans, and Noel Kilgan, all from Joe Venuti's band, cut some new licks. Localites Wayne Williams, Stan Kenton, Ted Repay, Jack Ordean, and Johnny Hamilton added to the rhythm while Manny Stein, Marvin George and Chaunce Farrer set the pace. Starting as a regular meeting under Farrer's direction, the boys went to town under their own power. Swingsters from the Dorsey click are expected to swing out at the next meeting.

On the Air

Latest swing hit on the air lanes is Phil Napoleon's Emperors accompanying Ella Logan on the 'Band Goes to Town' program. Composed of oldsters such as Phil Napoleon, Miff Mole and Frank Signorelli, all of Original Memphis Five, this combo shows that the boys haven't let much get by them. As a vocalist, Miss Logan inclines to get corny when she improvises, but her larnyx has the ideal swing croak. The top attraction is the brass arranging which fits the program and has that crisp attack which is so rare. Ace orchestrating of 'Wake Up and Sing,' features an okay clarinet working over brass figures while the string-bass and drums lift the ensemble.

Benny Goodman's version of 'Basin Street' is so near to the old Columbia record that they sound like twins. It takes a great band to do it, but Goodman's with Joe Harris vocalizing connects. After all, Benny played on the record.

The Fletcher Henderson arrangement of 'Get Happy' is tops, with Jess Stacy's pianology a stand-out.

Paul Whiteman's new Woodbury hour is featuring more swing and less talk. Jack Teagarden's vocal on 'Round and Round' didn't give him the break that his following trombone chorus did. Jack ducked the bell of his horn and growled a Harlemese pattern that burned up the song. He took two choruses on the strength of it.

Claud Hopkins announced 'Shades of Bix,' dedicated to 'the greatest trumpet player of all time,' and proceeded to play some musical hash with a bit of okay tenoring... Red Nichols let some good tenoring get by on 'Got a Bran' New Suit,' while a fine girl's trio warbled. Arrangenient of 'I've Got My Fingers Crossed' was stand-out... Waring's did the impossible by playing 'Mama Don't Allow No Swingin' Here' without a single solo. All phrases were arranged for each section...Helene Daniels, vocalist on the Jazz Nocturne program, showing some real stuff. Nat Brusiloff's accompanyment shows what can be done with a tuba instead of the usual string bass... Louis Armstrong's 'I Hope Gabriel Likes My Music' featured some fine trombone by James Archery, and good work by Greeley Walton on tenor.

On the Discs

Decca has released Jimmy Dorsey's 'Washington Grays' and 'Tap Dancer's Nightmare,' which feature some okay drumming by Ray McKinley on both sides. 'Grays' is an over-arranged march, but the boys get off on 'Tap Dancer,' with the prize going to the clarinet and tenor work of Skeets Herfurt. Red Norvo has waxed some sides for Decca which will be out soon, but the titles are poor. Lew Stone's English orchestra present some simple syncopation on 'Lazy Rhythm' which is selling.

On Victor, Tommy Dorsey's Clambake Seven swing 'One Night in Monte Carlo' with Edith Wright on vocal. This combo improves every minute. With Sterling Bowes' trumpet work and Tommy's trombone, the brass section is aces. Ray Noble's 'Dinah' has proved a disappointment in spite of Bud Freeman's clarinet solo. Starting with two instruments, this disc works up into a lather of arrangement in the Casa Loma manner. Fats Waller's 'You Stayed Away Too Long' features some nifty piano introduction, followed by okay trumpet-clarinet fillins. A good commercial swing disc.

On Columbia, Mills Blue Rhythm Band continues to fall below par with 'Yes Yes,' and 'Broken Dreams of You.' This outfit lacks cohesion, but Red Allen's trumpet stars in the confusion. The vocals of Lucky Millender are still better than those of Chuck Richards. The Kay Thompson Brunswicks are reported to include Manny Klein and Frank Signorelli in the swing accompaniment. The work of Charlie Hodges and Dave Barber on the Brunswick platters of Teddy Wilson maintains their position as the best swing of the month.

Music Notes

Jimmy McHugh and Gus Kahn sold 'Let's Sing Again' to Sol Lesser for themer to 'The Show Goes On.'

Ira's Supper Club, Miami Beach, booking Ramon and Renita commencing Jan. 28. Dancers may go into the Savoy-Plaza after Medrano and Donna leave.

Harold Arlen and E. Y. Harburg cleffed 'Save Me Sister' to be sung by Winifred Shaw and Johnson choir in 'The Singing Kid' at Warners.

Cab Calloway combo will play the Mayfair supper dance in Beverly Hills, Jan. 22. Eduardo Durante's marimba outfit also engaged.

Jack Stern and Harry Tobias cleffing tunes for 'One Rainy Afternoon.'

Warren and Dubin penned 'My Kingdom for a Kiss' and 'Pour un Baiser' for 'Hearts Divided,' which Dick Powell will chant.

Jack Robbins angling for term publishing deals with Jimmy McHugh, Johnny Mercer and Ted Koehler.

Most Requested

(As reported by Ben Bernie, Paradise Restaurant, N. Y.)

Little Bit Independent
With All My Heart
Eenie Meeni Minie Mo
Don't Give Up the Ship
Red Sails in Sunset
I Found a Dream
Treasure Island
Wedding of Jack and Jill
Boots and Saddle
Broken Record

Abe Meyer named by Academy to represent independent producers in music award nominations.

Mort Dixon and Allie Wrubel dropped from the Warner payroll.

Niteries, Which Built Hollyw'd's 'Strip,' Now Getting That Park Ave. Snub

Hollywood, Jan. 21.

'The Strip' sounds like a section across the tracks. It's not, but a fast growing real estate project, owing its success only to a flight of fancy of motion picture people.

To be exact, it's that mile on Sunset Boulevard between Hollywood and Beverly Hills on which property has advanced in value around 500% in the past year, on which has been built 52 new business buildings within nine months. It was a neglected mile until someone came along and established a two-by-four night spot two years ago. Joint caught on at first, but soon died. However, others came, recognizing the fact that most picture people liked to stop off for a moment on their way home; hated to hang around Hollywood.

Within a few months, gown shops, haberdasheries, hat shops, novelty establishments and other small businesses started to advance on the mile. They stayed open of an evening, held night sales now and then and paid their rents with the evening business.

Rents? Anything from $30 a month to $75 paid for a sizable store. Then William Haines opened his interior decorating establishment in the middle of the mile and the rush was on.

Paley Buys a Block

Constance Bennett bought five lots, Sam Jaffe, three. Jay Paley came along and bought a block. Milton Bren bought four lots. That was enough for the real estate men. On the strength of those names they went to work. Buildings sprang up everywhere.

A market with a 100-foot front on the boulevard, which rented for $150 a month, was split up into four stores, and is now giving the owner a $300 per month profit. Shacks were remodelled, rented as atmosphere shops. Garages were turned into adobe huts. New one-story buildings were built, ith a phoney Colonial architecture becoming popular for the neighborhood. Some 21 talent agencies moved into the strip within a year because they figured they would gain class by being in their own buildings.

Zeppo Marx had a house remodelled to resemble a New England farm house. He could have rented the ground for $30 a month on a term lease, but he didn't want to tie himself up. He has got to get out now, because Paley, who owns the property, wants to build a flock of stores on it.

Jaffe is just breaking ground for his building but he's doing things up great. He has an orchid fence built around the property and a 10-foot glass case in the center.

College Rhythm

The second of a series of articles on collegiate likes and dislikes as regards modern dance music and dance bands.

The writers, staff members of publications at their respective schools, have been asked by VARIETY *to give the opinion of the student body as a whole rather than pass personal judgment. Neither has* VARIETY *given further instruction as to what was to be said or how. These articles appear as the undergraduates have written them, with the expressed opinions being their own.*

VARIETY *publishes the series to give music men and band leaders a cross-section of current undergraduate opinion on dance music and bands with the hope that it will be both informative and instructive. For what the college group has to say about dance music is deemed important in the trade.*

YALE

By H. W. Wind, '37
(Yale 'Record')

For a long while a fairly fictionized conception has presented the jazz loving college man as an equatorially minded son-of-swing, a bubbling indulger in the reckless rhythm of vo-do-de-oh-do. Today such a picture is a rather ludicrous one. Though a few adherents of the untempered heat still ferment, the modern undergraduate first demands an orchestra of smoothness and fullness which flows to a dimpled dance-ability.

Thus we find that the cool offerings of the Noble, Hylton and Ambrose contingents, and of other bands built on such English tracings, can be termed 'most popular' among the general student body at New Haven. The undergraduate finds in these euphonious units not only the instrumentation and deepness of background that he so admires, but also that romantic aura of 'soft lights and sweet music.' It is this type of music, the swaying sweetness of a British-tinged orchestra as it meanders through a velvet rendition of such a tune as 'Love Is the Sweetest Thing,' that is undeniably top-rung among discerning collegemen.

The undergraduate demands a definite stylistic appeal in an orchestra, and consequently those bands floundering in the uncertain borderlands of flatness and drabness find icebergish reception. Into this category roll such straight-laced units as the Richard Himber, Leo Reisman and Freddy Martin outfits which lack the sparkle that attracts. Probably to scribble a line or two about the different standouts in American jazz, as seen through Yale-blue glasses, a clearer view would be gained.

Positive and Negative

The Yale man revels in the every effort of Master Benny Goodman and his glowing confederates in swish and sway as they ramble through such swingy hits as 'Dixieland Band' and 'Jingle Bells' with that distinctive ripple and rock. Hal Kemp, of the studied staccatoes, is of the four star variety with campus connoisseurs who demand a no greater Utopia than an hour with the frolicking Kemplan brasses. Though comparatively newborn, Tommy Dorsey's band has already gleaned a large following who realize that Tommy's aggregation possesses much more than his laureled trombone.

On the negative side of the line fall the Lombardo, King and Duchin teams. The Lombardo renditions are far too sugary and overdosed with whipped cream; in a rather humorous light. Wayne King's wanderings are too airy, feminine, and lack a masculine firmness. As for Eddy Duchin, the gentleman of the campus acknowledges the mastery of his cascading keyboard but believes that the public overrates the Duchin combine. The long and lingering pianoings of Maestro Eddy seem but to veil a band of indecision.

In the field of modern composition the contributions of Paul Whiteman and Reggie Foresythe are, of course, the most reverently respected. Foresythe's 'Serenade for a Wealthy Widow', and his later conceptions, hit the spot with an ever increasing group. The Casa Loma band has truly lost its once great appeal and is now just one of the many.

Colored Contingents

And among the colored regents of rhythm it's that peerless pater of the smoky fantasy, Duke Ellington, who can be checked as first ranking. The Duke's men, with all their delicate instrumentation and intricate arrangement, still possess a beautiful danccability which serves but to enhance their contrasting sallies of torridity. It is this same versatility that creates the surprising popularity of Jimmy Lunceford whose lazy 'Charmaine,' or heatwavish 'Rhythm Is Our Business,' are equally enticing. And Lunceford possesses an unique understanding of recording possibilities which makes his output attractive indeed to knowing disc doters. Louis Armstrong, that imp of improvisation, is rapidly recovering all the ground that his continental vacation let dwindle. The undergraduate is well aware that there is but one Armstrong who can bellow forth his 'Stardust' mid mopping the brow and scaling trumpet heights. The intelligence, originality, and enchanting effervescence of Fats Waller appeals decidedly. Such splendid Wallerings as 'Little Bit Independent' and 'Truckin' occupy many a corner around old Harkness. As for Cab Calloway, his scatting is no longer campus chatter. Lesser colored enterprises as those of Hines, Henderson and Hopkins find their supporters here and there but lack that danceable sway, or showmanship, that makes for regally stratospheric ramblings.

Swing

There is a definite trend among the college men toward appreciation of the swing composition. Quite a few fellows spend hour after hour replaying those gems captured by the Original Memphis Five or the Original Dixieland Band, revelling in each tasty break and figure. Lamenting the static state of modern music they point out the every excellence of the pre-war platters. Then there is the less intense son of swing who paradises to the rhythms of the Goodman trio, who is well aware of old Jackson Teagarden's latest trombone snatch on 'Darktown Strutters', who understands the jammy finesse of Wingy Mannone, and who can talk the language of Gene Krupa's frisky drumsticks.

These lovers of swing music are growing terrifically so that the exciting ascendency of such a swingy tidbit as 'The Music Goes Round' can be traced directly to a campus innovation. And it is undoubted'y along these lines of swing that the next definitely collegiate trend in music will take place.

(Next Week: Dartmouth)

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NEW ACTS

CLYDE BEATTY
Animals
15 Mins.; Full (Special)
Fox, Detroit.

Largest wild animal act ever to enter vaude, Clyde Beatty and his 24 tigers and lions made a rip-roaring debut on the Fox theatre stage here this week. While the 15-minute turn is virtually the same as the circus act, there is more sheer excitement and perfection than picture house patrons have seen for many moons.

The cats respond to every crack of Beatty's whip, but toss in enough growls and savage pawing to give audience a few anxious moments. At show caught there was a realistic scrap between a lion and a tiger seated next to each other on pedestals; no damage.

Animals were considerably upset and nervous at first few performances here, being accustomed to wide-opened spaces of the circus, a dead-level runway and floodlights. To provide rooms in theatre basement for the cats, a 12x2 hole had to be cut through two feet of concrete at back of stage in order to introduce a 40-foot runway leading to basement. It took Beatty and his aides more than 15 minutes before and after act to prod each animal up and down the 45-degree angle chute. In fact, probably more thrills go on backstage than those seen by audience.

Contrary to first arrangements, the Fox's entire vaude (which consisted of three acts besides Beatty) was not forced to work in 'one.' Solid aluminum cage, 38 by 28 feet, was made to fold halfway back, thus permitting other acts to go on in different settings. Two acts, however, worked before drop while animals were being moved into the basement. In the closing Don Lee and Louise, dancers, offered their numbers in regular setting.

Painted in bamboo style, cage presented a stumbling block to audience at first day's performances. Animals were hardly discernible, so cage was painted black for Saturday's show. In addition to usual pyramiding of about 15 animals, which itself evokes plenty of excitement, Beatty has two well trained cats performing individually. Rajah, a Bengal tiger, rolls a big roller while Seleka, another Bengal, rolls over and over on sawdust, whirls in one spot and then jumps a barrier at trainer's command.

The remaining nine cats, who enter from chute one by one, go through various tricks. As finale, Beatty makes most of animals jump a high barrier before they pass out through chute.

Protecting and aiding Beatty are five assistants, all armed with pistols and prodding sticks. In group of 24 animals are 10 lions, eight lionesses, and six tigers. (Bengal, Siberian and Samatran). Included is Samson, the lion whose bite proved fatal to one of Beatty's assistants at Rochester, Ind. *Wem.*

KINGSLEY and CASE
Piano, Songs
7 Mins.; Two (Drapes)
State, N. Y.

Man at the piano, woman of stately bearing, both working to microphones (separate) offer a combination that is more commendable as an attempt to capture something in the modern mood than a successful consummation of their aims. Pair have recently been heard over the radio. Which may be a better bet for the mixture of dramatic singing and jazz counter-phrasing that they employ. It's going after things the hard way, and as yet they have not smoothed out their technique sufficiently to hold a metropolitan audience.

Sound equipment at the State may have been a detriment. It made the woman sound shrill. At moments it almost seemed like there was an echo in the house. Her voice is high and flutey and needs careful regulation.

Pair actually did only two numbers when reviewed. Hit the wings for bows and the public did not insist on a third number. Which made a pretty scanty seven minutes and just a so-so total impression. They were presumably victims of their own determination to exploit a modernistic musical idiom which was not comprehensible to the public and not fully developed by the artists.

Their procedure is best observed in 'Frankie and Johnny' with the man carrying the story-telling lines and the woman breaking in with the quasi-operatic chanting.

Both are good looking and carry themselves well. But what they offer at the State is scarcely an effective vaudeville act. *Land.*

DANCE GAMBOLS (5)
Flash Act
15 Mins.; Full (Special)
G.O.H., N. Y.

Typical dance flash which has a time of it getting anywhere. First a trio, two boys and a girl in formal attire, on for something resembling a smooth ballroom taping bit, but it falls to do much in getting customers on edge. A blonde next appears with an accordion and holds the spotlight for a medley. She sticks on the stage for the next number also, providing incidental accompaniment for the threesome again who continue their hoofing fare.

As a break, there's a brunet who executes an acrobatic number to 'Truckin', a good lively tune, but synonymous with the Harlem rhythmania, so the energy seems wasted here. Company gathers for the last outburst of pep, with the accordionist back in scarlet panties and showing her agility at flips and turns.

Drop is black with some flashy trimmings. Act is dressed tamely, with no fancy outfits. Such dance acts are standard as closers at the G.O.H., and they've had much better ones than this presentation. Group is young, but needs snappier stuff to hand out. *Bral.*

AL VERDI and THELMA LEE
Music, Songs
10 Mi. ; One
G. O. , N. Y.

Next to closing position allotted comedy team of Verdi and Lee, the first a hefty comic, and the girl a tall blonde. Both play stringed instruments and garner some sturdy laughs with their gagging.

Man is so big that he's apparently uncomfortable standing, so he sits throughout, whether playing or not. He imitates youngsters at the reciting stage via his instrument and does it well. He strikes a coy character at times, and with his partner ribbing him for the nonsense, it registers okay.

Act is not listed in files, even though it appears somewhat weathered. Supper house liked it. *Bral.*

EL GARY
Singing
9 Mins.;
Century, Baltimore

Familiar voice over Balto broadcast station, and vet of many a WBAL commercial, El (for Ellwood) Gary won a radio contest which terminated the night before he opened at the Century; date was his reward as winner. Salary for week, $200.

A typical Irish tenor, with easy and ingratiating delivery, Gary looks likely to lasso something for himself before long.

Sings 'Macushla,' 'Irish Eyes' and 'Sylvia' in that order, but since first is his strongest number, he should conclude with it.

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Unit Review

VANITIES
(INDIANAPOLIS)
Indianapolis, Jan. 18.

'Earl Carroll Vanities,' which played the legit English theatre here Christmas week, following Cincinnati and then went to Detroit, made its bow as a picture house unit at pop prices Friday (17) at the Indiana. Running close to 85 minutes opening day and then finally being shortened to 75 over the weekend, the revue will have to be trimmed some more to reach the big houses where five shows a day are needed.

'Vanities' has same cast it had for legit run here with exception of Billy House and Cirillo Brothers going in to make up for loss of Clark and McCullough. Still present are Buster West and Lucille Page, Jean Lorraine, Hugh Cameron, Charles Carrer, Al Sexton and mixed ensemble of 10 boys and 10 girls. Show carries its own leader and is managed by Jim Carroll.

Opens with a parade number entitled 'Through These Portals,' which is too slow for a curtain-raiser. A long comedy scene, 'Sleep-Walking,' follows which ends with a slightly spicy blackout, with House, Jean Lorraine is on next for a comedy eccentric dance in a Spanish production number. Lorraine is not established as a comedienne well enough before she goes into her dance and it leaves audience wondering a bit before she is able to get a laugh down about two-thirds of the way through her routine. They need to set her with any kind of brief comedy bit before she starts her stepping. Lucille Page comes on to do an acrobatic tap number for a finish to the scene. Gets nice hand as she works up high on a pedestal.

Cirillo Brothers follow in 'one' and get best reception in show with their start as hillbilly act and their surprise turn to white ties and tails before finish. Nearest thing to nudity in show comes next with a 'Dream Clouds' production number, most of which takes place behind scrim with girls holding silver balloons and wearing enough to please most censors.

Lucille Page comes on again and does one of her regular dance routines to an okay reception, and then Billy House does his familiar sketch in new setting. Although it was played at other house in town here only a few weeks ago, it gets good returns. Charles Carrer follows with his novel juggling routine which he sells well enough, and then Miss Page comes on again, and it's a question if they are ever going to

(Continued from page 71)

15 YEARS AGO

(From VARIETY and Clipper)

Some managers kicking that road-showing of big pictures like 'Birth of a Nation' skimmed the cream and left regular exhibs only the skim milk. Wanted something done about it.

Los Angeles theatres averted a strike by raising projectionists' salaries.

'Passion,' which had been a knock-out in N. Y., dropped to half price to get a crowd in Washington. Picked up and held over.

Tabulation gave Famous Players about 300 theatres.

Tough in Los Angeles. Banks were withholding financing and only Fox and Universal had companies working.

Paramount announced it would release 69 features within the next six months. Had eight for March, 10 in April and nine for May.

Fay Templeton was drama critic for the Pittsburgh Leader. Lillian Russell a frequent contrib to same sheet.

President Wilson called on the theatres to help the starving in China. Liberal response.

Shuberts were planning road shows of vaudeville for the coming season. Had too many acts contracted. Scheme a dud like Shuberts' other vaude plans.

N.V.A. selling life memberships at $200. Carried $1,000 insurance. Cards of sterling silver.

Stock companies on downbeat. Had been around 175, but pictures had put more than 100 out of business.

Producers bewailing a shortage in new scripts. England having the same trouble, too.

Sunday performances of Drinkwater's 'Abraham Lincoln' permitted

(Continued from page 71).

Standard Trio Calls It Quits After 16 Years

Cincinnati, Jan. 21.

After 16 years together as an act, the partnership of Mulroy, McNeece and Ridge has dissolved, with all quitting show business.

Steve Murloy is entering the accounting business here with his brothers.

Frisco Golden Gate Picks Up Stage Policy Dropped by Warfield

San Francisco, Jan. 21.

The Golden Gate theatre will adopt the policy dropped by the Warfield, Wednesday (15) every one back of the curtain line at the Gate received two weeks notice. New set-up, effective Jan. 29, brings Peggy O'Neill and her entire organization over from the Warfield, the first time the Gate has had a stock line of girls.

Several musicians from the Warfield go in with the new change, although now said that band will be mostly in pit. The 40c. top adhered to by the Gate is also likely to be changed, according to Cliff Work, though he says this move is not yet definite.

The Warfield in matter of grosses has for years been tops, with Golden Gate running second, and the new arrangement indicates RKO figures the Warfield has made a mistake. Nothing has been wrong with Gate's trade of late, so copping of Warfield's policy is thought by some to be move to block a change-of-mind act by Fox-West Coast, once the Gate gets the new order established.

Burns and Allen are booked for the Golden Gate week of March 18.

FIO RITO FOLLOWS HAL KEMP INTO B'WAY PAR

Ted Fio Rito's orchestra follows Hal Kemp's combo and the Yacht Club Boys into the Paramount, N. Y., when the current show ends its run, probably in two weeks. William Morris office agented.

Fio Rito's crew will go into the Broadway deluxer sans any additional acts.

Eddie Duchin's band may follow the Fio Rito date.

Holland-Hart at R. R.

Jack Holland and June Hart, ballroom team, return to the Rainbow Room in Radio City, New York, March 11, for five weeks.

Date set by Irma Marwick.

VAUDE LIKELY FOR RKO NABES

Likely that several RKO neighborhood houses in Greater New York will restore vaude on a four-day or split week basis within the next few weeks. Several meetings on the matter have been held by the theatre operating department in the last couple of days.

Among the houses affected will probably be the Madison, Brooklyn, Fordham, Tronx, and the Coliseum in upper Manhattan.

These houses played vaude on a four-day basis last year but reverted to double-feature policies in a few months with Loew's nabe spots following suit.

Doc Rockwell Earned 73G in '31, but Now Asks Alimony Shave

Providence, Jan. 21.

Decision in the legal battle waged by George 'Doc' Rockwell, comedian, and his wife, Mrs. Claire S. Rockwell, over alimony payment is expected to be handed down in Superior Court two weeks.

Rockwell is seeking a reduction of the $75 weekly alimony he is compelled by court order to pay his wife. Mrs. Rockwell wants it increased. The comedian also wants her to enter a final decree in a divorce she obtained from him in 1924.

During the hearing, counsel for Mrs. Rockwell introduced income tax returns filed by Rockwell for the year 1931, revealing that the comedian had earned a gross of $73-000. Additional evidence, however, showed that Rockwell's earnings since then have been negligible.

Follow-Up Options

As with the previous Fred Astaire-Ginger Rogers films, RKO is handing out options for six weeks to acts booked with 'Follow the Fleet' (Radio) at the Palace, Chicago, opening Feb. 28.

O. L. Oz & Macklin Megley's production line of 20 girls, featuring Petch and Deauville, is the first act set thus far.

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An Outside Chance

In the past few months VARIETY has received from its correspondents over the country numerous reviews of and news stories about theatres returning, or contemplating returning, to stage show policies. Most of the theatres mentioned are independently operated.

The situation is not new. There always has been a number of independent houses in highly competitive situations pinched for pictures, good pictures, thinking of vaudeville and playing it where and when possible. They constitute the greater part of the vaudeville-playing business today.

One phase lately developing is encouraging. hat is that several theatres in distant sections reviving stage shows, nd minus good pictures with them, have enjoyed heartening business. Most of these houses hadn't played stage shows for several seasons. Whether the business has been provoked by a momentary hunger for live entertainment and will shortly die remains to be seen. But it is also possible that this business can be kept alive if the stage end has merit and can entertain.

Yet there is another rub. Good stage shows are difficult to obtain. A shortage of new and fresh vaudeville talent has something to do with it. There's more to it than that, too. This concerns routing and booking.

The average independent theatre, no matter how vaude-minded, is usually situated a long way from the nearest similarly vaude-minded house. And usually further than that from a central booking source. For that reason the theatre which would like to play stage shows regularly can only play them irregularly. Such a theatre must depend for bookings on an occasional unit or wild-cat attraction, doing a catch-as-catch-can booking job with no assurance of being able to retain a steady stage show policy even if attempting one.

For their bookings the independent theatres cannot, as in the old days, depend on the circuit booking offices in New York, Chicago and elsewhere for shows. The circuit booking offices, probably grateful that their picture-minded bosses permit them to exist at all, do not appear to be equipped to book their own small 'circuits' well, let alone take on the independents. Nor can the average independent theatre depend on the average indie vaudeville booker for its shows. So the theatre operator who wants vaudeville, and would play it if he could get it, is in the middle. But there may be a solution.

A handful of determined independent theatre men might produce results via a general get-together in New York, Chicago or any other convenient city.

Variety will place its news pages, and whatever other facilities it may be deemed to have, at the disposal of any individual or group sincerely concerned with bringing-it-back-alive.

Midget 'Tarzan' and Mgr. Suing W. Va. Town for 250G, Claiming False Arrest

Pat Welch (Tarzan), the 40-year-old midget who does a monkey impersonation in vaudeville under the billing of 'The Human Ape,' and his manager, Felix Patty, are starting suit through the American Federation of Actors against the city of Wheeling, W. Va., on the grounds of false arrest. They'll ask for $250,000 damages.

Welch and Patty were arrested and jailed in Wheeling last week while playing Warners' Capitol there with the Frank Wirth circus unit. Also pinched were Wirth and the manager of the theatre, Ken Hoel. Wirth and Hoel were released in $1,000 bonds, but Welch and Patty were held in the Wheeling cooler for 14 hours.

With Welch charged with fraud and the others accused of abetting him, the arrests were ordered by the Wheeling city prosecutor, Don McKee. Arrests were made Jan. 14 after the last show of a three-day engagement. All were dismissed the following day by a justice of the peace after a one-minute hearing.

Wheeling was the last date for 'Tarzan' with the Wirth show. He opens this week with the Joe Cook unit in Providence.

NVA CLUBHOUSE ON OWN WITH 50c MEMBERSHIP

NVA Club, New York, still run by Henry Chesterfield but no longer connected with the NVA Fund, has gone on a self-supporting basis for its social activities. There's now a 50c. monthly membership fee and a 10c.-a-seat charge in the cardroom.

Club, with quarters at 46th street and Eighth avenue, is strictly social now. It recently received $50,000 in cash from the NVA Fund for a mortgage it held on the NVA Sanatorium at Saranac Lake.

Down to Half Week

Albany, Jan. 21.

Midweek stage shows at the Palace are now out, double features substituting. However, stage shows will continue on Friday, Saturday, Sunday and Monday.

Business had been n.s.g. on the middle three days.

Weber's Widow Gets 5G Award on Ins. Policy

Hollywood, Jan. 21.

Federal court awarded $5,000 damages to Love D. Weber, widow of Bernard W. Weber, vaudevillian, who died in 1933 as a result of auto accident, from Mutual Life Insurance Co.

Plaintiff maintained money was due on policy which called for double indemnity in case of accidental death. Insurance firm claimed agreement had been changed to $5,000 straight and had paid that amount to the plaintiff. Motion for new trial will be heard Feb. 10.

OPERA-BALLET UNIT FOR VODE

Chicago, Jan. 21.

A. F. Thaviu will have new 60-minute unit of opera and ballet ready for the larger picture houses by Feb. 7, with 'Rigoletto' cut to essentials while retaining all the popular tunes, and with Ruth Page and her ballet troupe taking part in the revels scene. Cast is culled from the principals of the Chicago Opera House, with Elizabeth Rushmore, the coloratura, as Gilda.

Thaviu, who will conduct, calls his ensemble Il Mano Opera, a name he owns.

Break-in will be in Publix-Great States houses in midwest.

WALLER GOING SOUTH

Baltimore, Jan. 21.

Fats Waller and orchestra, colored, set for week of March 13 at Loew's Century here.

Will be first vaude appearance in Balto.

L. A. ORPH SETS HELLER

Hollywood, Jan. 21.

Jackie Heller has been set for week at Orpheum starting Jan. 22 by the National Broadcasting Co. artists bureau.

Tenor also being offered to pictures.

F&M ST. LOUIS HOUSE AGAIN PULLS VAUDE

Is, Jan. 21.

After four weeks of stage shows, Ambassador theatre, Fanchon & Marco's downtown house, is back to dualers.

In absence of Charles E. Kurtzman, general manager of house who is vacationing in West Indies, it was reported F. & M. will resume combo policy only when an attraction is available. Musicians, it is said, have been assured of 12 weeks work during year, but contract does not specify that these weeks be consecutive.

24-Hour Cycle in Headaches Shuts Milw'kee House

Milwaukee, Jan. 21.

After operating for less than two weeks, the Alhambra has again gone dark. L. K. Brin opened house with financial backing of Robert A. Hess, ASCAP attorney here, but Hess withdrew 24 hours after house opened with a Major Bowes' unit.

Bad weather hurt first day's gross and from then on it was a dog-fight for the rest of the nine days Bowes' unit was in town. Operating under a $4,500 guarantee, it is understood Bowes ordered the company manager to pour guarantee back into the house to satisfy the labor crafts, which demanded salary before they went to work daily.

Following Bowes' unit, house opened with vaudeville and pictures, but within 24 hours the picture was pulled out to make room for an indie film and a cut from 35c top to 20c. House operated this way for two days when acts, booked in by Billy Diamond, walked out. Brin then applied the shutters.

In commenting on closing, Brin said he couldn't operate due to heavy union demands and hinted interference from other downtown managers. Still holds lease on house and is said to be seeking outside capital to reopen on strictly film basis.

At the same time Livingston Lanning, former Fox manager here, has been seeking to get Brin's lease and open with a vaude policy. Dave Miller, orchestra leader at the house when it closed, is also seeking financial assistance to reopen the house, it is said.

Rand Drops Roadshow For 60-Minute Unit To Play Fla. Time

Sally Rand is shelving her full-length road show after a month of $1.50 top one-niters in the south, and returns to a 60-minute picture house unit type show in order to play the Sparks circuit in Florida during the resort season.

Fanner's dates on the Sparks time, set by the William Morris office, run from Feb. 6 to March 6, inclusive, commencing at the Florida, Jacksonville. Paramount, Miami, plays the show for four day's starting Feb. 17.

Following the Florida bookings, Miss Rand may resume with the two-a-dayers.

Delmar Benefit Feb. 9

Benefit show being arranged by his friends for Jule Delmar is slated for Feb. 9 at the Majestic, New York. The former Keith booker of the southern 'Delmar time,' whose last connection was with the WOR artist bureau, is ill at French hospital.

Herman Levinc, 1619 Broadway, N. Y., is handling the ticket sale.

Beatty Detroit H. O.

Clyde Beatty, currently in his first week in vaude with his combined lion and tiger act at the Fox, Detroit, will be held at the house for a second week.

Beatty was booked to play the Palace, Milwaukee, starting Friday (24), but that date has been deferred to permit the Detroit holdover.

New Bankroll Holds Newark Mosque Open; Chesterfield, 17G in Red, Out

Threatened folding of the combination vaude-picture-dancing project at the Mosque, Newark, has been averted by acquisition of a fresh bankroll, and the house is continuing with its original policy. Henry (NVA) Chesterfield is out, with John L. McCurdy continuing alone as the operator.

New bankrollers are a pair of Newark businessmen, Max Tishler, who is in the electrical equipment business, and H. R. Pausin, of the Pausin Engineering Co. They succeeded the original backer, Ernest W. Mandeville, who had a 50% interest at the start. It was the second theatrical flop in a row for Mandeville, who also bankrolled 'Truly Valiant,' legit, which recently folded after one performance' Broadway.

Chesterfield claims have dropped $17,000 in the Newark venture, his first try at theatre operation, and says that Mandeville put in the same amount. Theatre was said to have lost in the neighborhood of $10,000 in its first three weeks on a total approximate gross of $27,000 for that period. First week's overhead of $15,000 has since been reduced to about $10,000.

Fanchon & Marco's New York office, which had been booking the Mosque's vaudeville, with exception of the headliner, who was placed direct, refused to deliver last week's bill for the Wednesday (15) opening when the management failed to advance 50% of the total salaries, as per agreement. House obtained practically the same line-up, however, by going to the acts and their agents direct. F&M resumes booking with the show opening today (Wednesday) on Pausin's guarantee.

El rendel filed a no-payoff complaint with the American Federation of Actors against the Mosque after headlining the theatre's second week's show at $1,500. He declared he refused to accept a 'settlement' at the end of the week, demanding full salary. AFA obtained $500 on account for Brendel Monday (20), plus the Mosque management's pledge to pay up the balance at the earliest possible date.

ALTERNATE UNITS WITH ANGER SHOWS IN CAN.

Though the first Paramount-booked shows go into Loew's, Montreal, and Shea's Hipp, Toronto, week starting Feb. 7, actual buying has not yet commenced by Charles J. Freeman and Harry Kalcheim. Booking office is waiting for Lawrence Golde of the William Morris agency and the theatres to provide it with the list of acts which have played there in the past year in order to avoid repetition.

From present indications, both Canadian theatres may alternate the productions of Harry Anger, New York producer, with independent units.

Anger, who has been staging the shows for the Famous Players-Canadian theatres for the past year, embellishes the individually-booked acts with special scenery, costumes and a line of girls.

Talk Upstate WPA Unit to Tour N. Y. At Nominal Scale

Syracuse, Jan. 21.

Organization of a vaudeville unit, with acts recruited both in Syracuse and Rochester, to tour the state with nominal admission charged, is favored by George M. Gatts, regional director of the Federal theatre project, after conferences here with WPA executives.

At the same time, Gatts gave approval to a stock company project for Syracuse, sitting in with local WPA designees as they interviewed 162 relief and non-relief players and theatre workers who have signed up for the contemplated program.

John F. Wright is the final choice for local project director, with Edward Davidson named as assistant. Edward Lynch will direct productions, Clifford Smith will be stage manager, and Earl Arnold will serve as p.a. Both Lynch and Davidson are veterans of the Frank Wilcox Co., which played five seasons at the old Wieting theatre here. Arnold has been associated with several burlesque ventures.

Opposition to the federal program, expected to get underway in 30 days, is expected by WPA officials from film exhibitors. This applies particularly to the stock company, thus far lacking a theatre. The Civic, now operated by Syracuse University is mentioned as available.

If the opposition is too stiff, it is understood that the stock company will be put on the air as a sustaining feature, presumably through WSYU, the university affiliate of WSYR (NBC).

Cameron Switching Niteries May 15

Syracuse, Jan.

'Pop' Cameron has set May 15 as the closing date for his local nightery, the Casino, formerly the Cafe Dewitt. Simultaneously he will transfer his scene of operations to Clayton, N. Y., reopening the Casino there for the summer season.

Meanwhile, Cameron will stick to straight vaudeville as an entertainment policy at his local stand, six-act bills changing weekly.

Bert Gordon Back

Bert Gordon has returned east for vaude after a year in Hollywood, where he alternated between pictures and the Eddie Cantor radio program.

With Cantor also cast, Gordon probably will continue in the air spot on a now 'n' then basis.

New NTG Unit

Nils T. Granlund, with a new unit, starts a tour of eight weeks outside of New York Friday (24) at the Norva, Norfolk, Va.

Cast includes the Slate Bros., Rita Ri , Beehee and Rubyette troupe and line of girls.

Cantor to Tour 2-a-Day Show At $2.50 Top

Eddie Cantor will take a two-a-day, $2.50 top variety show out on the road for one and two-niters commencing Feb. 15, with the William Morris office staging and booking, as in the past. Stage dates will follow bookings of the current Cantor (Goldwyn-UA) picture, 'Strike Me Pink.' Show will run two hours.

Line-up will include one or two other name acts besides Cantor, in addition to the regular Cantor-Pebeco air troupe, inclusion of which will permit out-of-town origination of the weekly Sunday night CBS broadcasts.

All dates will be on percentage. Morris office is now lining up the route.

RULE WPA PERFORMERS MUST REMAIN NON-PRO

After complaints to Mrs. Hallie Flanagan, federal theatre director for the WPA, by Ralph Whitehead, executive secretary of the American Federation of Actors, stop was put last week to performers in WPA projects accepting outside theatrical jobs. Move was made to prevent actors on relief roles competing with performers not registered with the WPA.

Another Whitehead complaint was that WPA departmental heads were asking WPA performers to play benefits or club dates for private organizations and charitable groups gratis. Mrs. Flanagan issued orders that this practice should also be stopped.

Variety Bills

NEXT WEEK (JAN. 24)
THIS WEEK (JAN. 17)

Numerals in connection with bills below indicate opening day of show, whether full or split week

RKO

NEW YORK CITY
Jefferson
1st half (24-26)
Steve Evans
(Three to fill)
2d half (17-19)
Kitaros
Alice Dawn
Carver & His Folks
Fred Lightner Co
Grace DuFaye Co
BROOKLYN
Tilyou
1st half (24-27)
Smile At Me
(2d half (17-20)
Homer Romaine
Bailey & Dand'dge
Randall Sis
Lang & Squires
Sheph'd Carl'n & H
ALBANY
Keith's
1st half (24-27)
Cosmop'n Varieties
2d half (21-23)
Maj Bowes Am'tr's
BOSTON
Keith's (23)
Connie's Inn Rev
Fats Waller
Ada Brown
Carroll's Sketch Bk

KANSAS CITY
Mainstreet (24)
Duke Ellington Orc
(17)
Maj Bowes Am'tr's
NEW BRUNSWICK
Keith's (18-19)
3 Cyclones
L Downing & Mitzi
Marlon & Sibley
Vern'n Rathburn Co
PROVIDENCE
Keith's (23)
Joe Cook Rev
(16)
Megley Dancers
Petch & Deauville
Ray Sax
Rita Rio
Charles Meison
ROCHESTER
Keith's (24)
Homer Romaine
Ivy & N Stevens
Tucker & Johnson
Lamberti
Virginia Verrill
Cass Mack O & T
Schict'l's Co
(17)
5 Rollys
Ryan & Dell
Joe Morrison
Frank Gaby

OFFICIAL DENTIST TO THE N. V. A.

DR. JULIAN SIEGEL
1501 Broadway, New York
This Week: Nick Massa; Edith St. James

CHICAGO
Palace (24)
DeCardos
Bliss Lewis & Ash
Arren & Broderick
Wayne King Orc
(17)
Ted Adair Co
Fred Sanborne
Jane Froman
Slate Bros
CINCINNATI
Palace (24)
Benny Meroff Bd
(17)
Hollywood Secrets
CLEVELAND
Palace (24)
Carroll Sketch Bk
(17)
Mayfair Casino Rev
Lamberti
Collette & Pam
P Sydell & Spotty
DETROIT
Fox (24)
Carroll's Vanities
(17)
DeCardos
Bliss Lewis & Ash
Arren & Broderick
Wayne King Orc

Mangean Int'ls
SCHENECTADY
Keith's
1st half (23-25)
Jackson Boys
Earl Lavere
Rae Samuels
Rio Bros
Adair & Richards
2d half (16-18)
Allen & Kent
Sully & Thomas
Gypsy Nina
Cass Mack O & T
Schictl'e's Co
TRENTON
Keith's (25-26)
Jack Randall Co
(Three to fill)
(18-19)
Mann Dupree & L
Bob Howard
Milt Douglas
6 Danwills
TROY
Keith's
1st half (24-27)
Perkins CBS Am's
2d half (17-20)
Jackson Boys
Earle Lavere
Rae Samuels
Rio Bros
Adair & Richards

Loew

NEW YORK CITY
State (24)
Burns & Allen
Ben Blue Co
Stone & Vernon
Cardini
Gene Marvey
Jacques Renard
ARMON
Loew's (24)
H'wood Cab't Rev
BALTIMORE
Century (24)
Cahill & Maybelle
Anne Lester
Clifford & Marian
Kazanova & T
COLUMBUS
Broad (23)
Yates Making T'lk's

DETROIT
Fox (24)
Gautier's Toy Shop
Merry Macks
Ted Adair Rev
Cookie Revue
Picchianni Tr
PITTSBURGH
Stanley (24)
Lucky Millender Or
Edith Wilson
3 Rhythm Queens
Chuck Richards
Pops & Louise
WASHINGTON
Fox (24)
Pearce & C Rev
Toby Wing
Emile Boreo
Tom Manahan Orc

Paramount

NEW YORK CITY
Paramount (22)
Hal Kemp Orc
Yacht Club Boys
BOSTON
Metropolitan (24)
Hit Parade Unit
CHICAGO
Chicago (24)
I Ray Hutton Bd
Libby Holman
Jack Pepper

Marbro (24)
Lela Moore
(Others to fill)
Oriental (24)
Daniels & Lyons
Uptown (24)
Major Bowes Unit
DETROIT
Michigan (24)
Cookan & Grable Co
MINNEAPOLIS
Minnesota (24)
F Waring & Penns

Wilbur Cushman

ABERDEEN
Paramount (31-1)
Fads & Fancies
Babby Bros
Murdock & Mayo
DeLouie & Mllo
Harry Sykes
Dale & Dean
Tommy Seymour
Myra Carol
Doree & Hayward
Louise DeLouie
Jimmy Read
42nd Streeters Bd
ABILENE
Paramount (30-31)
Town Scandals
Joe & E Dayton
St Clair Sis & O'D
Art Gleason
Phil Bernard
Mayfair Sis
Allyn & Gaudraux
Joyce Rogers
Town Criers Bd
BARABOO
Al Ringling (27-28)
Ritz-Carleton El'd's
Jack & F McBride
Armstrongs
Inez & DeWy

CEDAR RAPIDS
State
1st half (26-28)
Chicago Follies
Col Ches Davis
Henri Nelser
Skating Swingers
Bobby Bedford
Billson Sis
Zander & Xandria
Anita Muth
Frank Peg Jones
Ted Harris Bd
COLFAX
Roxy (31-1)
Randolph & Rey
Conrad & Emerson
Joe Melvin
Bob Witt
Drake Sis
Buddy & Billie Carr
Bernice Jarnot
8 Rhythm Makers
Don Ricardos Bd
DODGE CITY
Dodge (30-31)
Sirens in Satin
Shannon Stanley
Parker & Anderson
Billy Farrell
3 Aristocrats
Faye Sis
Allen & Parker
3 Monette Sis
Patsy Marie
Juanita Leroy
Jimmie Miller's
Musical Mandarins
PONCA CITY
Poncan (29-30)
Stars Over Sh'ngh'i
Horace Payne
3 Taketas
Allen & Parker
3 Monette Sis
Patsy Marie
Juanita LeRoy
Jimmie Miller's
Musical Mandarins
SEATTLE
Rex (30)
Blue Paradise Rev
DeBarries Birds
Carvelle Sis
Carl Thorson
Lese Nichols
Margie Richman
Emily Winsette
Gay & Marcie
Tony Francesco
Billy Burt
Dot Higgins
Paradise R'tm Bd
SHREVEPORT
Strand (24-26)
C'dy Stars H'wood
Bryne & LaVelle
Clifford Wayne 3
Jerry & Jean
Clarence & DeLores
Grey Wolf
Iron Heart
Little Deer
2 Alexcars Dance
Faye Sis
Langdon & Storey
Leroy & Sharp
6 Sabrettes
Stanley Myers Bd
HELENA
Marion (24-25)
Kit Kat Klub Rev
3 Payne Bros
2 Kanazawa Japs
Barney Star
Ruth Sue Powell
Wagner Sis
Jeanette Lee
Richardson Sis
Paul Cholet
6 Kittenettes
Krazy Kat Bd
LACROSSE
Majestic (25-26)
Ritz-Carleton El'd's
Jack & F McBride
Armstrongs
Inez & DeWyn
Elmier Brown
Flo Clark
Lila
Jackie Jamies & R
6 Carleton Blondes
Roof Garden Bd
LAKE CHARLES
Arcade (24-25)
Mardi Gras Nights
Glen Dale
Hadji Baba 3
Shannon & Harrie
Jack Lowe
Dorothy LaRue
Jack Smoke Gray
George LaTour
Masqueraders Bd
LINCOLN
Orpheum (24-26)
Passing Parade
Bradna Boys
4 Bars Harmony
Great Koban
Chas Kenoll 3
Gish Sis
8 Rhythm Makers
OTTUMWA
Ottumwa (29-30)
Let's Have a Party
8 Denise Dancers
Billy Raymond Co
Carlton Sis
Frank Sterling
Elaine & Douglas
8 Melody Men
PHOENIX
Rialto
1st half (27-29)
March of Rhythm
Jed Dooley Co
Shay & Parker
Lane & Harper
Billy Joy
St. Clair Sis
The Clairs
Juanita
Waneta
Billy Joy's Bd
PITTSBURGH
Coxy (26-27)
Stars Over Sh'ngh'i
Horace Payne
3 Taketas
Allen & Parker
3 Monette Sis
Patsy Marie
Juanita LeRoy
Jimmie Miller's
Musical Mandarins
PONCA CITY
Poncan (29-30)
Stars Over Sh'ngh'i
Horace Payne
3 Taketas
Allen & Parker
3 Monette Sis
Patsy Marie
Juanita LeRoy
Jimmie Miller's
Musical Mandarins
SEATTLE
Rex (30)
Blue Paradise Rev
DeBarries Birds
Carvelle Sis
Carl Thorson
Lese Nichols
Margie Richman
Emily Winsette
Gay & Marcie
Tony Francesco
Billy Burt
Dot Higgins
Paradise R'tm Bd
SHREVEPORT
Strand (24-26)
C'dy Stars H'wood
Bryne & LaVelle
Clifford Wayne 3
Jerry & Jean
Clarence & DeLores
Grey Wolf
Iron Heart
Little Deer
2 Alexcars Dance
Faye Sis
Langdon & Storey
Leroy & Sharp
6 Sabrettes
Stanley Myers Bd
HELENA
Marion (24-25)
Kit Kat Klub Rev
3 Payne Bros
2 Kanazawa Japs
Barney Star
Ruth Sue Powell
Wagner Sis
Jeanette Lee
Richardson Sis
Paul Cholet
6 Kittenettes
Krazy Kat Bd
LACROSSE
Majestic (25-26)
Ritz-Carleton El'd's
Jack & F McBride
Armstrongs
Inez & DeWyn
Elmier Brown
Flo Clark
Lila
Jackie Jamies & R
6 Carleton Blondes
Roof Garden Bd
LAKE CHARLES
Arcade (24-25)
Mardi Gras Nights
Glen Dale
Hadji Baba 3
Shannon & Harrie
Jack Lowe
Dorothy LaRue
Jack Smoke Gray
George LaTour
Masqueraders Bd
LINCOLN
Orpheum (24-26)
Passing Parade
Bradna Boys
4 Bars Harmony
Great Koban
Chas Kenoll 3
Gish Sis
8 Rhythm Makers
LOGAN
Capitol (24-25)
Blue Paradise Rev
DeBarries Birds
Carvelle Sis
Carl Thorson
Lese Nichols
Margie Richman
Emily Winsette
Gay & Marcie
Tony Francesco
Billy Burt
Dot Higgins
Paradise R'tm Bd
MARSHALLTOWN
Capitol (24-25)
Rainbow Rev
Fiddlers 3
Herbert Mundin
Hashi & Osai
Vince Andrews
Marlene Sis
Connie Mitchell
Jimmy Mack
Black Panther
7 Sirens Sync'p'tion
MOLINE
LeClaire (24-25)
Chicago Follies
Col Ches Davis
Henri Nelser
Skating Swingers
Bobby Bedford
Billson Sis
Zander & Xandria
Anita Muth
Frank Peg Jones
Ted Harris Bd
OKLAHOMA CITY
Liberty (24-28)
Cavalcade of Laffs
Myles Bell
Murand & Firton
Charlie Brugge
Evans & Rudie
Nan Bedini
Pat Nemo

3 Payne Bros
2 Kanazawa Japs
Barney Star
Ruth Sue Powell
Wagner Sis
Jeanette Lee
Richardson Sis
Paul Cholet
6 Kittenettes
Krazy Kat Bd
WINNIPEG
Orpheum (27)
Rainbow Rev
Fiddlers 3
Herbert Mundin
Hashi & Osai
Vince Andrews
Marlene Sis
Connie Mitchell
Jimmy Mack
Black Panther
7 Sirens Sync'p'tion

Warner

PHILADELPHIA
Earle (24)
3 Emerald Sis
Stone & Lee
Frank Parker
Polo Ball
Virginia Bacon
(17)
Mayer & Jullet
3 Whirlwinds
Eddie White
Fid Dorsay
Joe Quillan
PITTSBURGH
Stanley (24)
Lucky Millender
Millie Blue Rhy Or
Edith Wilson
3 Rhythm Queens
Chuck Richards
Pops & Loui
(17)
Perkins & Petty
Toby Wing
Daniels & Lyon

Geraldine & Joe
Park & Clifford
READING
Astor (24)
Britton Orc
(17)
Continental Variet's
UTICA
Stanley
1st half (17-20)
I Volunteers Co
(Others to fill)
WASHINGTON
Earle (24)
Maj Bowes U No 4
(17)
3 Walkmi
Floyd Christy Co
12 Aristocrats
Nyra Nash
Cross & Dunn
YORK
Strand (16-18)
Bert Smith Unit

Independent

CHICAGO
State Lake (18)
Johnny Nicosia Co
Cliff & Dell
O'Connor Fam
Tex Valora
Penn & Stevens
Joe & J McKenna
INDIANAPOLIS
Indiana (24)
Sims & Bailey
Red Donohue Co
3 Flames
Lynn Burno Rev
Don Zelaya
KANSAS CITY, MO
Tower (24)
Louie's Chinese Rv
Stalac Bros & P
Miss 'Chic' Kenn'dy
Rodney & Gould
LONG BEACH
Strand (16-18)

Dave Monohan
Beverly & Revel
Plink & Josephine
Parks & Davis
Armstrong Novelt's
LOS ANGELES
Paramount (16)
Herm'n Timberg Co
Etta Moten
Panchenitas
Joyce White
Finch'n & Marco Co
Al Lyons Orc
Orpheum (15)
Evers & Dolores
2 Notes of Rhythm
Kellen & Riley
Rita Rubin & D
Senator Murphy
Largo & Morgner
LOUISVILLE
National (24)
Lowry's Brevet's

London

Week of Jan. 20

Plaza
Harry Fryer Bd
BRIXTON
Astoria
Harry Fryer Bd
Rawicz & Landauer
CARDIFF
Capitol
Jack Hylton's Boys
FINSBURY PARK
Astoria

'Crusades' Prologue
LEEDS
Paramount
Billy Cotton Bd
OLD KENT ROAD
Astoria
Anton Bd
STREATHAM
Astoria
Anton Bd

Germany

Month of January

BERLIN
ALTONA
Flora
Noni
3 Myrons
2 Chassees
Billy Victoria
Chung Ching
Wolff
Ufa Bayern
Oscar Paulig
Heinz Esser
Rita Schoen
Lola Esch
P Schindler
Herm Klauenberg
Wino Fabri
Mary & Will
La Garcia
3 Fleurie Girls.
R Herwig
Assi Krueger
Europa
Willardy
Quickson & Comico
2 Violantys
Lillian Hill
Juan Lloesas
Bernhard Ette
Jonny Lang
3 Haus Vaterland
Elite 3
Margit Rubel
Vandy & Ce
R Kistenmacher
Will Glahe
Raja & Ranjo
G Ackermann
BREMEN
Regina
Strody
3 Ecillas
H Abendrot
2 Rigolis
K Heinrich
2 Borns
DRESDEN
Barberina
Lord
L Koellisch
Kauer & Graf
Sevee & Tervano
3 Worlays
Seeger Orc
Regina
M Sid & Chester
Will Kahn
Chippi
Greta Deditsch
Cubany & Lillja

Elfriede Zaub
Frry Piroska
Franky Day
Vaterland
Willi Bolesko
Maria Valente
Mario Tamara
3 Gerigoffs
Polz & Polz
Ada Richter
DUESSELDORF
Apollo
4 Albanis
Oscar Albrecht
Berliner 3
3 Goretti
Arthur Klein Fam
HAMBURG
Eden
Lind & Seyd
Ben Bennett
Batty's Bears
2 Fistons
Ottsandrews
Terra & Partner
Ida May
Hansa
Charlie Rivels Co.
Moser Joe
4 Harry Avers
6 Wynstone
Bill Hover
Ufa Palace
Ghezzi Bros
Wicky
Hadschi Cossacks
HANNOVER
Tivoli
Biacaman
Little Knox
Linton
Nata Kaljan Ballet
E Stamer
H Wagner
NUREMBERG
Eden
Rob Carry
Singing Fools
Lucie Haft
Hanleys
Beda Lak
A Heider
O Miller
Wintergarten
Francis Dorny
2 Ernesto
2 Justons
H Krueger
The Talcanters
Sydney & Pompon

Cabarets

NEW YORK CITY

Bal Musette
Marie Charvet
Jean Muare
Yvonne Parquet
Mitzi LaMarr
Jeanne Mellar
Capalla & Yvette
Maurice Bouche
Parisian Serenaders
Barrel of Fun
Hanson H'w'rd & B
Percy Stoner
Bert & Lee's
Percy Stoner

Chic Goldman
Bijou
Geo Scherban's Orc
Bill's Gay 90's
Joe E Howard
Kay Parsons
John Steel
Bill Lorraine
Ed Furman
Ethel Gilbert
Jerry White
Paul Davis
George Wicker

Black Cat
Amanda Randolph
Russell Smith
George Edmund O
Cafe Rene
Carlton & Juliette
Richardson & Boys
Vincent Sorey Orc
Cafe Trouville
Rita Bell
Burt Stevens Orc
Casino Venezia
John J Michael
F Braccianta Ene
Central Pk. Casino
Mario Braggiotti O
Jane Cooper
Grace Herbert
Charles Herbert
Chateau Moderne
Alice H. Burrage
Billy Castle
Pak & Marlang O
Club Gauche
Dimitri
Virgil
Rita Dan
Magda Valencia
Lena Caremina
Club New Yorker
Dotty Drum
Lisa Potter
Jack Moore Orc
Jimmie Rogers
Club Richman
Lee Carr
James Sherry
Harry Bernie
George Oliver
Freddie Monroe
Jack Mayo Orc
Club Sharon
Jean Abbott
Kay Harris
Cocoanut Grove
Geo Libby Girls
Brodel Sis
Benito & Lenora
La Fons
Richard Stutz
Peggy Mann
Henry Halstead Or
Connie's Inn
Evelyne Dove
Bessie Smith
Harold Reed
Paul White
Maxie Armstrong
Eddie Green
Moore & Larrye
James Anderson
3 Palmer Bros
Kaluha
L Armstrong Orc
Congress
Frank Haynes Orc
Coq Rouge
Kay Cornelius
Buddy Rogers Or
Cotton Club
Nina Mae McKinney
Cora La Redd
Bebe Wallace
Juano Hernandez
Lena Horne
3 Rhythm Queens
Cook & Brown
Jessie Cryar Co
Orlando
Nicholas Bros
Butter Beans & S
John Henry
Babe Mathews
Miller & Mantan
Claude Hopkins Orc
Deauville
Marie Almonte
Eugene Borel
Bobbie Christine
Lucien La Riviere
Lillian Cairns
Nita Norva Wynn
June Lorraine
3 Aristocrats
Jean Prague Orc
Delmonico's
Jerry Lester
'Hello Jimmy'
Perry 2
Mike Landau Orc
Jack Dempsey's
Dorothy Williams
Ken Neal
Bill Kelsey
Carlos Marchan
M Schuster's Orc
Jan Brunesco Orc
Clemente Bd
Dickeue
Danny Malolin
George MacLean
El Chico
Consuelo Morena
Portia Portar
Emilie de Torre Orc
El Toreador
Cortez & Maida
Fermin & Gloria
Leon Villamarin
Leonardo & Marcia
Pasillas Novoa
Quartet Caney
Medardo
Aura de Sar
Don Gilberto Orc
D J Escarpinter Or
El Morocco
Ernie Holst's Orc
Shamova Deer
Roy Eldridge 4
Wingy Mannone Bd
Gino's Cedar Gard'n
Filberto Toselli
Don Martin Orc
Gr'wich Vill. Inn
Albert Fryme
Elena McCoy
Pat Clayton
Lillian Cairns
Antony Tosca Orc
Gypsy Tavern
Bert Linden
Violet Vagelle
Chubby Ross
Anne Gerson
Lou Powell
Jules Keaton Orc
Jim Healey's
Joe Frisco
Jack White
Ray Hamilton
Vincent Padula Orc
Anna Held's
Alda Ward
Paul Bass Orc
Chauncey Lee
George Rickson
Lindy Lou
Toots
Hickory House
Francetta Malloy
Ted Lane
Arthur Gansfried E
Red Norvo Bd
H'lyw'd Restaurant
Abe Lyman Orc
Estelle Taylor
Jack Waldron
George Givot
Barbara & Lane

Cass Daley
Gertrude Briefer
Marg'rita Lambert's
Hotel Ambassador
Jack Holland
June Hart
Max Bergere Orc
Vincent Lopez Orc
Hotel Astor
Mike Durso Orc
Don Richards Orc
Hotel Barbizon-P'ss
Joe Moon
Melvin Pahl
Hotel Biltmore
Howard Lally Orc
Ei & Seymour Royce
Hotel Buckingham
Bob Frame
Patricia Leeds
Hotel Commodore
Johnny Johnson
Virginia Gibson
Carlotta Dale
McCall'nd & Parker
Terry Green
Hotel Edison
Vicki Joyce
Sammy Wilson Orc
Mac Lorraine
Frank Cornwell 3
Hotel Essex House
Musical Rogues
Hotel Elysee
Vivian Johnson
Barney Winton Orc
Hotel Fifth Ave
Harold Stern Orc
Music Masters
Hotel Gotham
Raoul Lipoff Orc
Hotel Gov. Clinton
Eddie Lane Orc
Hotel Lexington
Ozzie Nelson Orc
Harriet Hilliard
Eugene Jelesnick Or
Hotel Lincoln
Eton Boys
Barker 3
Isham Jones Orc
Hotel Madison
Val Olman Orc
Hotel McAlpin
Enoch Light Orc
Mary Dale
Hotel Monticlair
Jaynsof Sis
Townsends
Peggy Lawson
Mel Ling
Carlos & Marahan
Coral Islanders
Rhythmaids
Art Kahn Orc
Hotel New Yorker
D'Angelo & Porter
Muzzy Marcelino
Stanley Hickman
3 Debutantes
Frank Bessinger
Will Hollander Orc
Ted Rio Rito Orc
Hotel Paramount
Phil Traversi Orc
Hotel Park Lane
Jan Rubini Orc
Hotel Pennsylvania
Hal Kemp Orc
Knott & Towne
otel Pierre
Capert'n & Col'mb's
Joe Moss Orc
Gregori Franzell Or
Harry Evans
Hotel Plaza
Lydia & Joresca
Eddy Duchin Orc
George Sterney Orc
Jay & Lucille
Paul Levo
Dunn Bros
Hotel Ritz-Carlton
Arman Vecsey Orc
Hotel Roosevelt
Guy Lombardo Orc
Hotel Savoy-Plaza
Endor & Farrell
Dick Gasparre Orc
Medrano & Donna
Basil Fomeen Orc
Habenecks 3
Hotel Shelton
Ben Cutler Orc
Hotel Sherry-Netherland
Allan Gray Orc
Colony Boys
Hotel St. Morits
Nikita Balieff
'Chauve Souris Rev'
Dorothy Fox
Ron Perry Orc
Sunny Rice
Irene Janarova
Leo Resnick
Leon Navara Orc
Hotel St. Regis
Eve Symington
Hartmanns
Jules Lande Orc
Emil Coleman Orc
Hotel Taft
Geo Hall Orc
Dolly Dawn
Hotel Vanderbilt
Murray Dancers
Alex Drasein Orc
Hotel Waldorf-Astoria
Manya & Drigo
Russell Swan
Lawrence White
Henry King Orc
Xavier Cugat Bd
Michael Zarin Bd
Hotel Warwick
Joe La Porte Orc
Hotel Weylin
Vernons
Charlie Wright
Kathleen Barrie
Louis Breese Orc
House of Morgan
Helen Morgan
L Bridges Orc
Howard's Showboat
Joe Howard
Joe Ricardel
Walter Lopez Ens
Jimmy Kelly's
John Rockwood
Evelyn Wilson
Betty Murray
Mary Lane
Janice Andre

Chiquita Venezia
Warren & Hodie
Carter & Schaub
Midge Parks
Billy Mack
Joe Capella Orc
Mary Ramon
3 Raymonds
Kit Kat
Buck & Bubbles
6 Spirits of Rh'thm
Donna Clara
Bob Hargrave Orc
La Rue
Ann Greenway
Pedro's Sibboney Bd
Gene Fosdick Orc
Le Bus
Dick Piano
Leon & Eddie's
Eddie Davis
Della Carroll
Haywood & Allen
MacDonalds
Wm Farmer Orc
Madeleine's
Lucille Jarrett
Duke Enston
Joe Gray 3
Man-About-Town
Barbara Besson
Betty Kaufman
Jerry Williams
Elise Bokhert
Dorothy Biess
Al Manuti Orc
Marden's Riviera
Harry Spear
K'thana & Malcolm
Jonis Williams
Mimi Rollins
Carrol Sis
Jimmy Carr Orc
Maisonette Russe
Codolban Orc
Maisonet 4
Maxim's
3 Rivera Boys
Jane & J Farrar
Rita Renaud
Irving Dale's
Val Ernie Orc
Mon Paris
Jean Sargent
Eddie Barnes
Freddie Steger
Arthur Gale Orc
Oscar Calvet's Orc
Monte Rosa
Herrera Orc
No. 1 Fifth Ave
Paul Weston Orc
Jules & Joe
Hazel Webster
Rosalean & Seville
Clair Willis
New Montmartre
Beatrice Lillie
Reginald Gardiner
Bernh'rdt & Grah'm
Jacques Fray's Orc
Normandie
Ella Logan
Clifford Newdahl
Hal Hope Orc
Old Roumanian
Thais
Sadie Banks
Jack Hunch
Russian Gypsy 3
Mickey Mallory
Sol Schneider
Roumanian Gypsies
Onyx Club
Frank Feebra
St'nley & Swingmen
Palladium M. Hall
Ritz Bros
Helen Reynolds
Patsy O'Neill
Giggie & Alvarado
Billy Branch Co
Ruth Denning
Adrienne Andre
Arthur Bail
A. B. C. 3
Abbott & Tanner
Milam Dancers
Jimmy Carr Orc
Ted King Orc
Paradise
Ben Bernie Orc
Georgie Tapps
Janice Evans
Violet Love
Pritchard & Lord
Jigsaw Jackson
Place Elegante
Tommy Mills
Steve Lewis
Bill Farrell
Benn Kauff
Irve Harris
K'fman's M'd'rnists
Leo Lazaro Orc
Rainbow Grill
Joe & Betty Lee
Imogen Carpenter

LOS ANGELES

Beverly Wilshire
Viola Von
Larry Lee Orc
Biltmore Bowl
3 Radio Rogues
Fred Scott
3 Castles
Tom & B Wonder
June Marietta
Larry Cotton
Trudy Wood
Jimmy Grier Orc
Cafe Clement
Nita Mitchell
Mary Rocklyn
Ralph Dooley
Ray Bradford Orc
Kathleen Dale
Carolyn Dyne
Cafe de Paree
Lorraine Kruger
Al Geeco
Jerry Ross
Claire Francis
Armand & Diane
Ted Dawson Orc
Cafe La Maze
Vi Bradley
Park Ave Boys
Stan Clair Orc
Club Century
Martha Ray
Jimmy Ray
Gray & Bergen
Lester Lee
Hal Chanslor Orc
Clover Club
Aniwa Boys
Cocoanut Grove
Edna Strong
Nascha
Radio Aces
Hi Hatters
Charlie Whittler
Ted Lewis Orc
Radio Aces
Cotton Club
Dynamite Hooker

Ruby Newman Orc
Rainbow Room
Darlo & Diane
Pile & Tabet
Harold Nagel Bd
Ray Noble Orc
Russian Kretchma
Gypsy Markoff
Adia Kuznetzoff
Dasia Birse
Orlik & Lolik
Mischa
Nicholas Matthey
Gleb Lisitza Orc
Russian Troyka
Amstel's Bd
San Souci
Jerry Blaine Orc
Sidesaddle of N. Y.
Roscoe Alls
Mammy Jinny
Helen Stone
Clark & Verdi
Anthony Trini
Betty Lewis
Small's Paradise
Charlie Johnson Orc
Fernie & Valez
Chunk Robinson
Ollie Potters
Alfreda
Arnett's
3 Blink Boys
Amos Bonds
Marion Covington
Stork Club
Marjorie Logan
Gus Martel
Anatol's Cubane
Sully's Showboat
Alberta Prynne
Betty Rowland
Dorothy Buckley
Doris Scott
Francis Scott
Francia Smith
Jimmy Wats'n B'ys
Thru the Looking Glass
John Hsie
Alice Lowell
Colletta Ellsworth
Lee Erwin Orc
Town Bar
Gypsy Erma
Brooks
Ann Kennedy
Barbara LaForte
Gene Kunz Parce
Thomashefsky's
Harry Littman Orc
Chee Doherty Rev
Trocadero
Morton Downey
D'Ivons
Rancho Orc
Hal Hoffer
Budd Hulick Orc
Ubangi
Gladys Bentley Rev
Pearl Haines
Ray White
3 Melody Maids
Avon Long
Jack Hunch
3 Lang Sis
Edna Mae Holly
Kae Sen Sen
Teddy Hill Orc
Versailles
Harry Richman
Josephine Huston
Rosita Fontana
Brito's Rumba Bd
Jos Smith Orc
Village Barn
Sammy Walsh
Bronco Busters
Val & F Vestoff
Barbara Bellmore
Rosalyn Kenny
Mickey Brandy
Milton Mann Orc
Village Nut Club
Murray & Alan
Al Samuels
Rosalie Joyce
Sonia Meroff
Chiquita Garcia
Helen O'Shea
Wickie Wells
Kenny Watts Orc
Billy Griffin
Joe Smothers
Hannah Sylvester
Wivel
Marianne
Ernie Maran
Boring & Lazar
Baron Gyldenkorn
Nelna Innova
Frank LaSalle Orc
Bob Lee
Wynne Rolph

Bobby Johnson
Loyce Bright
Valaida Snow
Flora Washington
Dudley Dickerson
Nyas Berry
Leta Hill
Taps Brown
Cab Calloway Orc
Nickademus
Famous Door
Louis Prima Orc
Sylvester Scott
Fosters
Jimmy Chubb
Bob Mack
Sylvia & Marjorie
Jean Foster
Dorothy Gilbert
Jack Browne Orc
King's Club
Frank Sortino Orc
Marcell Inn
Warner Sis
Donald Cook Orc
Omar's Dome
Clarke & Dexter
Allen & Martin
South Sea Islanders
Jim Biddick Orc
Dorothy Roberts
Georgine & DeH
Palmeras
Gloria Amador
Ramon & Dolores
Edith Davis
Gabriel Cansino
The Tepiquenos
Buenos Aires C Orc
Aaron Gonsales
Palomar
The Carltons
Vivian & Walter
Kay Weber
Dorsey 3
Hudson-Metzger Gls
Jimmy Dorsey Or

(Continued from page 71)

'Jumbo' Going to Nine Show Week; Will Only Play Three Matinees

'Jumbo' is virtually going on a musical comedy basis after this week, eliminating all but three matinees weekly at the Hippodrome, New York. Sunday nights may be out, also both shows on Tuesdays because of the Texaco radio broadcasts. Afternoon performances will be played on Wednesdays, Saturdays and Sundays.

A 25% salary cut accompanied the announcement to the company that the daily matinees would be dropped. Slice affected cast, chorus and all other employees except stage hands, who are protected by the union minimum. Understood that the cut will result in a dozen men going out of the Paul Whiteman band. However, under the new operating schedule 'Jumbo' is expected to stick into May.

Equity rules did not apply in the 'Jumbo' reduction of salaries, since the association has rated the attraction as not being a regular legit and out of its jurisdiction.

Change in the schedule was made because of attendance decline after the Christmas-New Year's holiday weeks and it is figured that nine times weekly is enough at 'Jumbo's' present pace. If Sunday nights are dropped, two matinees on that day will be tried.

There has been a downward revision in ticket prices and, starting last week the boxes were dropped to from $4.40 to $3.30. End sections of the lower 'grand stand' are now $2.20, those sections being the least desirable on the lower floor.

Strongest attendance for 'Jumbo' is drawn on Saturday and Sunday afternoons, capacity being registered regularly for those performances. Because of the show's juvenile draw 'Jumbo's' producer, Billy Rose, is considering another circus show for next season and Ed. Wynn is mentioned to top the cast. At that time 'Jumbo' is expected to be on tour.

Rose is still negotiating with the Ringlings on proposed touring of the Hipp. production under canvas. He claims there has been an offer from the Cole Brothers-Clyde Beatty outit, which opposed the Hagenbeck-Wallace show last season.

'Jumbo' gross for New Year's week was quoted at $88,000, but that figure is said to have included $12,500 from the radio broadcast, also concession coin. Actual gross was nearer $71,000. Current pace is around $44,000, which provides a profit.

Chicago Back

oston was the number one town for legit outside of New York last season but has apparently lost that position, Chicago reassuming the rating as the leading key city by supporting more attractions week by week during the fall and early winter.

Attention to the Hub's standing was called last week when Equity addressed a protesting letter to Boston's mayor protesting the banning of 'The Children's Hour.' It was the first time that the actors body has acted that way.

GUS BLUM, PRODUCER, 'EXPLAINS' 'VALIANT'

Editor Variety:

Quite recently the writer perpetrated a gross error. He produced a play. That, it would seem, is error enough, but he perpetrated the error of errors, "Valiant." This is not an alibi. Neither is it in the nature of an excuse. An indignant first night audience demonstrated conclusively there can be no excuse for such as this.

But perhaps the mere recital of the incidents, motives, that caused this mad folly may be of slight passing interest and reveal the mainsprings of this maddest of all undertakings—play producing. It may be something for the record. Perhaps some future Ph.D. plumbing the uncharted psychosis of misguided humans who must produce plays, will discover material for a thesis.

Why and how do plays like this come to be produced? How is it that a director-producer of 15 productions (not counting summer theatre activities) becomes involved in such a fiasco? How could his associate, an editor and a successful business man, become an accessory to the crime and condone the offense? How could one of our leading play-brokers who originally sold 'Rain,' and who represents among other notable playwrights, Eugene O'Neill, subject himself to the barter of such trash? How can the author of a best-seller write a play that invites such a ribald reception? Are these questions pertinent? (I hasten to reply for fear of a negative rejoinder.)

Among the plays produced by the undersigned, were at least five that ran on Broadway for more than 300 performances each. (See Burns Mantle's standard compendium.) He started on their successful careers, or directed early in their theatre experience, such players as Pat O'Brien, Edward Robinson, Aline MacMahon, Sylvia Sidney, Antoinette Perry, Elisha Cook, Jr., Edith Barrett, Romney Brent, etc. With a varied experience like this, why, 'Truly Valiant?'

This may be difficult for objective realization; it is perhaps too subjective a matter. But this should be known. All the 'alleged' minds implicated in the error, offered their contributions in real (if misguided) sincerity. Perhaps this is the chief indictment. The problem of the play, where each of the characters suffered innocently because of the action of the others, was regarded (foolishly, no doubt, in the light of subsequent events) as a serious situation. In Scandinavia (rights still available) or in Germany or in France or Russia, such a problem no doubt would intrigue the serious minded spectator of different temperament, but what appeared in manuscript a serious situation, became in production, comic. The audience accepted in silent judgment the first half of the play, until the 'situation' involving the father became to the realists at the premiere, merely an ugly, sordid scene, which they refused to accept. Perhaps they were right. And perhaps they were right in the method they employed. Everything thereafter was interpreted in terms of that situation. They could not take it—at least would not.

As I have already intimated, this is not an alibi. After such an experience, one might justifiably contemplate self- destruction in the usual manner, but the undersigned has decided upon the most effective, albeit painful, method—another production.

(Signed) *Gustav Blum.*

PROJECT IN DETROIT GETS $30,000 GRANT

Detroit, Jan. 21.

With a $30,000 grant, the local WPA theatre project is ready to get under way. Out of 300 applicants, a prospective company of 25 players has been selected by the committee, headed by Mrs. McKee Robison, Mrs. Arthur Taylor and Mrs. G. Allen McKaig, after several weeks of auditions at the Art Institute.

Director will be named by Thomas W. Stevens, of Chicago, in charge of this WPA district. Costumes, scenery, house staff and stage hands will be furnished by the WPA. Admission prices will be 10 and 25c, with free tickets distributed to WPA workers and families on relief. Theatre has not yet been settled on, but probably will be the Art Institute aude or one of the dark downtown houses.

Meanwhile the musicians' project is well under way, with $100,000 allotted. Director Bendetson Netzorg has organized a symphony ork and two jazz bands. Also musicians throughout the state have been assigned to teach music in schools, etc. There are 232 musicians on the relief rolls here.

John McNamee Stricken

John McNamee, Broadway ticket broker, collapsed in the Long Island station last week and was removed to his home in Woodmere, where he is reported in serious condition.

McNamee operated the original Fifth Avenue Tyson' agency with Tom Naughton, latter having withdrawn to go on his own this season. Agency moved its quarters from 42d street to Rockefeller Center last season.

Eltinge in Coast Play; Hitting Comeback Trail

Hollywood, Jan. 21.

Julian Eltinge is desirous of making a stage come-back. He appeared Tuesday (14) in a new dramatic offering, 'Children of the Rich,' by W. H. Clifford, which was put on by Edward Elsner at the Little Dramatic theatre.

Understood Al Woods is trying to find a spot for him on Broadway.

Nazimova's 'Ghosts' to Road After Top Week In N. Y.; Will Return

Alla Nazimova completed more than five weeks in 'Ghosts' at the Empire and Morosco, N. Y., going to the road Saturday (18) after drawing the best weekly gross yet for the Ibsen drama either in New York or on tour. Star plans to return to the metropolis early in the spring. 'Ghosts' is rated the most successful revival this season.

Playing at $2.75 top, 'Ghosts' grossed nearly $11,000 for the wind-up week at the Morosco. Saturday matinee there were 101 standees admitted. It was estimated that around 5,000 persons seeking $1.65 tickets were turned away from the box office during the week. Because of that Mme. Nazimova plans using that as the top price in a larger theatre when she returns.

KOCH EXPLAINS URBAN PEEVE VS. WPA LEGIT

Charlotte, N. C., Jan.

Frederick H. Koch, director of the Carolina Playmakers and regional head of the federal theatre project of WPA in the Carolinas and Virginia, is disappointed in that project to date. Red tape has 'frustrated the hopes of regional directors in their efforts to revive live entertainment on a nation-wide basis,' he says.

'It was our hope that sections of the country lacking in entertainment might have a chance to get professional talent which is concentrated in New York and California,' he said. 'We were hoping talented young actors would be sent to communities where there are no theatres. Then we hoped to send talented theatre workers into communities to start people's theatres.

'But instead federal headquarters decided we might use only unemployed theatre workers who live in the various regions. Of course that means New York, Chicago and Hollywood.'

More Leblang Squawks On Giveaway Ducats

Practice of giving away tickets to potential theatre goers was the subject of the latest complaint to managers as affecting agency trade. It appears that around 700 tickets nightly were distributed to department store clerks and telephone company employees for 'Tapestry in Gray,' which closed at the Shubert, and 'O Evening Star,' which folded at the Empire.

Matty Zimmerman of Leblang's pointed out that the, people who were 'being educated into seeing shows for nothing,' have been customers of that agency's cut rate department. In both cases the shows did not benefit by the distribution, both being flops.

WEE-LEVENTHAL SPLIT

Wee and Leventhal are now maintaining separate offices. Pair deny any complete rift, but instead, declare it's an independent partnership.

Each will operate separately on his own enterprises and combine whenever mutually agreeable.

All He Needs Is Scripts Says Mark Hellinger, Legit Producer

Mark Hellinger, author and newspaper columnist, currently doing two different syndicated series, running in the N. Y. Mirror (daily) and the N. Y. American (Sundays), has entered the Broadway legit production field. To prove that he's serious about it, he has opened offices in the Paramount Bldg.

Other than that he has ample financing (including his own), and that it is not Hollywood money, Hellinger says he has no immediate plans, meaning scripts. He's reading plenty, he says, and thinks that by next fall he should have at least one piece ready to put on, and, if he's lucky, he may have two. That, he hopes, will constitute his annual legit production schedule.

As theatrical newspaperman who has knocked around Broadway for 15 years, Hellinger states he's doing what the average show biz commentator feels he'd like to do some day—produce a play. Having the b.r., and he hopes, the necessary experience, Hellinger feels he's set. To prove which, he has turned down a Hollywood film production berth.

Although Hellinger's legit writing consisted of the librettos for the two last Florenz Ziegfeld musicals ('Follies' and 'Hot-Cha'), the newcomer-producer states he'll concentrate on straight legits. He has an idea that there's plenty of fresh playwrighting blood on Broadway which will supply him with scripts.

But, adds Hellinger, he's not 'gonna be sucker enough' to produce any of his own plays. There's a play he wrote with Georgie Jessel that Sam H. Harris has and Harris'll do that one, not Hellinger, says Hellinger.

Patience Rewarded

Leslie Adams, featured in 'A Room in Red and White,' which opened at the 46th Street, N. Y., Saturday (18), waited around for a year for the play to be produced.

He was touring in 'As Thousands Cheer' when Jed Harris sent for him. Adams immediately left the revue, saying he preferred dramatic parts to comedy skits in 'Cheer.' Harris then decided not to present 'Room' and the script finally went to Dwight D. Wiman, who is presenting it with George Kondolf.

It would have meant $15,000 in salary to Adams had be continued with 'Cheer' to the end of its long run.

MARTIN JONES TAKES OVER VANDERBILT, N.Y.

Martin , who took title to the Vanderbilt theatre, N. Y., but was forced to shift' show 'Mulatto' to the Golden, has moved the mixed cast drama back to its original berth. 'Granite,' which had a booking contract for the Vanderbilt, entered into prior to the time Jones took possession, was withdrawn Saturday (18) after a single week.

Vanderbilt's sale price was set at $300,000. Understand Jones paid $25,000 to secure title from the Drydock Savings Bank, which secured the theatre by foreclosure about a year ago. Buckwheat flour heir is expectant of landing a success for the house. 'Mulatto' has been faring mildly to date, said to have operated in the red for the past several weeks, although having an inexpensive cast.

Maine Vaude Unit

Augusta, Me., Jan. 21.

Vaudeville entertainment in the WPA relief centers located in Maine will be furnished by a group of unemployed professionals under the direction of Albert L. Hickey of Portland. Group includes 30 troupers.

Programs, in addition to being presented in Maine's WPA work camps, will also be given in CCC Camps and possibly in hospitals and State institutions.

They are now rehearsing under the direction of Hickey in Fraternity House, Portland.

'Waltz' Chi Engagement Extended for a Month

Chicago, Jan. 21.

Fred Crowe, manager of the Auditorium, is back from New York with enough additional weeks for 'The Great Waltz' to carry the Max Gordon show to Feb. 22. While booking was indeterminate from Dec. 26, minimum clause embraced 32 performances, through Jan. 18.

Two weeks had been added before Crowe left for New York, carrying it to Feb. 1.

Barriscale, Hamilton Showcase on Coast

Beverly Hills, Jan. 21.

Hale Hamilton and Bessie Barriscale top cast of 'Night on Earth,' which will be presented at the Bliss-Hayden little theatre in February.

It's a new play by Julian Lamonthe.

Moore's Balto Breakin

Baltimore, Jan. 21.

Raymond Moore will break in his forthcoming production, 'Danger—Men Working,' at the indie Auditorium here Feb. 6, with four performances in a three-day stand. Before hitting Broadway he will probably also go into Philly for a week or so, with Sam Nirdlinger's Broad St. theatre the likely house.

Past autumn Moore had a stock company here at the Maryland which spanned seven weeks.

Curtis Doing 'Postman' On Own; Hoagland Out

Legit managerial team of Jack Curtis and Carleton Hoagland has split, latter withdrawing. Curtis is going ahead with the production of 'The Postman Always Rings Twice,' now in rehearsal. Metro purchased all rights to the James Cain novel and sold dramatic rights to Curtis but declined to finance the show.

Sam H. Harris, who has Metro backing in legit production this season is, however, reported interested in 'Postman,' having posted the salary guarantee with Equity. George White was to have so acted for Curtis, but withdrew for an unexplained reason. Cain has been working on the 'Postman' script for over a year. Show was slated for Theatre Guild presentation at one time.

Curtis entered the legit managerial end last season with a 25% interest of 'Anything Goes.' With Hoagland he proposed to produce a Damon Runyon-Irving Caesar musical, 'Saratoga Chips,' but that has been indefinitely postponed. Pair were in with Howard Lindsay on 'A Slight Case of Murder,' which started okay, but slipped. They then presented 'Stick in the Mud,' which lasted eight days.

Commuters

Philadelphia, Jan. 21.

Percy Hammond, Gilbert Gabriel and Robert Garland were in town last week to view 'Ethan Frome' before its New York opening.

Hammond and Garland attended the Saturday matinee while Gabriel caught the show Wednesday matinee.

MACFARLANE'S ARM

Because of a broken arm, suffered at the premiere of 'I Want a Policeman,' which he was attending backstage, Bruce MacFarlane has been forced to quit rehearsals of 'Home Town Boy.'

Actor will resume in with 'Home' when his wing's healed.

Harold Hecht's Revue

Harold Hecht's untitled revue is due to go into rehearsal first week in February. William Schorr will direct.

Arthur Pearson and Charles Sherman wrote sketches. Norman Zeno and Will Irwin collabbed on score. Ernest Truex, Jr., is set for the lead.

'Living Newspaper,' 1st WPA Show In N. Y., Postponed; Rice Explains Delays, Answers Sundry Charges

First of the Works Progress Administration theatre project units, the 'living newspaper,' dated to open today (22) at the Biltmore, New York, is off for at least one week. Delay in getting lighting apparatus and other stage accessories is the given cause and blamed on the Procurement Bureau at WPA headquarters.

That is merely one of the series of headaches Elmer Rice, regional director, is having in attempting to get the units actually functioning. Early this week Rice said that he was informed the 'newspaper' would 'positively' open Jan. 29 and that the managers' try-out theatres and the Negro theatre would open the week of Feb. 3. Rice also said there had been some withdrawals from the various casts by players securing better jobs. He is inclined to favor such moves, but explained it is generally the leads who step out, making it necessary to ready two casts for the proposed plays.

Director sought to speed up the 'newspaper' opening by lendin lights, lamps and props, which he has stored in the Belasco theatre. Stage hands, however, took the position that such accessories could only be handled under union rules, which call for $30 per load, rate charged for transfer trucks because the Belasco is a professionally operated theatre. Rice stated he did not blame the union in the stand taken, but added that there would be no difficulty in trucking materials from one WPA house to another by people on the project's payrolls. Also that once the theatres are equipped future plays would not be hampered.

Requisitions

All materials must be requisitioned. Although there is a rule that materials not costing more than $300 may be purchased without competitive bidding, requisitions must go through the usual procedure and the bureau cannot be speeded. In the meantime all professionals rehearsing are getting regular pay allotments. Rice was disappointed because, when he produced shows, he never postponed an opening once it was advertised.

There appears to be plenty of money remaining for the federal theatre project. New York has spent about $750,000 out of its $3,000,000 roll, mostly on wages. Some weeks ago Rice mentioned the possibility of getting another $1,000,000 for the project in New York and he believes there would be no trouble getting such an additional allotment if needed.

When the various show units for which admission will be charged are functioning, there will be a certain number of tickets set aside for the use of persons unable to afford them. Planned to have from 10% to 20% held out for such purpose. Likely that persons exhibiting home relief cards at the box office will be admitted free of charge.

Statement

In a statement addressed to 'all workers on the federal theatre project,' in reference to 'certain misunderstandings which apparently exist,' Ice said, 'I am a firm believer in collective bargaining and the right of workers to organize. These principles will be applied to the operation of the federal theatre project insofar as I have jurisdiction and power. . . . I am not authorized to run the project as a closed shop,' but 'this is a professional project and only those who have the proper professional qualifications are entitled to jobs.'

Statement explained the purpose of the re-classification board, that of checking on qualifications of the various workers on the payrolls. Also explained that the board's function is merely advisory and it has no power to place anyone on the payroll and have anyone transferred, although its recommendations would receive 'every consideration from me.'

Answering the reported charges of discrimination the statement proceeded:

'No Favoritism'

'It would seem hardly necessary for me to state that I am militantly opposed to any kind of favoritism on the project. In view of certain groundless charges which have been made, however, I want to state explicitly that, as far as I am concerned, all workers are entitled to the same consideration and treatment and that there is no discrimination in favor of or against anyone because of race, creed, color, nationality or political opinion. Numerous charges of discrimination have already been investigated by me, and so far one has been shown to have any foundation in fact. If actual discrimination does exist anywhere on the project, I shall be only too glad to have it called to my attention.

'I want to remind you again of the difficulties under which we are operating. In the face of almost incredible obstacles, we have succeeded in getting nearly 4,000 people on our payroll in the space of two months. The job of organizing the various projects and putting everybody to work has not been an easy one. Consequently, I think it is only reasonable to ask every worker on the project to meet us at least half way and to make an honest attempt to adjust himself to the conditions under which the project has to operate.'

Blocki-Howard Play

Chicago, Jan. 21.

Fritz Blocki, playwright and p.a., is in New York this week on confabs with Willie Howard on their collab play, 'House of Chance.'

It will mark Howard's debut as a playwright. He won't be in the show, however, due to his current 'Scandals' job.

THREE SHOWS OUT

At least three shows are on the list to leave Broadway and one or more in addition may bow out this week-end. 'Hell reezes Over' stopped at the Ritz last Saturday after three weeks plus one night. Was cut-rated.

'HELL FREEZES OVER'

Opened Dec. 28, 1935. 'Hell Freezes Over' didn't melt the hearts of the top flight playwrights. Brown (Post) said it 'went resolutely through its unpleasant paces,' while Lockridge (Sun) claimed 'the efforts of the actors, as well as those of the author, left me unpursuaded.'

Variety (Ibee) said its engagement would be 'limited.'

'Granite,' which opened at the Vanderbilt last week, was withdrawn Saturday, after drawing thumbs down from the reviewers.

'GRANITE'

Opened Jan. 13, 1936. Was first produced by the American Laboratory Theatre about 20 years ago. Didn't hold much weight with the first-stringers. Pans were general. Hammond (Tribune) said, 'I cannot advise you to go see it.'

Variety (Ibee) sai , 'It stands no chance.'

'Porgy and Bess' will finally depart from the Alvin, Show was announced to close last Saturday, but attendance picked up and it was decided to remain open instead of laying off, as originally intended Engagement is for 16 weeks.

'Unmarried Mother,' lorence Edna May, first production of the American Theatre Group.

Plays Out of Town

CALL IT A DAY

Washington, Jan. 21.

Comedy in three acts (nine scenes) by Dodie Smith; presented by Theatre Guild in association with Lee Ephraim; featuring Philip Merrivale and Gladys Cooper; directed by Tyrone Guthrie; settings by Lee Simonson; produced at National theatre, Wash., D. C., Jan. 20, '36.

Dorothy Hilton	Gladys Cooper
Roger Hilton	Philip Merivale
Vera	Valerie Coesart
Ann Hilton	Jeanne Dante
Martin Hilton	John Buckmaster
Catherine Hilton	Florence Williams
Cook	Florence Edney
Mrs. Wilson	Lillian Brennard Tonge
Paul Francis	Glen Anders
Ethel Francis	Frances Williams
Muriel Weston	Viola Roache
Frank Haines	Lawrence Grossmith
Elsie Lester	Esther Mitchell
Beatrice Gwynne	Claudia Morgan
Alistair Brown	William Tacker
Joan Collett	Mary Mason

'Call It a Day' is one of those light, satisfying, true-to-life comedies that leaves its characters precisely where it found them. It proves nothing and makes no attempt to. Its sole aim is entertainment. And, because it is presented by a gilt-edged cast, it succeeds perfectly.

It is filled with action, yet nothing ever really happens. Its situations are built up and carried along by lines that are both clever and human. Its real charm lies in its characters and what they think, what they feel and what they want to do, rather than what they actually do. In fact, under a cold, matter-of-fact appraisal—which is impossible while the curtain is up—they wind up having done nothing.

The plot, although utterly devoid of serious complications, is as intricate as a piece of lace. It is a master stroke not of tying loose ends together, but of catching them up and leaving them in an orderly pattern. Each scene, except the first and last, is almost a complete playlet in itself, revolving about its own central character and gaining added interest through what has gone before and what is to come.

Curtain rises on the master bedroom of the Hilton household in London. Roger Hilton, a successful accountant, and Dorothy Hilton, his mature but attractive wife, are asleep in twin beds. A maid enters to serve tea.

Whole action takes place between the time the household arose and the time it retires. Half the key characters have never met, yet each has touched the other and each has fitted into the pattern perfectly.

The lines, which never drag, frequently evoke applause above the steady hum of chuckles. Their humor, like the humor injected by the players, derives its effectiveness from naturalness, both in subject and manner.

Philip Merivale as Roger; Gladys Cooper as Dorothy; Jeanne Dante as Ann; Glenn Anders as Artist Paul, and Florence Williams as Catherine stand out in the cast which includes not a single inadequate performer.

Sets, of which there are eight, are all complete and striking. Although the changes are accomplished quickly, their number slows the production, especially since the play is a good two-and-a-half hours in length.

Judging from the audience restlessness at the opening performance, it will have to be speeded up, if not in the staging then by slicing lines, a job which, because they are atmospheric and not essential to the action, should be simple. *Craig.*

THREE WISE FOOLS

Philadelphia, Jan. 21.

Comedy in three acts by Austin Strong. Stars William Gillette. Revived by John Golden at the Chesnut, Philadelphia, Jan. 20, '36.

Cast: William Gillette, James Kirkwood, Charles Coburn, Elizabeth Love, Isabel Irving, Brandon Tynan, William Post, Jr., John Blair, Sydney Booth, Scott Moore, Edmon Ryan, John McKee, Robert Burton.

A dozen curtain calls at the conclusion of 'Three Wise Fools' last night at the Chesnut indicates the audience pull of William Gillette's return to the theatre. Unquestionably the Philadelphia forum audience which bought out the opening was swayed by its sentimental regard for the star and by the color of the event, but it also paid genuine tribute to the deft, graceful veteran, who put a lot of substance and humor into the creaky Austin Strong comedy.

Role is a happier choice from the physical standpoint than Gillette's last appearance in 'Sherlock Holmes.' It makes no great demands for action and, in consequence, the star looks much younger and much more nimble than he did. Owing to the illness of Mary Rogers, Elizabeth Love went into the cast at the last minute here in the ingenue lead. A Philadelphia favorite, she took second honors in the cast, showing no discernable traces of her quick substitution in the part. Charles Coburn as the doctor and James Kirkwood as the judge add their stage love to Gillette's as the other two 'Wise Fools,' the three veterans giving a pretty demonstration of shrewd comedy characterization.

William Post, Jr., as the juvenile holds his own against the veteran competish and Brandon Tynan, Isabel Irving and John Blair are other names in the cast which evoke pleasant memories among the oldsters in the audience.

Play, of course, is 1918 vintage. It has a gentle sentimentality not much in vogue today and, when the plot gets into a jam, it has plenty of naive melodrama devices to get the curtain down. Excuse for its revival is that it offers its 80-year-old star a good vehicle. And that will be enough excuse for a good tour, though it will probably fall into the 'Special Engagement' class on Broadway. *Waters.*

Light Behind the Shadow

Baltimore, Jan. 20.

Drama in three acts presented by Ed Wynn at Ford's, Baltimore; adapted by Jose Rubens from Hungarian by Dezso Szomory. Mady Christians, Russell Hardie, Albert Van Dekker and Lee Baker featured; stage by Ed Wynn; $2.20 top.

Kitty Helvet	Lucille Meredith
Stephan	George Morgan
Max Durak	Lloyd Gough
Professor Golts	Leo Curley
Karl Markovitz	Russell Hardie
Alice Takats	Mady Christians
Ludwig	Emmett Rogers
A patient	Frank Jones
Fritz	G. Andrews
Homer Horeb	Percy Ames
Zsand Takats	Alfred Kappeler
A patient	Al Baron
Mrs. Markovi	Kate Mayhew
George Kross	Albert Van Dekker
Professor Gross	Lee Baker
Mrs. Baney	Edna West
Mrs. Gantz	Marjorie Wood
Mrs. Dubra	Florence Auer

Appears that Ed Wynn, in the first production he ever presented without self representation in the cast, has picked a winner. Doesn't look earmarked as a smash, but a tidy run on Broadway suggests itself.

Advance reports were that the play concerned 'mercy killings,' which recently claimed squires of page one publicity. On examination, the play turns out to contain such a deed, but does not pro and con to any extent on the moral interpretation of it. Rather, the killing motivates and colors the subsequent life of the two principals.

A femme m, d. gives a patient in a private hospital an overdose of morphia to end his pain, the patient being a friend and sobbing for such a release from misery. Girl's guilt is never discovered because the young doctor in the institution is the first to find out and he shoulders the blame. He is sentenced to 10 years, with the courts disbelieving the girl's self-accusation because the lad had thought to plant some evidence that irrefutably establishes himself as the guilty one. Pair are in love, of course.

In two years the nurse has made herself quite a rep as assistant to a famed medico in Vienna, having migrated from Berlin, the first scene locale. She supports the impoverished mother of the boy in jail, stuffing her with tales of the son's chemical lab job in South America.

In love with her is the son of her employer, and she is his mistress. It is established that she is not in love with him but goes to him out of loneliness. And on an action-jammed evening (which serves as the second act) the lover and his father learn that the girl is with child, while the girl learns that the boy who took her rap has been pardoned and is in Vienna.

The lover wants to marry her, and the jail-freed rival also, when he learns the facts. Girl is in a vortex, but the ending is satisfactory enough, despite the probability is seeded by stretches of impassioned talk. Denouement is pretty logical.

Strong angle and certain to win comment is the intellectual point-of-view held towards almost everything by the characters, it is not fancily tricked out with pseudo-sophistication, but frank and natural. Construction of the play is excellent, and a bulky factor in giving the play merit. Suspense is strong from the first curtain.

Miss Christians has not had a successful show on Broadway, though the flops she appeared in were all brightened by her trouping; she looks to be in with this effort, and deservedly. She and the rest of the cast are spiritually and physically apt embodiments of the characters. Among those sure to be acclaimed is 82-year-old Kate Mayhew, who is grand as the mother of the rap-taking young medico man (Hardie). Albert Van Dekker is the lover; Lee Baker his father.

There are four scenes, good ones, designed by the vet, Raymond Sovey. Play isn't such that it would serve as fodder for a film; it would have to be almost completely altered or the Hay. office would brand it. *Scharpe.*

NAME YOUR POISON

Comedy in three acts (four scenes) by Herbert C. Lewis and Louis Weitzenkorn. Stars Lenore Ulric. Presented by H. H. Woods, Ltd., at the Shubert, Newark, Jan. 20, '36.

Pellegrino	George Tobias
Pat	F. J. Kelly
Scopulo	Walter Armin
Tonts	Horace MacMahon
Mary	Lenore Ulric
Louie	rank McCormick
Jonas	George Leach
Muna	Jeanne Kelly
Mike Malloy	Percy Kilbride

This play is hard to classify. Maybe it is a mere display of sordidness, but certainly it is no vehicle for Miss Ulric, who plays what is only a minor role.

Entire action takes place in an unlicensed and nondescript bar off Times Square. To it comes a bum, completely down and out. Great deal of fun is had with him when he asks to use the washroom and the proprietor and his friends prevent him going. For those who like this sort of thing the details must be enjoyable, since they are quite realistic; fastidious customers will certainly rebel.

Bum is finally allowed to stay the night, and his hosts decide to insure him and collect the insurance on him. Mary (Miss Ulric), discarded mistress of Pellegrino, one of the gang, joins in the plot. But it is decided they must be sure of the bum's death. As they have considerable wood alcohol disguised as whiskey, they decide to give the bum plenty of good whiskey and then let him drink himself to death on the alky. This they attempt, but the bum drinks the poison and thrives on it.

Muna, a country girl, shows up with a man, and Pellegrino offers her his apartments, which she accepts. As the gang is disappointed by the bum's vitality, they plan to hasten his end by running a taxi over him and then leaving him on a bench covered with snow. Muna comes back, having learned that Pellegrino is an undertaker, and is horror-stricken. After a quarrel, Pellegrino kicks her into the street, with a warning to leave town.

After carrying out their plot against the bum they sit waiting for news from the police or hospital, too nervous even to drink. Mary, who is mostly sodden with drink, has imbibed some wood alcohol and now raves in a stupor while she finds herself blinded. At last there is a knock at the door and the bum returns, not at all badly hurt. He is unsuspicious and still loyal to his supposed friends. Muna bursts in with some police and has everyone arrested except the bum and Mary. Mary is in a stupor and apparently will die.

Play shows several defects in construction, which will doubtless be ironed out.

Miss Ulric looks the drunken girl, but gets little chance to do anything else. For nearly a whole scene she is in a stupor, with her head on a table. Center of the play's attraction (if any) is Percy Kilbride's work as the bum. He has the character he is portraying down to the last eyelash. Other men seem not real. Jeanne Kelly in the small part of Muna is vital and real. *Austin.*

JULIE THE GREAT

Washington, Jan. 15.

Drama in three acts (nine scenes) by John Taintor Foote, based on his story 'Julie;' staged by Worthington Miner; settings by Arne Lundborg; music arranged by Alexander Haas; produced by Alex Yokel at the National theatre, Washington, Jan. 14, '36.

Doris Franklin	Louise Campbell
Jim Burke	Damon O'Flynn
Charlie	Charles Mather
Rollo Lockhart	Nicholas Joy
Professor Bailey	Morgan Farley
Julia Madden	Beth Merrill
Miss Drood	Edith Gresham
Mary Lou Gregg	Mary Orr
Mrs. Gregg	Kathleen Comegys
Dave Worth	James Shelburne
Emily Grubb	Maud Richmond
Sid Paul	Louis Polan
Mrs. Daly	Eda Heineman
Gerald Lane	Hal Conklin
Sam Markowitz	Irving Stiefel
Johnny	Harry Gresham

Alex Yokel has another horse, but he hasn't got any three men on it. In other words, 'Julie the Great' is an idea, but not a play, or not a good play. After a week here, it was withdrawn for revision.

Sifting all the criticism, the answer is that the piece lacks lines. Author John Taintor Foote's story is just as interesting behind the footlights as it was in print. His situations, if sometimes melodramatic, still keep up suspense. But when a tale that could be told in 15 minutes is stretched out to two hours, it's got to be dressed up, and 'Julie' isn't. It's straight narrative, padded with much that is trite, much that is stiff and much that is

(Continued on page 66)

2 CHI HOUSES FOR FEB. 1 WPA ACTING

Chicago, Jan. 21.

About Feb. 1 is the time now announced by Thomas Wood Stevens, regional director for the belated start of WPA legit shows here. Stevens, director for five years of the semi-professional Goodman Memorial Theatre, says he has two theatres ready—the Great Northern and the Star and Garter.

Stevens is undecided as to the opening plays, explaining that choice for the Great Northern lies among 'Model Tenement' by Mayor Levin, of Chicago; 'Enemy of the people,' or Ibsen revival; and 'Servant to Two Masters,' an Italian classic by Goldoni.

Opener for the Star and Garter, with Harry Minturn directing, will be Hoyt's 'Texas Steer,' dated 1890; Herne's 'Shore-Acres, 1894, or Gillette's 'Secret Service,' 1895.

Colored actors will form a unit for 'Everyman' (which will be given with interpolated spirituals!) under Robert Dunmore, who learned about drama in a class at Northwestern University.

Loop Legit List Ups to Quintet; 'Waltz' Zooms to $29,500; 'Goes' 19G

Chicago, Jan. 21.

After a short slump the current legit season is again picking up speed, with the hold-over theatres building their grosses while two new entries add their support towards general rehabilitation. New ones, which opened last night (Monday) are the second company of 'Boy Meets Girl' at the Selwyn and 'Ghosts' at the Erlanger. Latter is the second item on the American Theatre Society subscription list.

'Boy Meets Girl' shows indications of clicking here, despite the fact that Hollywood stories have not been good in this town. Even 'Once in a Lifetime' never got started locally.

Notice is posted on 'Anything Goes.' Cast, with exception of two minor people, has agreed to take a 25% cut if Vinton Freedley will keep show rolling. Underreported terms of agreement Freedley will continue the show as long as it does $18,000 or better and will pay full salaries if the show hits $20,000. Show is closing here next Saturday (25), will hit Detroit and then float back to New York in easy stages.

Perking nicely last week were 'Great Waltz,' which boosted itself some three grand above the previous session and 'Personal Appearance,' which is rapidly gaining strength on word-of-mouth.

Following 'Ghosts' at the Erlanger will be 'Taming of the Shrew,' with Alfred Lunt and Lynn Fontanne, on Feb. 3. Will stick four weeks and will be followed on March 2 with the premiere of the new Lunt-Fontanne show 'Idiot's Delight' by Robert Sherwood.

Estimates for Last Week

'Anything Goes,' Grand (1,200; $3.30) (5th, last week). Musical had a tough up and down time of it since opening. Music too well-known for regular legit-goers. Around $19,000 last week. Detroit next.

'Boy Meets Girl,' Selwyn (1,000; $2.75) (1st week). Opened Sunday night (19) to strong play at $3.30 top. Advance good.

'Great Waltz,' Auditorium (3,700; $2.75) (4th week). Mammoth production will stick into Feb. on present pace. Lifted cleanly last week to fine $29,500.

'Ghosts,' Erlanger (1,200; $2.75) (1st week). Second show on local American Theatre Society season opened last night (Monday) for a two-week stay.

'Personal Appearance,' Harris (1,000; $2.75) (5th week). Perked to fine $10,000. Showing strength.

'LETTY'S' 4 WKS. IN HOLLYWOOD, $46,000

Hollywood, Jan. 21.

Charlotte Greenwood's 'Leaning on Letty' ('Post Road') already has taken about $46,000 out of Hollywood. On the fourth week piece got approximately $10,000 at the El Capitan. Looks set for three more.

Coast production of 'Petrified Forest' is skeded to follow, with Al Woods' touring production of 'Night of January 16' next in line. Conrad Nagel tops the cast of 'Forest,' which opens its Coast tour in San Fancisco.

Salt Lake Community Theatre Incorporated

Salt Lake City, Jan. 21.

Salt Lake City Community Theatre group incorporated Thursday (16) and following election of officers announced that 'The Last Mile' would be its first production.

Robert Guggenheim, Jr., nephew of the mining man and fin ncier, is new presy. Louis Marcus, former Salt Lake mayor and intermountain theatre operator, was named on the board of director.

Young Guggenheim will portray the Major of 'Major Prose Amateur Hour' at the annual Beaux Arts ball, Feb. 1.

S. L. Campus Drama

Salt Lake City, Jan. 21.

Convinced that Salt Lakers are theatre-minded, Theta Alpha Phi, national dramatic fraternity, has decided to produce four shows here.

First, 'Marco Millions,' by Eugene O'Neill, is slated for Friday (24). Subsequent dramas scheduled are 'The Double Door,' Feb. 14; 'Winterset,' March 6, and 'Post Road,' March 28.

All will be shown at Kingsbury Hall on the college campus. Season tickets selling at $2.

'MEN' $10,500, HUB

Only Show in Boston its 11th Week

Boston, Jan. 21.

'Three Men on a Horse' soloed last week in a town ridden with conventions. Shoe men, ice cream chiefs, and big bottlers, helped swell the take of this track comedy in its 11th frame at the Plymouth.

Mary Young goes into her own production of 'Ceiling Zero' at the Copley this week, fourth frame. The Lunts opened Monday (20) at the Colonial in 'Shrew' for two stanzas. Cornelia Otis Skinner opened up a one-week stand at the Shubert the same night. Walter Hampden is slated to follow with 'Cyrano.'

Estimates for Last Week

'Three Men on a Horse' (Plymouth, $2.75; 11th week). Hypoed by convention trade and unopposed by major productions this long-runner drew around $10,500.

'ROAD' $22,200 PITT RECORD

Pittsburgh, Jan. 21.

'Tobacco Road' at the Nixon last week was the biggest show of its kind ever to hit town. Playing at $2 top, gross soared to better than $22,200 in eight performances, which is a couple of grand better than absolute house capacity.

Management pulled out the orchestra pit and stuck in 70 chairs, all of them filled at every performance at the prevailing top. In addition, boxes went clean straight through, a phenomenon for this city, and there were standees at every performance. Even the announcement of a second week on Thursday (16), together with the worst snowstorm of the season that night, didn't have any effect, with the 2,100-seat-theatre going clean.

Advance for the second week, which got under way last night (20), indicates another close-to-capacity session. Next week is also being held open temporarily by both house and show, but if 'Road' pulls out Saturday there's a possibility that 'Ziegfeld Follies' may follow right in. Shuberts are said to be figuring on another week out, which would push the Broadway opening back.

After that, Cornelia Otis Skinner comes in for a full week, beginning Feb. 3; 'Porgy and Bess,' Feb. 10; with Hampden's 'Cyrano de Bergerac' slated for another return engagement Feb. 17.

Estimate for Last Week

'Tobacco Road' (Nixon; 2,100; $2.28). Town hasn't seen anything like it since 'Strange Interlude.' Smashing all records at this top, with around $22,200 on opening week. That's a couple grand above capacity, overflow representing 70 extra seats in orchestra pit in addition to a flock of standees. Holds over and may stay a third week.

'Julie' $3,400, D. C.

Washington, Jan. 21.

'Julie the Great,' which got an opening tryout here for Alex Yokel last week slipped away to nothing towards the end of the week and folded Saturday (18) with a pathetic approximate $3,400 for the seven days.

National, Capital's only legit spot, is now in throes of another opening, the Theatre Guild's 'Call It a Day.' Advance sale is heavy and it looks like a bi week.

Omaha's Feast

Omaha, Jan. 21.

Omaha Drama League is bringing in the most prolific season of drama town has had in a decade.

Season began with the Katharine Cornell comp ny, continued with Walter Huston's 'Dodsworth' and goes on currently with 'Three Men On a Horse' and 'The Old Maid,' former for a two-night stand and 'Maid' for a mat and night.

'Odyssey,' by Dan Totheroh, to be staged by Julius Evans and his wife, for Joan Hathaw for - bert Ingalls, Jr.

'Fresh Paint,' comedy, uncan Ross and Edmund Dorsey, being readied by Jack L. Hart, RK official turned producer.

Legit Giveaways Now

San Francisco, Jan. 21.

Give-away fever is contagious, it seems.

First local legit theatre known to fall for it is the Geary. In connection with 'Night of January 16,' current, house announced that every baby born Jan. 16 will receive a $5 bank account and parents of the infant will receive six ducats good at any performance.

'FOLLIES' $20,000 'ETHAN' 10G PHILLY

Philadelphia, Jan. 21.

rom an average of four legit houses open at a time here during the fall, town has now dropped to two, with no indication of more future activity than that, although a more or less steady flow of bookings is indicated for the next few weeks.

Last week it was the Forrest and Garrick that were lighted; this week the latter house has an amateur offering and the Chestnut reopens with William Gillette's revival of 'Three Wise Fools.' Last night and tonight are assured of capacity, having been taken over by the Philadelphia Forum. Sale for rest of the week is good, though not capacity.

Bookings officially set are George Cohan's 'Dear Old Darling' at the Garrick next Monday; 'Porgy and Bess' at the Forrest on the same evening, and Walter Hampden's 'Cyrano' at the Garrick on February 10.

'Follies' got generally okay notices at the Forrest last week and reported $20,000 on its seven-performance week (opened Tuesday). Should beat that substantially this week. Max Gordon's 'Ethan Frome' got a very sweet $10,500 at $2 top at the Garrick.

Estimates for Last Week

'Follies' (Forrest, 1st week). Opened Tuesday. Okay $20,000 in seven shows. 'Porgy and Bess' in next Monday for two weeks on ATS subscription.

'Ethan Frome' (Garrick, 2d week). Very fine record for tryout; $10,500 in second week at $2 top meant plenty. 'Fortune Teller,' by amateur local group this week.

Shows in Rehearsal

'Saint Joan'—Katharine Cornell.

'Co-respondent Unknown' — McKenna, Mayer and Mielziner.

'Fresh Fields'—Aldrich and de Liagre.

'Mainly For Lovers'—Richard Krakeur and B. Charles Dean.

'Come Angel Band'—Eugene Walter.

'Idiot's Delight'—Theatre Guil

'Among Those Sailing'—Lawrence Ames.

'Danger—Men Worki ' — Raymond Moore.

'Postman Always Ri ice'—Jack Curtis.

'Lady Precious Stream'—Morris Gest.

'End of Summer'—Theatre Guild.

'The Sap Runs High'—Milton Kroopf.

'The Eternal Road'—Max Reinhardt.

ENGAGEMENTS

Fred Harris, 'Hell Freezes Over.'
Anne Muller, 'Dead End.'
Florida Friebus, Hilda Plowright, 'Pride and Prejudice.'
Edgar Bergen, 'Follies.'
Evelyn Laye, 'Sweet Aloes.'
James Bell, Frances Nabas, Marie Nordstrom, Betty Lancaster, J. Francis Robertson, Mildred Shay, Leonard and O. Z. Whitehead, Cledge Roberts, Joe Brown, Jr., Muriel Hutchinson, Robert Leonard, 'Sap Runs High.'
Ellsha Cook, Jr., 'End of Summer.'
Cornel Wilde, 'Moon Over Mulberry Street.'
Norman Stuart, Clarence Derwent, 'Lady Precious Stream.'
James Rennie, Ilka Chase, Peggy Conklin, 'Co-respondent Unknown.'
Renee Beaucoir, Caroline Ferriday, Evelyn Halfkin, Alexis Obolensky, Pierre de Ramey, Marcel Journet, 'Bluebeard's Eighth Wife.'
Charles Dalton, John Cromwell, Tyrone Power, Jr., Arthur Chatterton, Robert Champlain, 'Saint Joan.'

Bad Weather Fails to Affect Hits On B'way; 'Victoria' Up to $23,500

New York was inundated with rain last week, but that made little or no difference so far as the hits were concerned. Early this week business was distinctly affected because of traffic conditions following Sunday's sleet and snow storm, which blanketed the city with ice. It would have been worse had the blizzard gone on a week-day, so Broadway figured it got a break.

Five top shows maintained their pace and position of the week previous, with 'Victoria Regina' even better at $23,500; 'Boy Meets Girl, $19,500; 'First Lady,' $19,000; 'Dead End,' $17,500 and 'Pride and Prejudice,' $16,000.

Straight show successes may be added to by 'R sset Mantle,' which came in late last week at the Masque. It drew a good press and business thereafter was reported excellent.

Other arrivals look doubtful. 'A Room in Red and White,' 46th Street, opened Saturday, a weak press affecting its chances; 'I Want a Policeman' has about the same status, while 'Granite' opened and closed at the Vanderbilt.

Musicals have not been standouts this season. 'Jubilee' rates number one with $30,000. While 'Jumbo' bettered $40,000, it is considerably under the expected pace and operating cost has been reduced by means of salary cuts. 'At Home Abroad,' which moved from the Winter Garden to the Majestic, has revised its ticket scale.

'Scandals' moved up to around $28,000 and should make a stay of it. Fresh musical leader (excepting 'Jumbo') will probably be the new 'Follies,' which opens at the Garden next week. Also due then are 'Call It a Day,' Morosco; 'Lady Precious Stream,' Booth; 'Name Your Poison' and 'The Sap Runs High,' houses to be named.

'Porgy and Bess' held over this week but goes out Saturday. 'Hell Freezes Over' stopped at the Ritz last Saturday.

Estimates for Last Week

'A Room in Red and White,' 46th St. (1st week) (D-1,375-$3.30). Opened Saturday (18), drawing divided opinion; better line on chances this week.

'At Home Abroad,' Majestic (19th week) (R-1,776-$3.30 top). Moved here from Winter Garden Monday; expected to stay into spring; estimated around $25,000 last week.

'Boy Meets Girl,' Cort (9th week) (C-1,059-$3.85). Comedy smash holds to capacity all performances and at new scale weekly gross approximates $19,500.

'Children's Hour,' Elliot (62nd week) (D-957-$3.30). Picked up last week until bad weather somewhat affected Saturday attendance; however over $8,000; good money in house.

'Dead End,' Belasco (13th week) (D-1,000-$3.30). Some scale lifting added $1,000 to capacity and for last two weeks dramatic standout has gotten around $17,500.

'First Lady,' Music Box (9th week) (C-1,000-$3.30). Advance sale stronger now than previously and comedy looks set into warm weather; around $19,000, virtual capacity.

'Ethan Frome,' National (1st week) (D-1,164-$3.30). Presented by Max Gordon; dramatized by Owen and Donald Davis and Lowell Barrington from Edith Wharton novel; highly touted; opened last night.

'Granite,' Vanderbilt. Yanked Saturday after playing one week.

'Hell Freezes Over,' Ritz. Withdrawn Saturday after laying three weeks and one night.

'I Want a Policeman,' Lyceum (2nd week) (D-957-$3.30). Drew mixed notices after mid-week premiere; business picked up by Saturday, however; better line this week.

'Illustrator's Show,' 48th Street (R-969-$3.30). Presented by Tom Weatherly; revue culled from privatc performance of New York artists which was raided by cops; opens tonight (22).

'Jubilee,' Imperial (15th week) (M-1,468-$4.40). Continues as musical standout with excellent attendance, although not capacity, around $30,000.

'Jumbo,' Hippodrome (10th week) (M-4,327-$4.40). Night attendance markedly off since New Ycar's excellent afternoon business at week-ends; around $43,000.

'Libel,' Henry Miller (6th week) (D-944-$3.30). Has steadily climbed and looks set into spring; English courtroom drama nearly $10,500 last week.

'May Wine,' St. James (8th week) (M-1,520-$3.85). After doubtful start operetta without chorus appears fixed through winter at moderate money; $12,500.

'Mid-West,' Booth (3rd week) (D-704-$3.30). Not getting much coln and slated to slide out this week; about $3,500; 'Lady Precious Stream' to follow into house next week.

'Mulatto,' Vanderbilt (14th week) (D-804-$2.75). Moved back here from Golden Monday; getting real little money; estimated under $2,500.

'Night of Jan. 16,' Ambassador (19th week) (D-1,156-$2.75). First courtroom play of season continues to fare well, with weekly pace around $10,000.

'One Good Year,' Fulton (9th week) (C-913-$3.30). Not getting real coin but claimed bettering an even break at around $4,500; laugh show has cut rate support.

'Parnell,' Barrymore (11th week) (D-1,096-$3.30). Has done fairly well but slated to leave after another week; takings topped $9,000 last week.

'Paradise Lost,' Longacre (7th week) (D-1,019-$3.30). Also listed out after another week; business disappointing, with takings around $6,000, latest announcement play will stick.

'Porgy and Bess,' Alvin (16th week) (M-1,355-$3.30). Was to have layed off this week; continued because of good business when final week announced; goes to road after Saturday; bettered $20,000.

'Pride and Prejudice,' Plymouth (12th week) (D-1,046-$3.30). Especially strong at matinees; some cast changes, but slated into spring; around $15,000 and among the dramatic leaders.

'Russet Mantle,' Masque (2nd week) (C-900-$3.30). Opened late last week and drew favorable press; capacity by Saturday was claimed; best chance among last week's arrivals.

'Scandals,' New Amsterdam (5th week) (R-1,717-$4.40). Revue doing well and should click, with few musicals in town; estimated pace $29,000.

'The Puritan,' Belmont (1st week) (D-500-$3.30). Presented by Chester Erskin; adapted by same from Llan O'Flaherty's novel; opens Thursday (23).

'Three Men on a Horse,' Playhouse (52nd week) (C-889-$3.30). Making money here and on tour, three companies being out; paced over $11,000; completes year's run this week; mid-western company got $18,000 in one nighters last week.

'Tobacco Road,' Forrest (112th week) (C-1,017-$1.65). Run leader still getting profitable support and may last out third season; around $8,500 last week.

'Victoria Regina,' Broadhurst (5th week) (CD-1,118-$3.30). Gross leader with Helen Hayes should run out the season; last week more standees; nearly $23,500.

'Winterset,' Beck (18th week) (D-1,214-$3.30). Will probably be succeeded by 'Saint Joan,' now in rehearsal; has made a good showing with average over $10,000 weekly.

Other Attractions

'Let Freedom Ring,' Civic Rep theatre. Propaganda play on 14th street.

Ruth Draper; Booth. A series of Sunday night appearances.

GEORGE M'S 'DARLING' GOOD $10,000, DETROIT

Detroit, Jan. 21.

Gaining momentum after merely fair sessions in Pittsburgh and Cleveland, George M. Cohan's 'Dear Old Darling' picked up around $10,000, good for eight performances last week at the Cass here. Play was well-liked and given good exploitation, but the cheaper seats were generally unfilled throughout the six days.

Current show is 'Personal Appearance,' which opened well Sunday eve (19) at $2.20 top. Show stays for a week, followed by 'Anything Goes' during the week of Jan. 27. Theatre Guild's 'Porgy and Bess' may come in Feb. 10 prior to Chicago opening. The Wilson, other local legit, is still dark and with no signs of life.

Estimate for Last Week

'Dear Old Darling' (Cass; 1,400; $2.75). Behind good exploitation, Cohan show gathered a good $10,000 for eight performanccs last week. Real Cohan fans gobbled up th high-priced seats but general public, which usually goes in the cheaper brackets, passed up the low-price chairs. Current show is 'Personal Appearance' which opened Sunday (19) for a week at $2.20 top.

'Boy' $8,000, Cincy

Cincinnati, Jan. 21.

En route to Chicago, the No. 2 'Boy Meets Girl' got approximately $8,000 on last week's engagement at the Cox. Theatre will recess for several weeks.

Booking of 'Three Men on a Horse,' penciled in and rubbed out several times, has definitely been set for the week of March 15.

Plays on Broadway

RUSSET MANTLE

Comedy drama in three acts by Lynn Riggs; presented by Jerome Mayer and Murray Jay Queen at Masque, N. Y., Jan. 16, '36; staged by Alexander Dean; sets, Donald Oenslager; $3.30 top.

Horace Kincaid.....Jay Fassett
Pablo.....Harry Bellaver
Susanna Kincaid.....Evelyn Varden
Effie Rowley.....Margaret Douglass
Manuelita.....Helen Craig
Kay Rowley.....Martha Sleeper
Scout.....James Lawrence
John Gait.....John Beal
Mrs. Fawcett.....Claire Woodbury
Salvador.....Chief Bear
Dr. Brown.....rederick Barton

Lynn Riggs, author of this play, is one of the more intelligent and honest workers of the theatre. He's been at playwriting for a long time, his nearest thing to success being 'Green Grow the Lilacs,' which the Theatre Guild produced. He'll eclipse that now, easily, with this piece. It's his fullest, maturest play; a really worthwhile effort and a likely candidate to fame, if not necessarily profits. Chances are that, from a strictly b.o. standpoint, it will eke out a moderate run, but that talk of it, and about it, will linger longer.

In writing this play, Riggs undertook to delve into the problem of the younger generation as opposed to the older. Not very novel that, but as tackled, honestly, it makes intriguing theatre.

'Mantle' sets up first a contented elderly couple. Horace Kinkaid has made and lost a lot of money in Wall street. His wife, Susanna, has had her day, too. Now they're living in a genteel way in Santa Fe, making believe they're poor; he, pottering around with fruit trees; she, raising chickens. They're both happy with their unhappiness; both make-believe; both hiding from their real emotions and native desires.

As opposed to them are the two youngsters. Kay is a wild young thing, offspring of wealthy but careless parents; rich and spoiled; repressed and showing off by a constant stream of meaningless affairs with men. And John Galt is a poet, erupting at specified periods against the unfairness of life and its maneuverings; bitter against the world that affords him no shelter or corner; constantly in search of whatever truth there is.

Kay and her mother are visiting the Kinkaids. John comes seeking, and gets, a job tending the chickens. They fall in love, despite all the admonitions of the elders. When Kay finds herself about to become a mother, there is an eruption. The youngsters decide to brave the world and go on into it, hand in hand. The elders would like to give them their blessing, but can't; their habit of life is too strong in them; they can but repeat the platitudes they have learned; and these are censure.

All of which could very easily have been mighty boring or mighty dramatic, or both. But, fortunately, Riggs has a splendid sense of humor. He laughs at it all. The play is resplendent with really fine dialog and beautiful character drawings.

Play's greatest weakness is that Riggs fails pretty badly to get away with the character of the boy. Reason is obvious. The boy is supposed to be the dramatist himself. He sees all the other characters clearly and can laugh at and with them. But when he portrays a poet, quite obviously of his own age and sensitivity, he goes berserk; he feeds the character lectures instead of speeches; he turns him into a preacher rather than what he is—a simple poet.

Possibly were the part handled more thoroughly than John Beal does it, it would have carried. And then again, probably not. The speeches are simply too goshawful for any actor to utter and expect the audience to believe and accept.

Two excellent character portrayals are turned in by Margaret Douglass and Effie Rowley and Evelyn Varden as Mrs. Kincaid. They're really caricatures, rather than characters, but why not? Splendid trouping in both parts should rate the players a lot of comment and Miss Douglass will quite certainly land in Hollywood prone. Jay Fassett is fine, too, as Kincaid, though in a lesser key. Another good portrayal is by Harry Bellaver as Pablo, a puzzled and amusing Mexican.

Martha Sleeper as the femme lead, Kay, is just a mite too energetic and goes at her job a bit too heartily. Possibly that will wear off after the first night enthusiasm (or nervousness) wanes. Chief Bear and Claire Woodbury are fine in bits.

Excellent sets by Donald Oenslager help a lot and the young director, Alexander Dean, on his first assignment, distinctly deserves a bend. *Kauf.*

WPA's RFC

Broadway sprang a gag when the Biltmore, N. Y., was taken over for federal theatre project shows. Wise guys alluded to the deal as 'R.F.C.—relief for the Chanins.' Latter have been operating the house for a bondholders' committee for seasons, but were unable to book in a hit.

WPA has lease on the house until the end of June at $700 weekly on a four wall deal. Mansfield across from Biltmore has been under lease to Rowland Stebbins at $500 weekly.

I WANT A POLICEMAN

Mystery melodrama in three acts presented at the Lyceum, N. Y., Jan. 14, '36, by Francis Curtis and Richard Myers; written by Rufus King and Milton Lazarus; staged by Arthur Sircom; $3.30 top.

Eric Davidson.....Dudley Hawley
Karl.....Con MacSunday
Fern Davidson.....Sylvia Field
Police Commissioner.....Paul Huber
Alfaro.....Weldon Heyburn
John Davi.....Eric Wollencott
Jepson.....Thomas Hambleton
Dennis.....Harold Moffet
Charles Talbot.....Clinton Sundberg
Eleanor Breen.....Wendy Atkin
Lady Breen.....Estelle Winwood
Sergeant Lynch.....Barry Sullivan
Cotswold.....Robert Barrat
Arthur Semple.....Frederick Graham

'Policeman,' a mystery meller, would have landed moderately, given a better first night break. Play provides thrills, but moves slowly and that spiked its chances.

Rufus King is a specialist in that direction. His collaborator, Milton Lazarus, attended to the comedy end and succeeded in supplying more laughs than shows of this type usually have.

Persons with a flair for guessing the guilty man in murder-mystery plays—there is an outright assassination in addition to the puzzling killing at the opening—may detect the murderer before the play proceeds very far. Yet that does not lessen the interest that 'Policeman' maintains, although the over-long first act doubtless had the director swinging at times.

Down on Long Island, the home of Eric Davidson is startled by a shot. So far as the audience is concerned a .22 calibre pistol went off while the eccentric banker was struggling with his young wife. The lights went out and presumably that gun went off.

Police commissioner of New York city is asked to investigate and he sends two detectives as bodyguards for Mrs. Davidson, who has received threatening notes. One is Dennis, a thick-headed dick, the other Alfaro, handsome as cops go. John Davidson, son of the slain man, is called to headquarters and reveals that the house has a secret passage.

That explains how a fellow who tossed a rock-weighted message through the window had disappeared. Story becomes involved when the doctor's diagnosis of death by apoplexy is declared phoney, as is the autopsy. Mysterious notes make such claims and insist that Davidson was shot. Undertaker is involved and he confesses that the widow gave him 50 G's to keep secret the fact that a small-bore bullet was the cause of death.

Sylvia Field is attractive as Mrs. Davidson and the part does her well, a change from the mousy assignments she has fallen heir to for several seasons. Harold Moffit is the comic flatfoot and is okay, too. Off stage they are Mr. and Mrs., this being the first time they have worked together in a show.

English Lady Breen and her daughter, as house guests, figure in the lighter moments. Not a meaty part for Estelle Winwood, nor for Wendy Atkin, who play the parts. Paul Huber is nervous as the police commissioner but, after the earlier scenes, does better. Weldon Heyburn is the better looking cop.

State police are called in to help the cops and are authentically impersonated, Barry Sullivan as sergeant Lynch looking and conducting himself like a real trooper. *Ibee.*

A Room in Red and White

Tragedy in three acts presented at the 46th St., N. Y., Jan. 18, 1936, by Dwight Deere Wiman and Georgo Kondolf; written by Roy Hargrave; Chrystal Herne starred. Leslie Adams featured; staged by the author; $3.30 top.

Lawrence Crandall.....Richard Kendrick
Joan Heyland.....Louise Platt
Beatrice Crandall.....Chrystal Herne
Philip Crandall.....Leslie Adams
Elinor Humphreys.....Brenda Dahlen
Robert Humphreys.....Joshua Logan
Marion Mellon.....Ivy Troutman
John Mellon.....Karl Stall
Stewart.....William Sanders
Peter Mansky.....Tenen Holtz

Distinguished production was greeted by first nighters, which included quite a number of socialites. But whether the average playgoer will accept tragedy such as 'A Room in Red and White' is to be proven. Despite its splendid playing its appeal will probably be limited.

It is another rama with trouble in the foreground, but it is far above the plane of the recent misery series. Roy Hargrave comes forward with this one indicating high promise as an actor-author. There will be glory and coin for him, the pair staring blankly in anguish there will be glory and coin for him, even if his 'Room' does not click.

Setting is that of a drawing room and foyer, with a steep stairway. It is still another masterpiece of stage design, current season having had several outstanding displays of scenic art. Jo Mielziner is the designer and his set provides an atmosphere of culture and good taste.

The home of the Philip Crandalls, however, is tainted with fear and cruelty. Crandall has been wed to Beatrice for 20 years and they have a grown son. Latter is engaged to a debutante whom, although she is his mistress, he is to marry. Philip at one time took dictation from his novelist mate but of late she is unable to concentrate. He was a good man but suddenly began to terrorize his wife and son. Not only did he accuse her of an affair with Peter Mansky, an artist whom she hardly knew, but he beats her.

Cause of the man's insane jealousy is revealed in the last minute of the play—a truly tragic moment.

At the opening the Crandalls arrive home from a gay party, Philip is sweet to Beatrice until the guests depart, then comes the first assault. From then on the play is mostly between father, mother and son.

A few days after striking Beatrice, Philip knocks out the son, Lawrence, and again slugs the wife. It is then that the victims plan murder. It is to be a perfect crime. Philip takes down a story by Beatrice, Yarn comes to the point where he is called on to write his own suicide note. That accomplished, Philip is given strychnine.

Six months later mother and son learn that Philip was afflicted with cancer of the brain. He had revealed that to the artist during a drinking bout, having said the doctor advised him death was a matter of only two months. Curtain finds the pair staring blankly in terror, realizing they would not have had to commit the homicide.

Chrystal Herne is starred as Beatrice and it is a difficult assignment. Acting honors go to Leslie Adams, who has been waiting a whole year to play Philip Crandall. Richard Kendrick as the rather weak son has a thankless part. Louise Platt, making her debut in New York, does well as Joan but all the characters are subjective to the three leads. *Ibee.*

In Again, Out Again

Cornel Wilde, juve, is back again in 'Moon Over Mulberry Street,' in the role he originated when the play opened. He replaces Norman Stuart, who goes to 'Lady Precious Stream.'

Wilde deserted 'Moon' for a role in the Theatre Guild's 'Love Is Not So Simple' which never reached Broadway.

Current Road Shows

Week Jan. 20, 1936

'Anything Goes,' Grand, Chicago.
'Blossom Time,' Orpheum, Kansas City.
'Boy Meets Girl,' Selwyn, Chicago.
'Call It a Day,' National, Washington.
'Ceiling Zero,' Copley, Boston.
Cornelia Otis Skinner, Shubert, Boston.
'Dear Old Darling' (George M. Cohan), Erlanger, Buffalo, 20-23; Masonic Aude, Rochester, Jeatic, Utica, 25.
'Dodsworth,' cisco.
'Folli ,' Forrest, Philadelphia.
'Ghosts' (Nazimova), Erlanger, Chicago.
'Great Waltz,' Auditorium, Chicago.
Hedgerow Theatre, Ritz, Valdosta, Ga., 20; Russell Aude, Milledgeville, 21; Memorial Hall, Chapel Hill, N. C., 23; University Aude, Greenville, N. C., 25; Aycock Aude, Greensboro, N. C., 27.
'Leaning on Letty' ('Post Road'), El Capitan, Hollywood.
'Light Behind Shadow,' timore.
'Name Newark.
'Old Mai ,' Metropolitan, Minneapolis, 20-22; Auditorium, Rochester, Minn., 23; Shrine Aude, Des Moines, Ia., 24; Tech High School, Omaha, 25.
Personal Harris, Chicago.
'Personal Appearance,' troit.
San Carlo Opera, Auditorium, New Orleans, 19-24; Auditoriu Houston, 25-26.
'Taming of Shrew' (Lunt-Fontanne), Colonial, Boston.
'Three Men on a Horse,' politan, St. Paul.
'Three Men on a Horse,' mount, Miami, 20-23.
'Three Men on a Horse,' Plymouth, Boston.
'Three Wise Fools' (Wm. Gillette), Chestnut, Philadelphia.
'Tobacco Road,' Nixon, Pittsburgh.
'Tobacco Road,' Memorial Hall, Joplin, Mo., 19; Shrine Aude, Oklahoma City, 20; Convention Hall, Tulsa, 21; layoff, 22; Rourke, La Junta, Colo., 24; Auditorium, Pueblo, Colo., 23; Kemo, Albuquerque, M., 25.
'Cyrano De Bergerac' (W. Hampden), Bushnell Hall, Hartford, 25.

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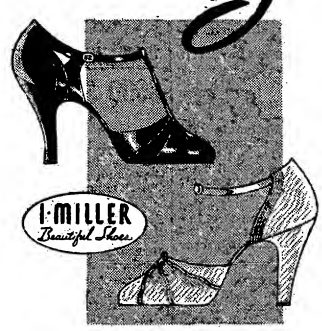

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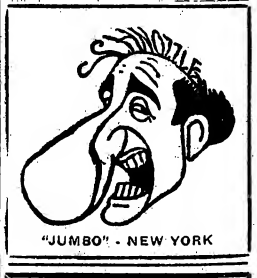

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AMERICA'S NEW SALZBURG

Mysterious Opera Static

Both NBC and Metropolitan Opera management are prepared to take extra precautionary measures if the 'ghost of the opera broadcast' persists in showing up on the regular Saturday afternoon programs. Special detection equipment installed in the radio loft and scouts scattered throughout all levels of the Met are instructed to see if any patron might have an instrument on his person which would create some detracting buzz.

First time the 'visitor' was noticed was three weeks ago. Engineers were unable to locate the source of the trouble. Noise was a rhythmic tattoo which kept up throughout the entire opera, and drew heated comment from officials and listeners afterwards.

Next week only a short interference was picked up, but then it disappeared. Best description of it was like a dentist grinding a tooth.

Frieda Hempel Sues Heckscher For Annuity

Declaring that August Heckscher, millionaire philanthropist, was attempting to force Frieda Hempel, former opera star, to accept a lesser amount than that which he had agreed to pay her for the remainder of her life, attorneys for the diva opposed a move on Heckscher's part for a further delay of Mme. Hempel's suit in the New York Supreme Court, last Friday.

Mme. Hempel is suing the millionaire for payment allegedly due Dec. 1 on a $15,000 annuity which she has been receiving since 1928. Hackscher's attorneys on Monday (13) obtained an ex-parte order from Justice Charles B. McLaughlin granting them an additional twenty days in which to answer the singer's suit. On Friday (17) Irving L. Ernst, appearing for Mme. Hempel, who is in Europe, asked that the order be cavated. Justice McLaughlin reserved decision. Should he vacate the order, Mme. Hempel would be granted judgment by default.

Two other defendants besides Heckscher are named in the action. They are Elias C. Stuckles and William Dickinson Hart, who are named as trustees of a fund set up by Heckscher for Mme. Hempel in May, 1928, under which, it was said, the singer was to receive $15,000 annually in quarterly payments for life. The last payment due in December was not made and the suit was instituted.

Last September, according to Ernst, Mme. Hempel received a payment under the old agreement. It was then, the lawyer asserts, Heckscher's representatives tried to induce Mme. Hempel to accept a lesser amount. She refused.

Present action is one of several which have brought the affairs of the millionaire and the former opera star into court. The first suit instituted by Mme. Hempel occurred early in 1928 when the singer demanded $1,000,000 damages, charging breach of an alleged agreement on the part of the philanthropist to pay her $48,000 a year for life. he singer's part of the bargain was that she was always to be at the beck and call of Heckscher so that she could give her services in any of the charity benefits in which he might be interested. Singer, according to the agreement, was never to be further away from New York than two days' train travel.

Following the filing of the suit the present agreement was made and apparently everything was satisfactory as far as the singer was concerned until Heckscher neglected to send her the last quarterly payment. Two were at one time reported engaged to marry.

Kreutzberg Back

Harald Kreutzberg, American dancer, who's been touring middle Europe since October, arrives back on Jan. 30. He'll give two recitals at the Guild, New York, first of which is slated for Feb. 2.

Frances Hawkins office handling U. S. appearances.

STUDENTS MAKE GOOD

Reduced Prices Draw Capacity Audience

St. Paul, Jan. 21.

Minnesota Daily, student pub at the U of Minnesota, recently devoted its editorial columns to a challenge to Eugene Ormandy, wagering the Minneapolis Symphony conductor that if he would play a special concert for students at reduced prices, they'd pack the auditorium.

Ormandy accepted, played the concert last week, found 4,000, capacity crowd, on hand. So enthused is the baton-waver that he now plans at least two more all-student concerts during the year.

CHI OPERA BENEFIT FOR CURRENT COSTS

Chicago, Jan. 21.

City Opera heads have now set Jan. 31 for a special performance originally planned for before Christmas in the hope of taking in enough over expenses to carry overhead of skelton staff working for 1936 season in Civic. 'Madama Butterfly' will be sung, with Edith Mason in name-part, Armand Tokatyan and Henry Weber, concert-director of WGN, conducting. Cost of show will be light, with all singers volunteering, no rent or light-bill and opera requiring no orchestra-rehearsal.

Meanwhile, the city treasurer is holding on to the $15,000 'donation' toward 1935 losses on five-week season.

2 GROUPS PROVIDE WASHINGTON OPERA

Washington, Jan. 21.

Capital will get its first opera of season this week with local debut of Art of Musical Russia group doing matinee and night at National Theater and Edouard Albion, ex-local vocal teacher, staging two shows at Constitution Hall.

Russian group will do 'Coq D'Or' and 'Boris Godounov' Sunday (26) at $3 top. Albion, who presented several series of local talent operas between 1928-30, will do 'Lakme' tonight (21) with Bidu Sayo, Brazilian singer in first try here, and children's mat of 'Hansel und Gretel' Saturday afternoon with Cecile Sherman and Marian Seele imported for leads. Albion will sing for first time here in 'Lakme.'

Junior Kubelik's Debut

Detroit, Jan. 21.

Jan Kubelik, Czech violinist, will be the third offering of Nick Londes, local wrestling-concert impresario. Will appear in Orchestra Hall, Wednesday, Jan. 29, at $2 top.

Kubelik's son, Rafael, pianist, and his daughter, Anita, violinist, will also be on program, making their first American appearances.

Tour Poland

Berlin, Jan. 12.

Choir of Thuringian Boy Singers has been signed a second time for a tour in Poland and will give concerts in Lodz, Warsaw and Alexandrowo.

Radio Warsaw has also booked the choir.

CULTURE CAPITAL OF U.S. IN CONN.?

Varied Program of Concerts, Opera, Novelties Laid Out Under Inspiration of Friends and Enemies of Modern Music

ANNUAL IDEA

Hartford, Conn., hopes to establish itself as the American Salzburg, culture spot No. 1 of the U. S. A. Idea is to set up the Connecticut town as the forerunner of American art in all its varied forms of expression. With this purpose in mind, town will hold its first of a projected annual series of festivals during the week starting Feb. 2.

Program set up for the week's festival includes the American premiere of a new modernist opera and a series of film revivals from a 'modernist' and 'artistic' standpoint.

Festival will be spotted at the Wadsworth Atheneum under the direction of the Friends and Enemies of Modern Music. A. Everett Austin, Jr., of that organization, is in charge. It was this organization which sponsored the first American production of 'Three Saints in Four Acts,' by Gertrude Stein, three seasons ago and it is from this start that the current festival idea sprang. Group also sponsored the premiere performance of the American Ballet last year and was the first to give the Balanchine group a hearing.

Atheneum has a seating capacity of 1,000 and is run in connection with the city's museum. Despite its hideaway character town's museum is generally considered one of the finest (from a modernist standpoint) in America, largely due to the donations and interest of wealthy New Yorkers who live in the vicinity. Hartford is about four hours distance from New York, and the state capital. Museum also acts as a sort of focal point for other museums and galleries in the state, giving it sales importance in the eyes of painters and art patrons.

As an insurance and diversified town with payrolls less effected than usual by depression trends Hartford ha long been a 'test town' for radio advertising campaigns.

Feb. 2

Following is the program so far set:

Three p.m.: Works by local composers, old and new. Music of the Connecticut Valley. At 8:30 p.m., rare films with music: 1902, 'A Trip to the Moon,' by Georges Melies; 1914, 'Whirl of Life,' with Irene and Vernon Castle; 1914, 'A Fool There Was,' with Theda Bara; 1924, 'Entr'acte,' by Rene Clair and Francois Picabia. Music by Erik Satie and program notes by Iris Barry.

Feb. 7

Friday, 8:30 p.m.: American premiere of Kurt Weill's oper , 'The Rise and Fall of the City of Mahagonny,' with Lotte Lenja, direction by John Houseman; choreography, Edwin Denby; conducter, Van Grove, and settings, A. E. Austin, Jr.

Feb. 8

Saturday, 5 p.m.: Special performance of 'Mahagonny'; 10 p.m., paper ball for benefit of the Wadsworth Atheneum, 'A Ragpicker's Circus'; direction, Mrs. R. M. Bissell; artistic direction, Pavel Tchelitchew.

Feb. 9

Sunday, 3 p.m.: Chamber music by contemporary French composers. Henri Saugent, 'Divertimento,' for five instruments; Igor Markevitch, 'Partita,' for piano and small orchestr ; Cliquet-Pleyel, variations on 'Swing Low Sweet Chariot,' for violin, piano, trumpet and string quartet; settings, Eugene Berman; Erik Satie's, 'Socrates,' with setting by Alexander Calder.

World-Wide Orchestral Tours

Stokowski Informs His Board About It Via the Newspapers

Philadelphia, Jan. 21.

Sudden and brief flare-up between Leopold Stokowski and board of Philadelphia Orchestra resulted from maestro's public announcement of projected series of world tours by orchestra. Following last week's statement by Stoky that group would visit principal cities of four continents in tours to take place next few years, Alfred Reginald Allen, manager of the Orchestra Association, asserted that any such plans were news to the board and could not be carried out without action and approval of that body. He termed maestro's action 'unauthorized.'

Prospective tours, to include virtually every large city in the world, would begin next spring with previously announced trip to the west coast and return. Others, to follow, would be to Europe, South America and Hawaii, Japan and working back across the Southwestern route. In making the announcement at a farewell dinner given him by members of the orchestra, Stoky stated he had made tentative plans for whole project with a prominent European manager. Allen's statement was made next day.

Cases of Stoky taking orchestra matters into his own hands have been cause of similar friction between him and board on numerous previous occasions. The proposed tour is generally agreed to be 'nebulous' but not beyond possibility.

ARTY DANCE CIRCUIT

Frances Hawkins Will Travel to Break the Ice

Frances Hawkins, dance manager, will go on the road in March for three months to line up student bodies and other groups as auspices for a swing-around of arty dance groups next season.

Organized circuit of bookings for modern dancers like Martha Graham, Doris Humphrey, Charles Weidman, Esther Junger, Tamiris, Jose Limon, etc., is contemplated.

MET $3 CYCLE NEEDS A FEW STARS

Main problem confronting Metropolitan Opera management on the coming supplementary spring season is the question of names. With $3 top and novices and comers used for most of the roles, it's still considered vital that some big personalities participate. So far no established stars have okayed the bids.

Board picked last week to operate this added season includes: Lucrezia Bori, Edward Johnson, John M. Perry, Mrs. Edward . R. Isaacs, Mrs. Marcia Davenport, Kay Swift, Cortland Barnes, Edward Wardwell, Paul D. Cravath, Cornelius Bliss, Mrs. August Belmont, John Erskine, Edward M. M. Warburg, Mrs. William Francis Gibbs, Audrey Lewisohn, DeWitte Barlow and Theodore Ryan.

St. Pierre Plans More Opera in Rockford, Ill.

Rockford, Ill., Jan. 21.

Big intake at $2 top Jan. 8 of commonwealth 'Rigoletto' in Coronado Theatre has impelled Louis St. Pierre, district manager, to put on hot campaign for second show, Feb. 4, with 'Carmen.' Promise of St. Pierre's co-operation has fired Jean Baptiste DeKeyser, Chi Opera chorister who promoted and made a success of Jan. 8 venture, to spread for 'Carmen.'

Coe Glade, preferred songstress in name-part in recent years with Chi Opera, will come here, with Edouard Molitore as principal tenor and Mari Barova, Janet Fairbank, Helen Freund, Howard Preston, Wilfred Engelman and Guiseppe Cavadore, all names familiar to Chi Opera patrons.

DeKeyser promotes himself in casting, also, by taking over two roles—Morales and one of the comic smugglers. Dino Bigalli will conduct, his daughter will be principal dancer, and Chi Opera lends sets and costumes.

Meanwhile, DeKeyser is busy negotiating to build up an easy-distance circuit for idea, with South Bend, Springfield (Ill.), Peoria and Joliet on tentative arrangements with Publix-Great States.

GRAVEURE IN HAMBURG

Berlin, Jan. 12.

Louis Graveure is current at the Volks Oper in Hamburg in 'The Count of Luxembourg.'

Gianinni Debut

Dusolina Gianinni's debut at the Metropolitan Opera, N. Y., is about set in 'Aida' for February.

She sings at a Pixa musical program on Jan. 26, which will introduce her to a small gathering.

BALLET COPS 5G'S ON SOCIAL IMPETUS

San Francisdo, Jan. 21.

Society turned out en masse for opening at the Civic Opera House of this season's presentation of Ballet Russe. Every seat sold and local sheets spreading themselves beyond usual limits, Examiner using six column society page spread of photos of social celebs.

Scaled from $1.10 to $3.30 show grossed close to $5,200 for the premiere and, according to Peter Conley, local impresario, engagement will possibly gross $45,000 on run of eight nights and three matinees.

Berlin Concerts

Berlin, Jan. 12.

Musical celebrations here recently included a concert at the Volksbuehne (Poeple's Stage), where the Berlin Philharmonic Orchestra gave a performance of Beethoven's Ninth. Four more concerts by the same orch are slated for this and next week, conducted respectively by Georg Oscar Schumann, Herbert Albert, Paul Winckelsesser, and Victor de Sabata. Performances include the works of Wagner, Richard Strauss, Chopin, Brahms, Schubert, Bach, Beethoven, Mozart, Dvorak.

Other concerts this week include Adelina Korytko, Maria Firenza, Wladislaw Ladis, Emmi Leisner, Gieseking, Elly Ney, Kulenkampf, and the Landes Orchestra Berlin, conducted by Gustav Havemann.

The Deutsch Opernhaus is also arranging a series of concerts under the conductorship of Arthur Rother, with Prof. Ed Erdmann as soloist, performances to contain works of Beethoven, Weber and Schumann.

Agnes De Mille East

On completion of her commitment to MGM in Hollywood, where she is presently arranging choreography for 'Romeo and Juliet,' Agnes de Mille will return east for a season of dance recitals.

She opens in St. Louis on Feb. 2 and then proceeds to Des Moines, Ia., to appear March 4. On April 1 and 4 she will appear in New York. One of dates is tentatively set for the Waldorf-Astoria hotel.

Plays Abroad

A KIRALYNE

('The Queen')

Budapest, Dec. 30.

Play in three acts by Laszlo Lakatos, at the Vigszinhaz, Budapest.
Cast: Margit Makay, Imre Raday, Oscar Beregi, Alexander Goth.

Two plays by Lakatos within one week. Both 'Rich Man,' Lakatos' other play now current at Magyar theatre, and 'The Queen' are rather clever and well done, but artificial, and, in spite of many good lines, not quite there.

This one has a milieu seen time and again—that of ex-royalty in exile. It is difficult to say anything witty, satirical and new about the exiled royal family of a fictitious kingdom, biding the time of their return to the throne at the Paris Ritz.

King enjoys being on the dole, according to the tradition of ex-royalty plays; it is the queen who represents the monarchical idea, and insists on etiquette. Which does not prevent her from being consquered by the ardent courtship of the son of the arch-republican who drove them out and made himself president. When the president comes to beg the king to once more take charge and run the country, which has proved too much for him, the queen prevails over the amorous woman once more and the adventure ends.

Not an important play, but some of the situations are good, so a foreign run or a screen chance are possible.

Margit Makay, who took over the leading part from another actress only a week before the premiere, acts very creditably and looks nice in queenly gowns. Raday makes a rather charming lover, and Alexander Goth is very funny and characteristic in the part of a lawyer-demagogue. *Jacobi.*

EZUSTMENYASSZONY

('Silver Bride')

Budapest, Dec. 30.

Comedy with music by Laszlo Szilagyi, based on a play by Bus Ikete, score by Michael Eisemann. At the Royal theatre, Budapest.
Cast: Sari Fedak, Lola Laszlo, Ferike Vidor, Gero Maly, Rezso Harsanyi, George Denes, Emil Fenyo, George Devenyi.

Sari Fedak, Hungary's once overwhelmingly popular local stage star, has found for herself a vehicle in which she is able to display the many facets of her splendid gifts, re-establish her contact with the public and recall her former triumphs.

Story is that of an ex-musical comedy star of a third-rate touring company who left husband and son to elope with a barnstormer. She has called herself his affianced bride for the last twenty-five years—hence the title of the play—during which she has lived with him and brought up a daughter. It is for this daughter's sake that she tries to patch up the relations with her son by her previous marriage, who has become a doctor of fame and standing.

He and his family are not very eager to welcome the disreputable mother, who does her best to fit into a highly respectable background once more, but gives it up when reminiscences of her old stage triumphs assail her. She returns to her old comedian, who pacifies Mrs. Grundy by really marrying her.

Miss Fedak is as brilliant as ever when she gets the opportunity to let her temperament and her sense of humor sparkle. She still has that supreme gift of filling the stage, but she has also taken care of getting a first-rate production. Lola Laszlo, as the daughter, is a young actress showing exceptional promise in this, her first appearance on the stage. So does a child actor, George Devenyi, whose small brother had great success in the child part of 'First Legion' earlier in the season. Entire cast is good, and 'Silver ride' is a definite success. *Jacobi.*

PARADE DU MONDE

('World Parade')
(Second Version)

Paris, Dec. 30.

Two act revue at Casino de Paris, starring Jules Ladoumegue, featuring Cinda Glenn. Produced by Henri Varna.

Withdrawal of Maurice Chevalier from Casino show on expiration of contract made it necessary for Henri Varna to do some tanti fixing in order to keep going the big success with which the Casino started the season. He not only had to replace a star of the first calibre, but to fill in nearly an hour of time in the second act of the revue.

He does it in a daring way which clicks beautifully. Hired Jules Ladoumegue, world's champion long distance runner, extremely popular with the sports public here as one of the three or four French athletes of real international eminence. A long row, accompanied by lots of publicity, had ended in the final disqualification of Ladoumegue as an amateur, and he can no longer compete.

Opens his number with a little speech on how devoted he is to the cause of French sports, and then does a little dance number with the English line, the Helena Stars. Helena Greasley, ballet mistress who trained him (and did a swell job) says the runner took to dancing naturally. His timing in the Tiller work is perfect.

Then he runs—first around a small, highly banked track, and then on a treadmill. And he is a beautiful runner. Ladoumegue is no beauty, and his body—particularly legs—are so muscular that it looks as if he were built of heavy steel cable, so that his appeal is to men rather than women, but that's oke in a Casino show.

Cinda Glenn, also taken on to fill in, gets a big hand for her crazy imitations of film stars and fantastic arm-twisting. She's a lanky gal, and she gets her arms twisted around her head in so complicated a manner that it looks as if she doesn't know which is which. Combined with funny faces and eccentric dances, this goes well. Miss Glenn broke into local prominence last season, at the Theatre de l'Humour show, and has been rising ever since.

Ray Huling's seal, Charlie, was to have gone into this show, but something happened at the last minute. Instead, Varna has put on some additional nudism, particularly a tableau in which ten women, stripped to limit, indulge in daring poses.

Backbone of show remains Miss Greasley's girls, who do dances of all nations and are on stage nearly half the time. *Stern.*

A GAZDAG EMBER

('The Rich Man')

Budapest, Jan.

Three act comedy by Laszlo Lakatos, at Magyar Szinhaz, Budapest.
Cast: Ilona Titkos, Eugene Torzs, Vera Sennyey, Dezso Kertesz, Tibor Szakacs, Eugene Szigeti, Kopeczy Book.

Sound comedy idea on which this play is based is the character of a big business man who turns over every penny and hasn't got a single interest outside his business as long as he's got money. When he goes broke he wants to keep up appearances and therefore freely squanders the money that no longer belongs to him, thereby acquiring a taste for the good things in life, including women. When Fortune smiles upon him again, but his lady-love deserts him, the rich man returns to his miserly habits and plunges headlong back into business.

Lakatos emulates Molnar's satirical vein but lacks the latter's finesse, although there are plenty of laughs in the dialog, mainly of local bearing. 'Rich Man' might have made a hilarious one-act comedy, but lacks sufficient meat for a whole evening's entertainment. It may have a fairly good run here, owing to good acting and local allusions, but has small prospects of a foreign career and none for the screen.

Eugene Torzs gives a thoroughly good characterization of the big business man but Ilona Titkos, as the vamp who arouses the middle-aged man's susceptibilities and then deceives him, is not up to the mark. *Jacobi.*

Plays Out of Town

JULIE THE GREAT

(Continued from page 62)

funny although intended to be serious.

Claims that a half dozen top actresses wanted the leading roles are easily understandable. Whole thing is centered on justifying 'temperament' and stirring up sympathy through painting the trials and tribulations along the road to fame on Broadway. It's a natural for every star of the Gay White Way who has 'put aside all human emotions' and dedicated herself to the 'theat-ah.'

Show opens with a set resembling an empty stage during rehearsal. Juvenile, ingenue and prompter are on stage. Director ambles down the aisle. Julie, the big star, bursts in late. After plenty of fireworks to convince the audience that she has to be handled with kid gloves, she goes through a scene or so with the ingenue. Suddenly she stops cold and announces that the ingenue must be fired for imitating her. Rehearsal is called off and the author, a college professor who is making his debut as a playwright, remains to persuade her to change her mind. In answer to his charges that she is inhuman, cold and devoid of any womanly emotions, Julie gets up from her couch to explain—via reciting her rise to the pinnacle on which she now resides.

Scene jumps back to the rags household in Lexington, Ky., in the year 1913. Mrs. Gregg is a widower with two daughters, Mary Lou, who is crazy over horse races and men, and Julie, who aspires to be an actress. Mary Lou runs off with a city slicker. Julie wavers for a moment when Dave Worth, heir to a tobacco factory, proposes marriage, but the offer of a job in a stock company wins out and she takes her bag and scrams.

Next comes a cheap room in Dayton, O., a year later. Julie, living with another trouper, has her chance to go to Broadway but she won't sell her soul to Sid Paul, a producer with a checkered suit and a proposition.

Next comes Greenwich Village. Tossed out of her room for not paying her rent, she moves in with Gerald Lane, a struggling playwright. Over the pork chops they fall in love and everything goes along fine until Mary Lou, who has walked out on her race-horse tout, arrives. Mary Lou makes a play for Gerald, there is a squabble, Mary Lou marries him and Julie takes it on the lam.

Two more years pass. Mary Lou has disappeared. Gerald is sick. Julie returns to have Gerald die in her arms, takes his play (which he wrote for her alone) and presents it to Sid Paul, now a big-time producer.

So much for Julie's biography. By this time you are supposed to realize that it has been a long, tough climb and any gal that makes it is true blue despite her hard exterior. Last scene, which takes place where the first left off, finds the fireworks even more elaborate, until Julie discovers that the ingenue is really the daughter of Gerald and Mary Lou—and, instead of wanting her fired, takes her under her wing to make a great actress out of her.

There is little or no humor in the show. What there is, is accomplished through inserting profanity into otherwise flat lines in the first and last scenes. And the serious moments, which are played dead straight, are couched in language that smacks, at times, of 'The Drunkard.'

Beth Merrill, who looks older as the young girl than she does as the famous star, does noble service but even she cannot put across the lines that are handed her. Louise Campbell as the ingenue, Morgan Farley as the professor, Hal Conklin as the struggling author and Louis Polan and Producer Paul come as close to being convincing characters as anybody in the show. And the credit is entirely due to their performances.

Three acts and nine scenes are smoothly staged by Worthington Miner, effectively mounted by Arne Lundborg and the changes are accomplished with remarkable speed. *Craig.*

ANTI-FOREIGN TALENT WAIL UP IN MEXICO

Mexico City, Jan. 21.

Invasion of foreign showfolk, majority of them Americans, which has become greater and greater since last fall and threatens to monopolize talent in revues, theatres, cabarets and niteries, has aroused the active ire of the home guard. Various vaude performers and musicians have asked the civic government to strictly enforce the labor law clause which demands that all commercial enterprises must have at least 90% native employees. Complaints say that in some cases native talent on stages, floors and in bands is as little as 25%.

Musicians' unions are urging the government to ive native tunesters more of a break in competition with foreigners, practically all of whom are transient imports.

SYDNEY'S SOLE PANTO

Sydney, Dec. 30.

Frank Neil will produce the only panto here this season, 'Babes in the Wood.'

Cast includes Alfred Latell, Syd Beck, Maud Edwards, and Nick Morton.

Sydney Expo Plan

Sydney, Dec. 30.

Sydney will celebrate its 150th anniversary in 1938.

Premier Stevens has announced that energetic preparations are under way for a national celebration. Plans will be discussed at the next Cabinet meeting. Anticipated that celebration will be along similar lines to those of the Chicago World Fair.

Stanley S. Crick, m.d. of Fox, here, will probably be placed in charge of a section of the proposed activities. Government is already considering certain proposals set out by Crick.

Tait's Lineup

Sydney, Dec. 30.

Williamson-Tait will run daily mats of Gilbert and Sullivan revivals during the Christmas holidays.

E. J. Tait arrives back here next week with a load of new attractions, including 'Anything Goes,' and 'Three Men on a Horse.'

Harry Langdon and Elsie Pertka have been engaged for a season in 'Anything Goes.'

BOOM IN JUVE ACTS IN BERLIN

Berlin, Jan. 12.

An epidemic of children acts has hit German vaude. Ever since the Wintergarten staged a Children-Performer straight vaude bill some months ago and made quite a hit with it, hardly any variety program here seems complete without at least one or two juve acts.

Child labor protection law seems to be shelved; there are permits forthcoming even in cabarets. And kids are never over 14.

The Rivels not alone brought their children onto the Wintergarten stage in their acts but during the month, on account of quarrels between the brothers, kids were separated and signed for the local Europa Cabaret.

Scala last month had a 12-year-old girl, Wicky, playing a number of instruments and leading the house orchestra as a finale.

Noni, English clown, who has been doing a Grock copy act for years, is featuring his 11-year-old daughter Anita at the Flora Altona; she's a dancer and mimic.

Twenty-four Gypsy Juveniles from Budapest are the current star attraction at the Wintergarten in a musical act.

Lamb and Allis, Baird Click in Paris Houses

Paris, Jan. 21.

Lamb and Allis opened last night at the Alhambra to a satisfactory reception. Former is Gil Lamb, of Lamb and Bellett, who split with latter in London last week. New pair went over well despite being spotted after Harry Baur, local cinema favorite.

Raymond Baird, saxophonist, also a click at the ABC last night.

Orgs a Must

Berlin, Jan. 12.

Ruling goes to say that whoever entertains in public or private, no matter what capacity or style of entertainment, and likewise whoever is connected with show biz in the shape as agent, booker, impresario, manager, associate, must belong to an organization under the Reichs Kultur Kammer (Culture Chamber), a court here has ruled.

Anybody caught without his organization identity card is liable to arrest and further complications.

Munich Festival Season Is Planned

Berlin, Jan. 12.

Bavarian State Theatres at Munich have arranged for an elaborate Festival Season next summer, July 2-Aug. 30.

State Opera will present at the Prinzregenten theatre 'Meistersinger,' 'Flying Dutchman,' 'Tristan,' 'Rienzi' and 'Tannhauser.'

At the Residenz theatre the following will be given: 'Magic Flute,' 'Don Giovanni,' 'Titus,' 'Cosi Fan Tutte,' 'Idomeneo' and 'Alcesti.'

National theatre will stage 'Antonius and Cleopatra,' 'Merchant of Venice,' 'Demetrius.'

Open-air performances of 'Lumpaci Vagabundus' and 'Uncle Theodore' are also on the program.

Good London Meller

London, Jan. 21.

'No Exit,' melodrama, opened at the Embassy Monday (20).

It is intriguing and was well received.

ROME THEATRE CONFAB UNDER IL DUCE

Rome, Jan. 10.

The Theatre Guild or the Corration of Public Performances (or whatever you want to call the Corporazione dello Spettacolo, which is one of the numerous corporations into which Fascist and corporative Italy has organized its industries) is scheduled to meet next week under the presidency of Mussolini at the Palazzo Venezia.

Agenda for the meeting is long enough to give even a man of the Duce's w.k. energy a nifty headache. Here are the highlights the skedded discussion:

1. National situation of the activities of the lyric and dramatic theatres and of the concert theatres, followed by examination of the effects of state aid by way of money.

2. Condition of Italian theatre and music outside of Italy and ways and means of expanding their prestige and influence. It is thought that one or two companies of A-1 Italian actors will be picked and sent abroad to assure representation worthy of Italy outside the country; special attention will probably be given, and help and privileges showered upon, companies booked for engagements in America.

3. Revision of rules of employment affecting stage, concert and film work.

4. Consideration of the use of community theatres, of which there are now 371 in existence.

5. Problem of city directory boards for the theatre, with special reference to the problem of constructing mass theatres.

6. Review of all the problems of the Italian film industry, including inspection of general situation of industry, construction of an experimental center for filming, control of the number of moving picture houses, problem of prolog acts on cinema stages, etc.

PARIS OPERA HOUSE TO BE RENOVATED

Paris, . 12.

Paris Opera House, which usually is open 52 weeks a year, will probably be closed for four months thi year for thorough overhaul. Electrical equipment will be entirely renewed, a new transformer, said to be world's largest, is being installed to replace that which was put in way back in 1885.

New fire extinguishers and emergency sprinkler system will be constructed. Scenery storerooms also will be equipped with new sprinklers.

Elevators will be fitted in the center of the spiral staircases which customers must now climb to get to the upper galleries. Further plans are not yet announced in detail by the state architects who will have the job in hand, but their purpose is to make the Opera as modern as any theatre in Europe, in time for the 1937 Paris expo.

Connors-Paul Unit At Apollo, Melbourne

Melbourne, Dec. 30.

Connors and Paul is back again with a revue unit at the Apollo. Theatre has recently been used by Ernest C. Rolls for his own revues and legit. Last one was 'Flame of Desire,' with several Americans in cast.

C-P is using Roy Rene, Sadie Gale, Pat White, Rolling Rollos, the Flying Warrends, and Ronnie Hay. Two shows daily with top at 75c nights.

Copeau Set

Paris, Jan. 21.

Jacques Copeau, little theatre pioneer, after batting from one theatre to another in an attempt to find a spot for a comeback this year, has hooked up with the Theatre de la Madeleine. He'll put on a new version of Shakespeare's 'Much Ado About Nothing,' adapted by Jean Sarment.

It won't be right away, however, for the current Madeleine show is Sacha Guitry's 'End of World,' comedy hit which should run a while yet.

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. VARIETY *takes no credit for these news items; each has been rewritten from a daily paper.*

East

Lee Ephriam lands Evelyn Laye for his N. Y. production of 'Sweet Aloes.' It will be her first show here since 'Bitter Sweet.'

'Porgy and Bess' gets an additional week in town before taking to the road. Announcement of closing pumped up demand for tickets.

W. G. Van Schmus, m.d. of Radio City Music Hall, threw a birthday party for Ethel Merman Thursday to mark, as well, the opening of 'Strike Me Pink,' in which she supports Eddie Cantor.

Uptown picture theatres lost about 80,000 patrons Wednesday (15), when an explosion at the power house dimmed the city lights above 59th street. Some current available, but not sufficient for the projection and sound apparatus, save in those spots with emergency power plants of their own.

Board of directors picked for the spring season at the Met.—Will start in April, about six weeks following the close of the regular season. Top will be between $2 and $3, with some of the productions in English and employing young aspirants. Lucrezia Bori honorary head.

'Julie the Great' shut after the Washington week for script revision.

Rowland Stebbins says he's still set on 'White Horse Inn,' but doesn't know when nor where.

Cole Bros. announced as in competition with the Ringlings for 'Jumbo' on road tour.

Dr. Walter Damrosch now heads Nat. Inst. of Arts and Letters. Hervey Allen, Pearl Buck, Christopher Morley and Robert Nathan added to the department of literature.

August Heckscher gets an additional 20 days in which to answer Frieda Hempel's charge he is 'trying to starve her into accepting smaller payments' on his annuity agreement. She asserts he promised $48,000 a year for life.

Stokowski planning four tours for the Philadelphia orch, which will take it all over the world. First will be a tour of this country next spring, with Europe the following year and then South America and lastly Asia.

Willie Howard has written a play, 'The House of Chance.' Aaron Jones will produce.

Lillian Gish to London for 'The Id Maid.'

Nazimova may go to England with 'Ghosts.'

Long Beach, L. I., planning to tax all bathers. Contends it maintains the beach and the bathers should be forced to pay.

John J. Kemp, insurance agent, who pleaded guilty to defrauding several actor clients, got from 2½ to 5 years in Sing Sing.

WOR to inaugurate a two-hour vaudeville show at the New Amsterdam roof. Started last Saturday (18) with three more to go on successive Saturdays. Will charge 85c admission. Half hour of the show will be broadcast. Staged by its artists' bureau.

Maude Allan talking back to the N. Y. Times, which had dated her in the '90's. Paper agrees it was later than that. Also pointed out she did her early dancing in Europe.

WNYC, New York's municipal air station, seeks a declaratory judgment against Harms, declaring the station to be a purely philanthropic affair and immune to Warner Bros. suits for use of copyrights. Decision would have no bearing on status of other stations.

Howard Hughes on WINS Thursday night (16) to tell of his record-breaking plane flight to N. Y.

Following the 150th performance of 'Moon Over Mulberry Street' last Saturday night, the entire cast went to Coney Island to have dinner on Paul Fulton at the Half Moon hotel.

Upstate fisherman got honorable mention for resourcefulness when he told his fishing club he landed three speckled trout with a worm moulded from chewing gum. Had forgotten his bait.

Bruce McFarlane fractured his arm in a fall down a stairway, during the premiere of 'I Want a Policeman,' at the Lyceum.

Arbiters named in the matter of royalty payments on 'The Night of Jan. 16.' Earlier arbitration awarded Louis Weitzenkorn 1% of the author's royalties for his play doctoring. The author objected, though proper provision is stated to have been made in the contract. William A. Brady will act for the producer.

Equity forced an adjustment on the 15-25% commissions paid by some of the Negro players in 'Porgy and Bess.' Refund made on the excess collections.

Al Woods considering a daily change in the title of his Ambassador show. Starting Feb. 1, the title will be changed daily to conform to the date, starting with 'The Night of Feb. 1.' Maybe press-work.

'Dead End' and 'The Old Maid' both out of Washington because a District law prohibits the use of children.

Arturo Toscanini arrived Thursday with a mad on at reporters. Heat due to publication of erroneous report of his intended retirement last fall, but he's still sore.

United States circuit court in Philadelphia ruled that picture distribs had violated the Sherman law in seeking to force exhibs to agree not to have double-bills. Argument was on Fox appeal from state decision in the case brought by Harry and Louis Perlemen, who also instituted suits against Vitagraph, Radio, United Artists and Metro.

George Gershwin was soloist with the Phila. orch. in Phil ' yesterday (Tuesday).

Martin Mooney, newspaper man who had planned to write a story about the Tombs prison while serving his 30-day contempt sentence, won't get a chance. He'll spend the time in Queens County jail.

Boston trial develops the fact that a stock-tipster sheet to sell the publisher's own bogus issues had a subscription list of 10,000.

Gertrude Wettergren sang 'Carmen' at the Met last week with only one slipper. Heel came off the other one, so she tossed it into the wings.

Boris Thomashefsky to come out of retirement when he does his own operetta, 'The Cantor's Wife,' at the Folks theatre.

Lucien Audriot, Hollywood cameraman sentenced to a year in a French prison for failure to do military service, released after five months. He had served in the A.E.F., but the French authorities nabbed him just the same.

Warner copyright suits commencing. Witmark & Sons has sued the Loew's Booking Agency, Schenley Products and William H. Rankin Co. for using 'Like Mountain Music' over WHN Jan. 1. Same firm after WMCA for same song Jan. 3. Remick after NBC for using 'Put on Your Old Grey Bonnet' New Year's day.

U. S. Court of Appeals finds Metro's 'Letty Lynton' to be a plagiarism on Margaret Ayer Barnes' and Edward Sheldon's 'Dishonored Lady.' Lower court held the material to be in the public domain as the record of a murder trial in 1857.

Dorothy Sherwood, who went from Salvation Army into a burlesque show, convicted of first degree murder at Newburgh, N. Y., drowned her young son when finances gave out. Jury recommended mercy but it's probably the chair.

Frank Nugent appointed picture critic of the Times.

'At Home Abroad' over to the Majestic and 'Mulatto' back to the Vanderbilt.

Between 200 and 300 seats will be set aside at each performance of 'The Living Newspaper' to be given those on relief.

Saratoga Springs three-day snow carnival ended last Sunday. Storm did not dampen the enthusiasm. Drew about 2,000 visitors.

Nancy Markert, 13, daughter of Charles and Blanche Markert, former stage dancers, left her home last Friday with her dancing clothes and $5 to seek a career. Found Monday on Washington Heights.

Heavy snow and sleet storm paralyzed Sunday business at the theatres.

Sam Franko, violinist, celebrated his 79th birthday by giving his collection of rare 17th century music scores to the N. Y. Public Library. Most of the music is in Germany at present, but State department will be asked to approach Nazi government for removal.

Earl Carroll predicts that a device will be invented to time talking pictures. Film will be stalled when gag gets over and speeded when one flops. He doesn't say just how.

When established webs refused to air Constitutional Democrats' convention in Macon Jan. 29, old Doc Brinkley announced he would spray the air with the proceedings through his Mexican station, XEAW. It will be necessary, however, to obtain consent of Communications Commission to use wire for remote control.

Minnie, a chimpanzee in the 'Jumbo' zoo, got out of her cage Sunday and romped all over the place until grabbed in a ventilator. Got ¾ of a column in the Herald-Tribune, but most editors are leary of press stories coming in Sunday nights.

Mark Hellinger now a producer. Has letterheads and an office to prove it.

Flying squad of police visited picture theatres last Sunday. Found only 14 admitting unattended kids. None were chain houses. Served 34 summonses.

Alfred Lunt gets his first full-time directing job on 'Idiot's Delight.' Always has a voice in his plays, but this time he's the boss.

Mary Walker Davidson served with papers in an annulment suit by her husband, Rufus E. Davidson, of vaudeville. He charges fraud and misrepresentation. She is the widow of Robert Walker, with whom she was in vaudeville. He was killed in an accident in which she sustained injuries which her physicians tell her will not permit her to live more than eight months.

Brooklyn supreme court, in its appellate division, refuses to reverse decision of lower court holding Charles Cranides and two others guilty of conducting a lottery. No decision handed down, but a memorandum denied the plea. Cranides has a nabe house.

Frank Carbo, fight manager of Maspeth, L. I., arrested at the Garden Friday night (17) charged with being a fugitive from a New Jersey court. Held for extradition action. Charge not stated, but believed to be in connection with a N. J. beer war.

Walter Powell, elephant trainer on the Cole-Beatty show, badly injured at winter quarters, Rochester, Ind., Saturday (18) by Major, the herd leader. Assistant trainers beat him off, but Powell will be in the hospital for some time. Was breaking the bull in a new act.

New subway arcade at 42nd street opened Sunday. Replaces the old stairway at the Rialto corner with

(Continued on page 70)

Jewish Group Reported Angling for L. I. Club

The Lido Country Club, at the northern end of Long Beach, N. , is about to be sold and it is proposed to turn it into an exclusive Jewish organization. Reported price is put around $600,000, but the original cost is said to have been double that amount.

Club is the one which received some publicity on a Daniel Frohman incident a couple of years ago.

Jeremiah Mahoney, former Amateur Athletic Union prexy, is attorney for those interested in taking possession of the Lido.

MARRIAGES

Catherine Ward to George Chandler, film actor, Jan. 14, in Santa Ana, Cal.

Jean Dixon, stage and film player, to Edward Ely, Jan. 3, in Yuma, Ariz.

Ruth Marion to Lieut. Kenneth McElroy, U.S.N., Jan. 13, in Los Angeles. Bride is actress-daughter of George Marion, veteran stage actor.

Gabriel Scognamillo to Maxine Beeson, in Los Angeles, Jan. 19. Groom is scenic designer at Metro; bride secretary to John Considine, producer on same lot.

Jerry Wald to Eleanor Rudolph, Jan. 18, in Tia Juana. Wald scenarist at Warners; bride non-pro and daughter of Sam Rudolph, millionaire auctioneer on Coast.

Holt Brooks, non-pro, to Travis Barnes, Jan. 18, in Norfolk, Va. Groom is salesman and singer for WTAR, Norfolk.

Mrs. Gretchen Richardson to James Swinnerton, newspaper cartoonist, Jan. 18, in Las Vegas. Groom divorced first wife there Jan. 15.

Doreen Mitchell to Arthur Kemp, Jan. 16, in Santa Barbara, Cal. Groom is promotion manager for KNX.

Mary Mason, actress, to Carl Fisher, in New York Jan. 11. Groom is nephew of George Abbott, producer.

Myra Scott to Bobby Jarvis, in Elkton, Md., Jan. 14. Bride is legit actress, groom musical comedy and vaude vet.

BIRTHS

Mr. and Mrs. Theodore C. Streibert, daughter, at the Brooklyn hospital, Brooklyn, N. Y., Jan. 14. Father is general manager of WOR, New York.

Mr. and Mrs. Fred Astaire, son, in Hollywood, Jan. 21. Father is the musical star; mother non-pro.

Mr. and Mrs. Lou Mudgett, daughter, in Boston, Jan. 12. Father in vaude as Billy Evans (Wheeler and Evans).

Mr and Mrs. Fred Niblo, Jr., daughter, Jan. 15, in Hollywood. Father is film writer.

Mr. and Mrs. James M. O'Neill, daughter, in Camden, N. J., Dec. 11. Father is drama crick and city editor of Camden Courier.

RFC Grant for Congress, Chi; Ralph Hitz on Reorg.

Chicago, Jan. 21.

Reconstruction Finance Commission has come to the relief of the Congress hotel with a loan of $900,000. Ralph Hitz will be placed in active charge as soon as reorganization plans under 77-B get formal approval in Federal court.

H. L. Kaufman, who has been in personal direction of hotel since 1920, remains as advisor and director of financial affairs. He is owner of the property.

LOCATELLI'S BUM GLIM RUINS SURE-FIRE WIN

By JACK PULASKI

The boys who laid 3 to 1 that Cleto Locatelli of Italy would stay 10 rounds with Bobby Pacho yowled in anguish when the referee stopped the bout in the eighth round to save the visitor's left eye, which was badly cut. It went as a technical kayo and the short-enders collected. Madison Square Garden was slimly attended.

Wagering gentry had tabbed the match correctly, making Cleto a 7 to 5 favorite to win on points. He was much the better boxer and was so fast that Bobby found it hard to hold the pace. It seemed that Pacho was stronger when the fight was stopped, but doubtful if he could have evened up the score had there been no interruption.

Pacho looked very good against Leonard Del Genio the previous Friday, but was up against too much class this time. Several rounds before the sudden ending he opened Locatelli's peeper and kept picking on it. First half of the match found Pacho taking it by the left hand route, Cleto never seeming to miss with that mitt. Then he changed to the right hand and smacked the Mexican at will.

Bob Pastor, former Golden Glover, was beaten by Steve Dudas of Jersey in an eight-rounder. Pastor, formerly of the University of New York, had been doing rather well against other heavies, but Steve proved a stumbling block in a slugging match.

Musician Gets Suspended Sentence for Slugging Fellow Union Member

Lee Trigger, 30, a trumpet player of 539 East 171st street, was charged in West Side Court, New York, with punching Joseph Rodgers, also a trumpet player, and living at 113 West 47th street.

Trigger, diminutive, by actions in court kept the spectators and judge in an uproar. Rodgers and Trigger are members of musicians' union.

The Court asked Rodgers to shake hands and forget. Trigger was willing, but Rodgers refused and left the court with several fellow musicians, with several fellow musicians.

Trigger received a suspended sentence.

England's '36 Pix

(Continued from page 13)

three with Anna Neagle and three others.

City, an indie concern, ranks five to 10; Associated Talking Pictures, 15, and Twickenham, 20.

Twickenham, now distributing on its own, ranks as the top indie in town, with two studios and three units.

British Lion, another indie, usually releasing through G-B, can be counted on for 16, and Max Schach's new company, Capitol, plans even dozen.

Ludovico Toeplitz is currently at work on a Chevalier film, 'The Beloved Vagabond.'

P. D. C., recently revived, and Sound City, weigh in with 12 and 10 apiece.

Uncertain starters are Radio, which gets much of its footage through John Stafford Productions and other indies; Universal, which has taken a long lease on the Sound City plant in association with Wainwrights; Columbia, which hasn't announced its plans; and Metro, which will probably hike up to Korda's new studios at Denham and turn out some footage.

New York Theatres

PARAMOUNT TIMES SQUARE
Wednesday—On Screen
"COLLEGIATE"
In Person
HAL KEMP and ORCHESTRA
With THE YACHT CLUB BOYS

RADIO CITY
MUSIC HALL
50th Street and 6th Avenue
EDDIE CANTOR
in "STRIKE ME PINK"
On the Stage: "WINTER CRUISE" Leon Leidoff's colorful travelogue in three scenes. Symphony Orchestra.

ROBERT DONAT
"The Count Goes West"
with JEAN PARKER
EUGENE PALLETTE
RIVOLI
Continuous from 9:30 A.M.—Midnite Shows

LOEW'S STATE 45th STREET & BROADWAY
ON SCREEN
"TALE OF 2 CITIES"
VAUDEVILLE
GEORGE GIVOT
LEON NAVARA
ORCHESTRA
Starts Friday
"AH, WILDERNESS"

7th Av. t.
ROXY
ALL SEATS 25c TO 1 P.M.
"Charlie Chan's Secret"
with
WARNER OLAND
BIG STAGE SHOW

CAPITOL B'WAY at 50th ST.
MARTIN MOONEY'S
"EXCLUSIVE STORY"
ith FRANCHOT TONE
COMING
MYRNA LOY i
"W HIPSAW"

STRAND B'WAY & 47TH
JIM— 25c to 1 p.m. —PAT
CAGNEY — O'BRIEN
presented by Warner Bros. in
2nd week "CEILING ZERO"
A Cosmopolitan Prod.—A First Nat'l Picture
"Best and Most Moving of the Aviation Dramas."—Herald Tribune.

Fowler-Tamara Sail

Addison Fowler and Florenz Tamara sail today (Wednesday) for London to open Feb. 3 at the Hotel Savoy, doubling into the Berkeley, doing one show per night in each spot. Dancers were booked by William Morris-Harry Foster.

Fowler and Tamara have 60 concerts booked up for next season via the Judson Concerts Corp., the first time a ballroom team has gone into the platform field as a concert attraction.

CHATTER

Broadway

Ed Lenihan wearing spats, no less.

Will Morrissey gimping with gout.

Phil Lynch joined Billy Jackson's office.

M. H. Aylesworth back from Florida.

Flock of Broadwayites going in for fencing.

Tom S. Pettey, of Hays office, off to Bermuda.

Leonard Gaynor in Washington for a few days.

Harald Kreutzberg due back from Germany.

Mary Boland out of 'Jubilee' one night last week.

Tillie Lebiang Jasie becoming with silvered hair.

Dave Green, publicist, to Miami for fortnight.

Curt Bois never wears neckties except on the stage.

Billy Rose calls Ben Stein 'my white-haired friend.'

Benny Davis and J. Fred Coots vacationing in Lakewood.

Saul Abraham joins 'The Id Maid' as company manager.

Jack Denny splurged on a new bar for his home in Mamaroneck.

Larry Cowen's missus in Alabama visiting her mother, who's ill.

W. Ray Johnston ill a couple weeks at his Larchmont home.

Blizzard Sunday put crimp in night spot biz as well as theatres.

Gus Eyssell returned yesterday (Tuesday) from Carribean cruise.

George Degmon new advance man for Irving Mills. Last with Admiral Byrd.

Margaret Callahan, from legit, is east on a leave of absence from Radio.

Madeline Carroll en route from England for a short stay and then to the Coast.

Treasurers Club to give 45th annual benefit show at New Amsterdam Feb. 23.

Jack McInerneys leave today (Wednesday) on trip to New Orleans and Texas.

John Chapman plays quick repeat with six-day bike race at Garden, resuming Feb. 23.

Gloria Bristol's beauty salon for men on Fifth avenue getting a big play from the boys.

Frank Gillmore and Paul N. Turner, of Equity, sailed for Hollywood Saturday (18).

Freak subway entrance to new Rialto theatre opened with plenty of rubbernecks on hand.

Mrs. James H. Doyle (Gertrude De Mont) in St. Lukes hospital recouping from pneumonia.

John J. Friedl expected in from Minneapolis in a week or two to talk things over with Par theatre heads.

Lem Stewart is teamed up with Maurice Bergman as 'Lord & Thomas' ad counselors on the Par theatre account.

Eddie Miller, now a vocal teacher for pros and non-pros, has moved to larger studios after several years at Forrest hotel.

Ivor Novello, after looking over Broadway shows, sailing back to London today (Wednesday). His 'Fresh Fields' opens at Empire Feb. 10.

Pete Weitman, youngest son in the Bob Weitman dynasty, is already learning about ad layouts and latest box office gadgets to smell out counterfeit money.

Frank Losee, vet legit actor, and his wife, who was Marion Elmore, also of the stage, celebrated 52d wedding anniversary in Yonkers.

Al Rosen absent from Loew's State with an ailing ear.

Frederick James Smith added to Howard Dietz's advertising and pub staff at Metro home office. He was formerly editorial director of defunct Tower magazines and eastern editor of Fawcett Publications.

Temple Ezrath Israel synagogue for show people in the Times Square area, holds its annual benefit the night of Jan. 26 at the Majestic theatre. Jerome R. Klarsfeld is chairman of the benefit committee.

Bombay

By E. Marston

'Devdas,' local, in its 16th week.

'The Song of Life' in Marathi is a pure Indian romance.

Dadar is to Bombay what Hollywood is to Los Angeles.

Tolstoy's 'Resurrection' is being filmed by an Indian studio.

For the holidays: 'The Big roadcast of 1936' (Par) at the Capitol.

'Dr Socrates' (WB) the fifth G men picture here in two months.

'Dharmata' attracts because of its characterization of ordinary people.

Shakespeare in Urdu is 'Khoon ka Khoon,' means Hamlet in English.

Packed house at Regal for Laurel and Hardy in 'Bonnie Scotland' (MG).

Sulochana as 'Anarkhali' in the film of that name still attracts huge crowds.

'Jawani-ki-Hawa' has extended its popularity from Bombay to other Indian cities.

'She' (RKO) earned a three weeks' run at the Wellington and opening week at the new Plaza.

Shirley Temple in 'Curly Top' (Fox) contests this week with Beery and Cooper in 'O'Shaughnessy's Boy' (MG).

London

Joe Friedman back from Holland.

Ernest Milton into the new Jessie Matthews film.

Will Mahoney considering several local film offers.

Aubrey Hyman getting ready for his Hollywood trip.

Vincent Korda crippled, using crutches. Fell on set.

Gigli picture, to be made here next month, titled 'Lullaby.'

Ned Sparks did a broadcast immediately on arrival here.

Three Music Hall Boys to do their initial broadcast on Jan. 10.

Peter Lorre sick with flu and reshuffling shooting schedules.

Paul Robeson back in town from California and giving recitals.

Hazel Mangean girls postponing their opening here for three weeks.

Jelly d'Aranyi, Hungarian violinist, has assumed British naturalization.

Charles Laughton skiing in Switzerland with his hotel-owning brother.

Betty Balfour has returned to her film work after a bout of throat trouble.

Borrah Minevitch doing good business for M. Poulsen at the Cafe de Paris.

'Short Story' at the Queens closed for a fortnight due to illness of Marie Tempest.

'Rivals' closed at Kingsway after 10 weeks, 'The Inside Stand' at the Saville after six.

Joan Bennett, locally reported to be holidaying, is to do a film for Gaumont-British.

H. K. Ayliff will direct the production of Barrie's new play for Elisabeth Bergner.

Robert Donat a 'flu victim on the eve of the opening of his own production, 'Red Night.'

Otto Kruger, Cary Grant and Robert Young all sharing the same house in Park Lane.

Arthur Dent in the provinces for a few days, to look over the Wardour Films exchanges.

Alex Korda's son bought his own camera, filmed his own holiday, and now wants a job from papa.

'The Informer' (RKO) has broken house record at the Capitol, Dublin and held over for second week.

Jack Waller playing tunes on the violin from his former successes at the Archie Parnell house party.

Ninian Van Damm has leased the Duke of York's theatre for a year. Will establish it as a ballet house.

Arthur Woods has returned from Hollywood and started work on 'Three on a Honeymoon' for Warners.

'Sanders of the River' awarded gold medal by Institute of Amateur Cinematographers for best film of 1935.

Toeplitz Productions office staff working on Sunday, to keep to the shooting schedule of 'The Beloved Vagabond.'

William McGaw, for eight years general manager of Associated British Cinemas, John Maxwell's circuit, is out.

Lupino Lane has written a children's book, with illustrations by John Hassell, which is being published shortly.

Talk of 'Vicky,' at the Garrick, moving to the Winter Garden, replacing 'On the Dole,' which has had a long run.

'Fritzi,' currently at the Adelphi, goes to the Shaftesbury next. Both houses are owned by Associated Theatre Properties.

Lew Leslie's new edition of 'Blackbirds' opened for the Hyams Brothers at the Troxi, an East-side 3,000 seater, to turn-away trade.

Geraldine Hislop, 19 year old daughter of Joseph Hislop, operatic tenor, making her film debut in a Herbert Wilcox production.

Cochran's new revue, 'Follow the Sun,' opens at the Adelphi Jan. 24. House for second night bought outright and resold for a charity.

Bob Robinson and Virginia Martin tripling this week. Playing in 'Yes, Teacher,' at the Hippodrome, and Savoy and Berkeley hotels.

Lucie Mannheim, at present starring in 'Nina' at the Criterion, to appear in a series of special matinees of Ibsen's 'A Doll's House.'

Noel Coward carrying around a couple of smashed fingers as a result of having them jammed in a door while on vacation in Stockholm.

Leslie Henson will direct 'Laughter in Court,' new comedy by Hugh Mills, which Cochran is presenting with Yvonne Arnaud and Ronald Squire.

'The Inside Stand,' a P. G. Wodehouse farce starring Ralph Lynn, closed at the Saville after nine weeks. Record short run for this combo.

Despite continued success of 'One Night of Love,' Columbia withdrawing it so it won't conflict with Grace Moore's second picture, 'On Wings of Song.'

J. W. Brown, general manager of British Film Institute, a government subsidized company, at loggerheads with the governors and threatening to resign.

Ernst Deutsch to appear in new Charles Bennett play produced by Campbell Gullan, supported by Greer Garson, H. A. Saintsbury and Nicholas Hannen.

Betty Warren, wife of Lawrence Wright, who discarded stage work since marriage three years ago, has staged a come-back. Now playing at the Carlton hotel.

Mildred Harris and Co. booked in for a fortnight at the Hymas Brothers houses, the Troxi and Trocadero; cancelled at the latter house, with Diamond Brothers replacing.

Percival McKay will conduct orchestra for the new Palace musical. Last there in the same capacity some 10 years ago during the run of Clayton & Waller's 'No, No, Nanette.'

Bud Flanagan out of the Palladium show, with Ernie Gerrard doing his bits with Chesney Allen. Four Swifts have been brought in to fill. Flanagan left owing to sister's death.

Arthur Gordon claim for commission against Arthur Tracy, which was heard in an English Court in camera, was won by Gordone. Commission is on picture Tracy made for British & Dominion for $42,500, of which Gordon gets 10%.

Paris

By Bob Stern

George Kamen here for a

Irvin Marks planning a run over to London.

Cinda Glenn out of the Casino de Paris show.

Mrs. Maurice Livingstone sailing for New York.

Henri Varna taking in the Medrano's 'Clownery.'

Bouffes Parisiens dark after third flop of the season.

Jacques Plunkett writing novel based on 'Crusades.'

Willie Lewis band broadcasting from Poste Parisien.

Joan Warner dancing at Bobino, Left Bank vaude house.

Curtis Meinitz getting severe with inquisitive newspapermen.

Francois Rosay starring in an Oscar Strauss operetta in Brussels.

Al Trahan guest at lunch of Anglo-American press association.

Mogador dark for rehearsals of 'Ignace,' operetta starring Fernandel.

Lacy Kastner preparing for a new Central and Northern European trip.

Rene Alexandre resigning from Comedie Francaise executive committee.

Helen de Rochemont running the 'March of Time' office in Dick's absence.

Charles K. Gordon taking in local shows, hoping to find an import for Broadway.

Kid Francis, French boxer, making musicomedy debut at the Odeon, Marseilles.

Concerts Colonne orchestra rumored about to move to the Theatre Francais.

Henri Diamant-Berger, producer, writing an original film story for Raymond Bernard to meg.

Jean Coupan leading vaude p.a.'s in a revolt against the Paris Soir's parsimony with free space.

Dany Lorys, of cast of new Nouveautes operetta, 'La Poule,' giving cocktail party aboard yacht in Seine.

Gerrard Strauss and associates pulling a finnegan concerning production of film on Zola story 'L'Argent.'

Bart Curtis, back from winter sports in Italy, sailing Jan. 16 for New York with Dolfi, his trained police dog.

Igor Stravinsky, naturalized French, a candidate for a seat in the Beaux-Arts Academy left vacant by the death of Paul Dukas.

Franz Lehar operetta 'Song of Happiness' reaching 100th performance at the Gaite Lyrique, with composer still conducting.

Jean Martet, author of 'Pleasure of Love,' play recently produced at the Ambassadeurs, promoted to officer of the Legion of Honor.

Lucienne Delforge, French pianist, made her debut when her performance of Schumann concerto with Poulet orchestra was broadcast Nov. 18 from Eiffel Tower.

Josephine Baker rapping the U. S. for anti-colored prejudice in a series of articles mailed over from the same U. S. where the Shuberts are now paying her plenty per week.

Local A. P. photo service ordered by court to pay $800 indemnity to Heinie Zimmerman, former news editor, who was let out by orders of British headquarters of the service.

Berlin

By Claire Trask

Three American Babes at Wintergarten.

Walt Disney's 'Lullaby Land' at the Astor.

Mecklenburg State Theatre, Schwerin, 100 years old.

One Scala act dropped out of current bill—program too full.

'Thomas Paine,' Hanns Johst drama, broadcast from Cologne.

Richard B. Wainwright from London to look at Harvey film 'Black Roses.'

Theatre Festival Week in Munich opens May 17; date set by Dr. Joseph Goebbels.

'Francis Bacon,' new drama by Friedrich Billerbeck-Gentz, premiered at Luebeck.

Circus Busch-Strassburger opening in Charleroi on a Belgian tour, with France and Switzerland to follow.

'Poor Jonathan,' Milloecker operetta, broadcast by German radio from Frankfurt-Main station this week.

'No Ads Accepted From Jews' reads announcement in 'Das Deutsche Podium,' Munich musicians' sheet.

Jurgen Fehling, stage director of Berlin State Playhouse, to London for a glimpse at English art and artists.

Another midget city in town—at Charlottenburg Volks Park des Westens, a small-timish carnival in a building.

Four gag men continuously on set for Rota film, 'The Shy Casanova,' with comedian Paul Kemp, directed by Carl Lamac.

Richard Angst and Walter Traut back from five months carmera work on Baron Plessen expedition film 'Head Hunters of Borneo.'

Theo Shall, first seen in Hollywood German version of 'Anna Christie,' now in Teuton film, 'Cherries in the Neighbor's Orchard.'

'Tovarish,' with Curt Goetz and Valerie von Martens, back at Komodienhaus after a year's intermission. Play is still a big draw.

Emil Jannings and Director Carl Froelich co-operating in 'Traumulus' for the first time since silent 'Brothers Karamasoff' twenty years ago.

Wieland Wagner, grandson of Richard, scenic designing for Luebeck performance of 'The Bear Skinner,' his deceased father's Siegfried opera.

Variety ball, annual affair of vaudeville managers' organization, this time arranged by 'Deutsche Artistik,' prescribes dress as either uniform, tuxedo or swallow tail.

'Musical Jews ABC,' book containing 5,000 international names of non-Aryan composers, musicians, agents, authors, orchestra leaders and song writers, published by Deutsche Podium.

Deutscher Magischer Zirkel, German amateur magicians union, after numerous clashes with Deutsche Artistik now a member of the Reichsfachschaft Artistik and permitted to entertain.

Budapest

By E. P. Jacobi

Erno Anday's new play is a grim drama entitled 'Department Store.'

Laszlo Vadnay, who only authored burlesques and comedies thus far, will have his first drama, 'If Remains in the Family' at the Vigszinhaz, in spring.

Molnar's play, 'Miracle in the Mountains,' not yet performed but published in book form three years ago, scheduled for production at the Magyar Szinhaz.

Antal Nemeth, manager of the National Theatre, will direct Hungarian classic, 'Csongo es Tunde' on Vienna radio, in a German-language broadcast.

Thecla-Atlantis, new producing firm, proposes to make three pictures in German and Hungarian at Hunia next spring. One is to be 'Skylark,' with Lehar music.

G. B. Shaw's 'Saint Joan,' with Elma Bulla, soon to be produced at Belvarosi Theatre. If it clicks, management proposes to do an outdoor production of it next summer.

Lydia Beothy, who should have made her stage debut in the Lakatos play, 'The Queen,' gave it up a week before the first night on the plea that she couldn't cope with it.

First woman manager of a picture theatre in this city is Mrs. Andor Stenger, who is in charge of the Metro-Scala Theatre. Has been in the Radius and Metro offices for several years.

New manager of the Opera House cancelled his predecessor's rule of firing members of the ballet corps if they get married. He does not object to married ballet dancers. First to avail herself of this permission is premiere danseuse Baroness Elvira Vecsey, who married Mr. Debreczeny, a non-pro, right away.

Rome

Ricardo Bill review company at the Eliseo.

Review company Toto expected to return to Rome shortly.

Paramount working at Naples and Capri on film, 'Give Us This Night.'

Pirandello's new play, 'No One Knows How,' doing well at the Argentina.

Ruggeri, Musco, and De Filippo companies all completed their Rome season.

Syndicate of Public Amusements scheduled to meet at the Palazzo Venezia.

Revue company Billi presenting a new satiric review by Marchionne, entitled 'Take them Alive' at the Eliseo.

New play by Santi Savarino, 'Bellini,' at the Valle theatre, in honor of 100th anniversary celebration of Bellini.

Armando Migliari chose a new Italian play by Gino Valori for the evening performance in his honor at the Argentina; title: 'Former Lover.'

'The Little Yellow' Co. made its debut at the Bernini theatre; directed by Leo Garavaglia, who intends to put on only the works of Italian authors.

New Henry Bernstein play 'Hope' at the Quirino, with Renato Ricci, Laura Adani, Vittorio Olga Gentilli, Mario Brizzolari, and Eva Magni in the principal roles.

'Sad Loves' ('Tristi amori'), by G. Giacosa, put on 'in honor of' Ruggero Ruggeri; customary in Italy to give one performance 'in honor of' principle actor or actress of a company.

Musco Co. gave one evening performance of 'The Marquis of Ruvolito' in honor of Actress Rosina Anselmi, and a performance of 'The Master of Masters' in honor of Angelo Musco.

Franz Arnold comedy 'There's Something Beneath This' ('Qui sotto c'e qualche cosa') receiving a warm reception at the Argentina. Dora Menichelli and Nino Besozzi in leading parts.

Ferrazzano 'Dynamic Spectacles' Co. made debut at the Eliseo; comprised mostly of promising young variety actors, but also—especially for the musical numbers—of some tried and veteran performers.

Tatiana Pavlova and company expected in Rome in second or third week of February; scheduled to appear in 'Queen of Rome,' by Nino D'Aroma, 'Hirra Efros,' and 'La Scala,' by Rosso di San Secondo.

Companies of Ruggeri, Musco, and De Filippo gave a joint program at the Argentina, tickets for which were bought by presentation of even the smallest amount of gold at the box office, and proceeds from which were given to the government.

Fiftieth review by Rigo opened at the Galleria and was received enthusiastically. 'I Am the Way You Take Me' starts out with a law suit against the authors of reviews and ends up with their complete vindication. Guido Riccio, Nanda Primavera, the ballet directed by Davisi, and the orohestra directed by Mario Rossi all click.

Among foreign companies at present working on completion of Italian versions of films are the following: Trenker-Film Berlin, whose entire company has been brought to Tirrenia to finish work on Italian version of 'The Emperor of California'; Luna Ton Film of Berlin, which is doing work on 'Talisman' at San Remo and La Spezia, and Boston Film Company, also of Berlin, which is working on 'Il Ratto' in a villa at San Remo.

Honolulu

By Mabel Thomas

Gene Davis, singer, at the Royal Hawaiian.

E. I. Parker to California on Consolidated business.

Ben Fish, U. A. rep, here for 10 days and back to L. A.

Ted Lewis and band coming to Waikiki for Consolidated.

Me P. Y. Chong, putting floor show in his local eatery.

Mrs. Gibbs, mother, Francis, here for a month.

Louis Rosen remains here another month for business reasons.

Mr. and Mrs. Adolph Ramish back to L. A. after a month here.

Caroll Gregory, Princess theatre, underwent serious operation.

Rudolph Friml plans to remain most of the winter to the Royal.

Don Fitzgerald of KSL, Salt Lake, handling CBS material for KGMB.

Mary Carlisle was mascot for Trojan football team while here.

Harry Langdon and family one day visitors enroute to Australia.

Dick Wilbur returned to manage the Queen theatre, a Franklin house.

Mr. and Mrs. Bill Citron returned to California with the Ramish party.

Val and Ernie Stanton doing special broadcasts for Von Hamm Young here.

Don and Sally Jennings are the featured dancers with the Bart Woodyard band.

Zane Grey stopped over long enough to tell the press he will produce pictures and fish in Australia and New Zealand for the next year.

CHATTER

Hollywood

John Hewlett in town.
Katherine de Mille east.
Al Wertheimer Miamiward.
Lupe Velez back from Paris.
Ben Taylor in with Ted Loeff.
Clark Gable hunting in Mexico.
Robert Riskin had tonsils yanked.
King Charney in from N. Y. by car.
Otto Kruger due back from London.
Wallace Beery took TWA plane east.
Joe Traub at Warners after illness.
Leland Hayward left for N. Y. by plane.
Bill tonsils jerked.
Siegfried Rumann shortened handle to Sig.
Albert Kelley in town after year spent east.
Victor Baravelle would-be yachtsman.
Maxwell Arno still working on his new shack.
Charles Kenyon back at Warners after illness.
Ricardo Cortez east on radio and personal trek.
Phillip Dunning doing new play at Palm Springs.
Frank Whitbeck vocalizing Metro's transcriptions.
Pioneer signed Archie Marchsek as head cutter.
Arch Selwyn in the desert pondering legit ideas.
Perry Lieber resting in Queen of Angels hospital.
Jay Chapman in Warners publicity department.
Edward Everett Horton yearning for England.
Jack Dillon and Mike Rosenberg at Palm Springs.
Helen Morgan back east to the House of Morgan.
Sherman Grancell joined Robert Knowlden's agency.
Tom Gallery mulling plan to promote outdoor spot.
Ann Morgan to Seattle and Portland on lecture trip.
Johnny Mercer to Atlanta for wedding of his cousin.
Chain letters again making appearance around town.
Gun club being organized by Paramount studio workers.
Cy Allen joined Paul Snell publicity bureau at Pioneer.
Sam Mintz returned to Radio following appendix yanking.
Dorothy Stone fell downstairs and urt a knee—not seriously.
Oliver Hinsdale building little theatre in his Bel Air home.
Domicile being built in Palm Springs for George Bancroft.
Bella and Sam Spewack back at Metro awaiting assignment.
More than 1,500 attended Universal City studio club's dance.
Frank Borzage has unpacked his golf clubs after poling for years.
Fred Bresnick here from Chi Trib to shoot stills for Sunday section.
Howard Emmett Rogers making bets on presidential election already.
Metro signed Madeline Talcott, cig ad model, for 'Romeo and Juliet.'
Robert Fairbanks hired H. K. Batcheider as his 20th-Fox assistant.
Doris Dudley in town for o.o. Her Radio contract doesn't start till May.
Victory Productions giving Zella Russell first pic job in 'Taming the Wild.'
May Meyer and Agnes de Mille staging dances for 'Romeo and Juliet.'
Three Stooges (Howard, Fine and Howard) east on p.a. tour, starting in Chi.
Nixing offer to stay in London, Harry Holman returns to Hollywood Feb. 2.
James Dunn knocked cold in fall over cable on 'Don't Get Personal' set at U.
Maxie Rosenbloom has turned thesp—getting part in Hal Roach comedy.
Jack Francis taking treatment for rabies at Santa Barbara. Nipped by own pup.
Frank (Red) Dolan, staff writer at Radio, has new play. He's titled it 'Cantina.'
Louis Hayward 68th player to join 'Anthony Adverse.' Pic has six weeks to go.
Mack Gordon has cocktail bar in home decorated with caricatures of Par players.
Al Boasberg to Buffalo, N. Y., to see his folks. Then to Gotham on English deal.
Metro gave $2,000 to Fort Smith, Ark., couple for first twins in 'Rose-Marie' contest.
'Santa Monica,' Joe E. Brown's new nag, made debut at Santa Anita, but no win.
Grippe drove Lewis Stone from 20th's 'Country Beyond,' Frank Reicher replacing.
Henry Henigson en route to Honolulu vacash befor joining Paramount exec staff.
Merle Oberon's illness slowed down 'These Three' at Sam Goldwyn's for several days.
Sammy Cohen held at 20th-Fox for 'Black Gang' before rejoining Doris Roach for p.a. tour.
Russell Hicks bicycling between stager, 'Petrified Forest,' and picture, 'Opera Hat,' at Columbia.
Mary Carlisle switched passage from plane to train for Manhattan after reading about air crackup.
Lew Cooper, former Gotham legit producer and agent, is associated with Mayer-Kempner agency here.
Sol Lesser held up production on 'Show Goes On' for little Bobbie Breen to recover from appendicitis op.
Felix Feist, Eddie Saunders and George Hickey, Metro sales execs, met at Salt Lake for swing through west.
Howard Strickling to Hawaii to recuperate from tonsil yanking as guest of Dick Berlin, g.m. of Hearst mags.
W. C. Fields and William LeBaron in the desert working on yarn for Fields' next pic, tentatively titled 'Poppy.'
Captain Emile, sword coach for Douglas Fairbanks, now teaching Charlie Collins rapier technique for Pioneer's 'Dancing Pirate.'
Mike Frankovich, Bill Murphy, Tex Harris, U.C.L.A. gridders, and Frank Shellenback, manager of Hollywood baseball club, added to cast of Joe E. Brown's 'Sons o' Guns' at Warners.

Mexico City

D. L. rahame

Tox Mix feted by various military and cowboy organizations.
Fernando de Fuentes, pic director, on the job again after an attack of grippe.
Dagmara Renina Troubetskoi, Russian singer, booked by the public education ministry for a concert series here.
Pierre Clarel, French singer playing with a Spanish revue company here, propositioned for pic work by native producers.
Newspaper film critics have formed a local national association.
Vilma Vidal, Spanish actress, on a stage road tour.
Fernando Soler, ace Mexican dramatic actor, says he will devote himself to the stage for an indefinite period. Has been in pics.
Union of Theatrical and Amusement Managers and Players asking President Cardenas to make national a local law that bans specs.
Joaquin Pardave, comic who recently turned manager, has recruited a revue company in Los Angeles for presentation here soon.
Guadalajara, Mexico's second largest city, nixed application of a symphony ork to play a large theatre because a marathon dance contest is there.
Maria Teresa Montoya, junior deaness of the Mexican dramatic stage, cancelled deal for her to play in a film, contending that the stage is her best vehicle.
Fernando de Fuentes, ex-Par exec here, signed to direct pic for C. I. F. in Madrid in February, when he finishes megging Clasa's 'Vamonos Con Pancho Villa' ('Let's Go With Pancho Villa') here.
Two American radio stations, one at Tucson, Ariz., the other at Yakima, Wash., authorized by ministry of foreign relations to broadcast its 'truth about Mexico' programs.

Toronto

Bus Thackery in a motor smash.
Joe Carr m.c.'ing at the Metropole.
Nicholas Cosentina visiting the home-town.
Keith Craig steps up as assistant to Tom Daley.
Dorothy Tennant weds Fred Lauer of Buffalo.
Billy Nelson and band move into the Silver Slipper.
Jimmy Shields warbling ith Luigi Romanelli's orch.
Al and Bob Harvey have written a new song, 'Piccadilly on Parade.'
Dick (Ricardo) Taylor has sold two cartoons to 'The New Yorker.'
Sheila Proctor renounces footlights and returns to the Register fold.
Verne Hudson leaves the Uptown to become assistant to Jack Arthur at Imperial.
Mary Pickford is quietly dickering with a local realtor to buy her birthplace here.
Marguerite Nuttall, singer, has wed Arthur Cockshutt; both now sunning themselves in the West Indies.
Bill Ludlow of Chicago and Walter Murdoch, prez of the musicians' union, initiated into Percussion Club membership.
That 'phantom of the opera' prowling round boxes in local legits is Ronny Jaques, arty photographer, with his candid camera.
Billy Bissett and ban , with Alice Mann as vocalist, leaving the Royal York Roof for the Casino, Monte Carlo.
Ex - violinist John Langley, awarded $70 a week accident insurance for life after target-shooting incident which took his index finger, off to Tahiti to settle down.

Chicago

Jack Mills stopped off in town for a bit of kibitzing.
Irving Mack readying move the Filmack quarters.
Aaron Joneses off to Florida for annual sunshine hunt.
Billy Diamond shipped the auto to Florida in advance.
Tom Kettering working on the Herald and Examiner.
Lee Francis now staff stand-by pianist for CBS-WBBM.
Morris Silver back at his desk after huddles in the east.
Hinda Wausau off to the Coast to meet hubby, Rube Bernstein.
Larry Blake to head east for a fling at legit after years in vaude.
Fay Silverman back in show biz as sec in the Michael Todd office.
Thoda Cocroft doing agent's chores for Lunt-Fontanne 'Shrew.'
Nate Platt and the frau looking over ship circulars for a Caribbean cruise.
Howard Herrick looking after press for Nazimova's 'Ghosts' at Erlanger.
Abe Schiller agency now Detroit representative for the Sligh & Salkin office.
Ted Weber, president, and Roy Topper, v.p., of the new CAPA governing board.
Galla Amido, after an illness of six weeks, back in the show at the Royale-Frolics.
Kathryn Osterman Rosenthal on from California for visit with son, Jack Osterman.
Louis St. Pierre up from Rockford to arrange for special in his Coronado theatre.
Morrie Lipsey has a 10-foot blackboard installed in his MCA office to route the General Motors orchestra.
Charley Hogan commuting to Milwaukee to pinch-hit as operator of Wisconsin chain, in which he is partner.
Samuel Insull going to business daily in offices of his new radio chain high up in the Civic Opera House building, his last 'gift' to the city before the smash.

Detroit

By Pete Wemhoff

Almost all floor space taken for 'Little World's Fair' here in March.
Stokowski to lead Philly symphony at annual Ann Arbor May festival.
Lack of interest causes shelving of plans for Detroit Art Theatre by Arnold Daly.
Holiday liquor sales over $3,000,000 mark, more than $900,000 above December, 1934.
City transportation dept. modernizes bayride and is renting buses for private parties, etc.
Nate Samuels heads Goodfellows, succeeding late Horatio S. Earle. Samuels secretary for 69 years.
Anita Block and Edward Corsi at Town Hall this week; Dr. Everett Dean Martin at Temple Forum.
Town a hotbed of leather-pushing, with Times boxing meet just closing and Golden Gloves starting.
Back from more than 20,000 miles of travel near Arctic Circle, Bert Stoll slipped on icy pavement here and broke a leg.
Eleanor Holm, warbling with hubby Art Jarrett's ork at Oriole Terrace, takes part in special Detroit Athletic Club swim meet.
Affiliated Theatrical Agency listed unfair by American Federation of Actors after refusal to pay regular $5 a night rate at Eastern Star Cafe.
Leo Fitzpatrick and Paul King in charge of President's ball publicity; Edsel Ford treasurer again. Rap $5 per couple, with floor show, but no dinner.
Two new niteries born. Club Ten-Forty, formerly the padlocked Manhattan, opened by Max Silk, ex of Club Maxine and Chez Paree. Sam Harris has opened the new St. Moritz.

Minneapolis

By Les Rees

Heavy advance sale for 'Old Maid' at Metropolitan.
Leonard Gruenberg back from a California honeymoon.
Twin City Newspaper Guild to hold first gridiron dinner Feb. 27.
Minnesota theatre employes have basketball team in Y.M.C.A. league.
Variety club installed new officers, including Chief Barker W. H. Workman.
Burglars who broke into Campus theatre, nabe, got only $17 for their trouble.
University of Minnesota Playhouse offering 'Merry Wives of Windsor.'
Ray O'Brien, RKO auditor, called to Chicago when wife gave birth to baby girl his first.
George Adams, formerly Star managing editor, returns to first love, Journal, in same capacity.
City council killed bill to prohibit distribution of circulars to put Shopping News out of business.
E. D. (Red) Nash, Paramount salesman, quitting his job to take over Lowell theatre, Canton, S. D.
Sam Clark here working on 'Midsummer Night's Dream,' opening as roadshow attraction at Alvin Jan. 27.
Shopping News now has film and stage critic, Bob Scott, and is publishing reviews of local attractions again.
Mr. and Mrs. Charles J. Samuels, parents of Mme. Gali-Curci's husband, celebrated 51st wedding anniversary.
Paul Mañs resigned as Paramount head booker and city salesman to devote self to operation of Lake theatre, indie nabe.

Pittsburgh

Sally Starr staying on with parents for few more weeks.
Henry Goltsman, of Variety Boys trio, father of a baby girl.
Neville Fleeson home to spend a few days with his mother.
Jack Lee (Levy) on coast managing Smith Ballew's band.
Sammy Stept on coast writing tunes for Republic Pictures.
'Y' Playhouse has lined up 'Music Master' for next production.
Herman Middleman's wife and baby both on way to recovery.
George Green left Tony Conforti and Nixon cafe after five years.
Joe Gins, of Universal force in east, joining Columbia sales staff.
Cledge Roberts (Clifford Edge) signed for role in 'Sap Runs High.'
Billie Mackey ailing in hosp and no more bubble-dancing for a while.
Madeleine Skelly Foust back to hospital for couple of more months.
Sam Stern back to hospital again, this time with ptomaine poisoning.
Henny Cogert on from New York to join Lou Bolton's Pittsburgh staff.
Ben Jaffe will manage Casino (ex-Harris) theatre for his pop, George Jaffe.
Toy Titus, ailing in a Cleveland hospital, out of Harlem Casino show.
Virginia Simms celebrating year's anniversary as vocalist with Kay Kyser.
Harry Pugliese new manager of Variety Club, succeeding Red Bracconier.
Dave Jones quits reportorial job on Sun-Tele for political appointment.
Bill Green's and the Windmill dropped floor shows for the winter months.
Mrs. Art Bonn, wife of local musician, member of Lottie Mayer's water ballet.
Betty McDonald and Patti Littell both with Clare Tree Major's Children's Theatre this season.
Dorothy Fisher, Freeman Hammond and Jules Pross get leads in Playhouse's 'Constant Wife.'
Ethel (Mrs. Ira) Cohen won first prize in costume ball aboard Kungsholm during holiday cruise.

Madrid

Bobby Huby warbling at Casablanca.
Union Films, Barcelona distrib, bankrupt.
M. J. Messeri, Par's Spanish rep, to get married.
Yehudi Menuhin, Josef Hoffman and Alfred Cortot concerting.
Fred Elizalde writing music for a play by Federico Garcia Lorca.
Ricardo Soriano bought a new Haviland five-seater for his weekend flights to the farm.
Celia Gamez, Ernesto Vilches, Ricardo Calvo, Enrique Borras, Virginia Zurri and Manolo Vargas broadcasting from EAQ.
Ferdinand Roldan to film historical yarn on life of Luis Candelas, Pedro Repide, Angel Torres and Antonio Asenjo doing script.
Fire burned out offices and stockroom of Hercules Films, Madrid distrib, and Spanish Cinematographic Center, general film organization.
'Los Clavels' ('Carnations'), by Fernandez de Sevilla y Carreno, with music by Maestro Serrano, being filmed at Orphea studios, Barcelona. Eduardo Ontanon megging.
Edgar Neville shooting 'La Senorita de Treveles' ('Old Maid') from his adaptation of Carlos Niches' play. Antonita Colome, Nicolas Rodriguez, Maria Gamez and Alberto Romea in cast.
First European broadcast of a drama to the New World. EAQ, shortwaver, airwaved first act of Enrikue Larreta's 'Santa Maria de Buen Aire' by remote control from Espanol theatre to Buenos Aires, where it was rebroadcast.

Palm Springs

Jay Castle's band at the El Mirador.
More easterners here than ever before.
The Archie Gottlers taking up desert riding.
Mary Pickford doing some strenuous tennis playing.
John D. Hertz and Floyd Odlum planed in from Chicago.
Paw, maw, brother and Shirley Temple here for two weeks.
The Arch Selwyns have leased a bungalow right in the desert.
Charles Kenyon down for a month's uninterrupted writing.
New York P. S. planes arrive daily with full complement of passengers.
Lew Wertheimer off to L. A. to replenish his wardrobe. He'll buy two suits.
Yearly postal receipts here have jumped from $5,000 in 1929 to $30,000 last year.
The Martin Gangs, the Wally Fords and Rian James threw a party at the Dunes.
Gene Delmar and June Travis copped the archery trophies at the bow and arrow meet.
Tennis Club threw a bon voyage party for Charles Farrell, off to England for a picture.
Harry Pishbeck opened up his new subdivision of 10 houses and he'll try and sell them to fellow cameramen.
Mr. and Mrs. Grantland Rice and daughter, Florence, getting a month's rest, but Grant pounds the typewriter daily.
Oliver Hardy, Jack Oakie, Bing Crosby, Richard Arlen and George Marshall entered in the P. S. invitation golf tourney.

New Haven

By Harold M. Bone

Cafe Mellone in receivership.
Henry Busse slated to head WPA music unit.
Light Opera Guild will 'My Maryland' next.
Richard Skinner i a damaged pedal.
Edgewood Players will 'Within the Law.'
I. A. T. S. E. polishing up for Annual Ball Feb. 5.
Composer Frederick Guilford died in Clinton recently.
Theatre Guild's 'End of Summer' set for Shubert (31-1).
Walter Klavun directing first WPA show at Lincoln.
Al Vear takes a slight step up in Loew's organization.
Ben Parker took a fling at film directing with local cast.
Con Maffie due to quit town for New York radio connection.
Taft Realty Co. (Shubert theatre) title goes to local bank Mar. 11.
Walter Hampden bringing 'Cyrano' to Shubert for two days (Feb. 4-5).
Leslie Gorall mixes Yale drama classes with local amateur cast directing.
Doc's orders have Monk Maloney on chocolate pudding and whipped cream diet.
WPA supervisor Gertrude Dondero busier than that one-armed paper hanger.

Boston

By Maxwell Fox

Joe Dervin back with Joe DiPesa.
Connie Murphy back from rest cure.
Hy Fine swinging into radio work again.
Angie Maney on sick list with sinus.
Sam Ross now with NBC artists' bureau.
Howell Cullinan combating laryngitis.
Minskys will lay off burley here for awhile.
C. N. Odell, of Par ad office, touring New England.
Floyd Bell will p.a. next season for Suffolk Downs track.
Paul Warner now with Meyer Davis band at Copley Plaza.
Sammy Payne, former RKO booker, with Tango Film outfit.
Essex street poolroom annexed s.a. by installing girl attendants.
Dinty Moore's Hickory House opened with Tom Maren in the background.
Garment workers parading in crusader costumes. Featuring girl on white horse, but no Godiva.
Vall Haak handling publicity for the Aleppo Chanters, replacing Frank Rand who left Hub for Chi radio job.

Newark

By C. R. Austi

J. Hegarty is father of a girl.
Orpheum, colored house, closed suddenly.
Jerry Kurtz switched from dramatic editor of Ledger to labor editor.
Cafe Continental is going to reopen, this time with a New Yor bank roll.
Abe Simon wearing mismated shoes, but no one on to what he means by it.
Nite life is dead. The stay-ups are now going to Bergen County, where there's no curfew.

OBITUARIES

RUDYARD KIPLING

Rudyard Kipling, 70, died in London Jan. 18, following an operation for a perforated stomach ulcer five days before. After the operation his chances were regarded as at least even, but peritonitis developed and he was soon beyond the aid of medical skill. Since the death of his son in the world war he had been virtually a recluse.

Both as a writer of poetry and prose, Kipling was outstanding in his generation and probably would have been named poet laureate but for an unfortunate allusion to Queen Victoria as 'The Widow at Windsor.' He was given the Nobel prize in literature in 1907, the first Englishman to be thus

civil servant in India, he first came to attention through his contributions to the Lahore Civil and Military Gazette, but fame spread rapidly. His first published work was a collection of these in book form. He is now represented by some 90 volumes.

Kipling was averse to motion picture production of his work, but in 1921 Pathe made 'Without Benefit of Clergy,' the late Randolph Lewis going to England to complete the script under the author's personal supervision. His 'Captain Courageous' now process of release. Maude Adams several times agitated the production 'Kim,' with herself in the title role, but the deal never went over, partly on account of the huge production costs involved. 'The Light That Failed' also made by Pathe in 1916.

He was married to Caroline Starr Balestier, and for a time (1892-96), he lived in Brattleboro, Vt., but went to England. He came back in 1899 and on that visit suffered an attack of pneumonia so serious that newspaper 'death watch' was maintained for about 10 days. During this time his daughter, Joseph- died during his illness and this seemed give him a distaste for America. He carried her ashes to England and never returned to the States, though he subsequently visited Canada.

His widow and a daughter, Mrs. George Bambridge, survive.

IE RUSSELL

Annie Russell, long a favorite on the American and British stages, led at Winter Park, Florida, Jan. following a long illness. She had made no professional appearances since 1918, but made occasional appearances at Rollins college, where she was a member of the faculty.

Miss Russell made her first success in 1881 in 'Esmeralda' at the Madison Square theatre, then under the management of the Frohmans. She was only 17 and when turned down because of her youth, let down her dresses, did up her hair and again applied to William Gillette. Her first New York appearance, however, was made three years before in a juvenile company doing 'Pinafore.' In the late '80's she withdrew from the stage because of illness, but came back in 1894, her popularity undiminished.

She made her London in 1898. Essentially feminine, she scored a mild sensation in one play by smoking a cigar. She became associated with Rollins college when her friend, Mrs. Edward Bok, founded and built the Annie Russell theatre for the use of her dramatic classes. It was dedicated in 1923 when she appeared in 'In a Balcony,' and she made two later productions.

She was twice married, to Eugene W. Presbry and to Oswald Yorke, who survives her.

CHARLES H. MELTZER

Charles Henry Meltzer, 83, died in New York Jan. 14 of pneumonia. He had been ill for about a week.

Almost forgotten by the present generation, he was an influential spirit in the early part of the century. Born in London, he was made foreign correspondent for the New York Herald and Chicago Times. He was brought to New York by James Gordon Bennett as critic of te Herald, in 1890, and later changed over to the morning edition of the World, for which he did much important work. In 1903 he was appointed assistant to Heinrick Conried, then head of the Metropolitan opera, and dur his four years with that impresario he started the movement for opera in English. He translated the libretti of 22 standard operas into English. He later was music critic for the New York American, and did much foreign correspondence for various papers. He also worked on a book of memoirs, due for early publication.

He is survived by his widow, a son and two daughters.

CHANNON COLLINGE

Channon Collinge, 61, composer and conductor, died in New York Jan. 15, following an operation. He has been coductor of the CBS 'Cathedral Hour' and was connected with other musical broadcasts for the same company. He was organizer and founder the children's orchestra taken by John Priestly and now known as the Dean Clough orchestra, of Halifax. He wrote the music for 'Seminary Girl' and was with A. L. Erlanger was composer for a number of musical productions, including ' iris of Gottenburg' and 'Chin Chin.'

In 1920 he became a comic strip artist for the old Tribune and later was handled by news syndicates. In 1927, a few weeks after the Columbia Broadcasting System was organized, he became its musical director.

He is survived by Patricia Collinge, of the stage,

GEORGE ALLISON

Geor Allison, 70, who came to this county in 1892 with the Kendalls and remained here under Daniel Frohman when they returned home, died at Norwalk, Conn., Jan. 15, after a year's illness.

He was in the original cast of 'Ben Hur,' had supported Helen Hayes, Lynn Fontanne, Madge Kennedy and Ethel Barrymore. He was in the long run of 'Butter and Egg Man' and was highly successful in stock, playing for five seasons in Brooklyn as well as in other cities. His most recent N. Y. appearances were in 'Dinner at Ei ' and 'Merrily We Roll Along.'.

He is survived by his widow, the former Susan Gertrude Pratt, professionally known as Gertrude Allison, and a daughter. Mrs. Allison usually played in the companies with which he traveled.

WILLIAM J. BARRY

William John 'Jack' Barry, 68, veteran minstrel and circus trouper, died Jan. 19 in Auburn City Hospital, Auburn, N. Y., following a five day illness. He was a buck and wing dancer and acrobat, starting his career in 1881 with the Comstock and Eggleston Excelsior Minstrels. Subsequently he was with the Meredith and Fitts Parlor Minstrels, the Hurlbut and Huntington Circus, Reid's European Circus, Phil Defanball's Circus and Hi Henry's Minstrels.

For a period, he teamed with William M. Sullivan in C. W. Vreeland's Operatic Minstrels, the duo being widely known in minstrelsy for their number, 'Happy Little Darkies on the Levee.'

Barry, who had been living in rural retirement at Dresserville, Cayuga County hamlet, is survived by three sisters.

. BOWERS

t C. Bowers, , bank nd former circus man, died in Peru, Ind., Jan. 15, of pneumoni In 1904 he went into the circus business with Jerry Mugivan and for the next 25 years was variously concerned with the Van Amburg, Haggenbeck - Wallace, Sells - Floto circuses and the Buffalo Bill Wild West.

In 1929 he disposed of his circus holdings and entered th banking business.

INCE WILLI

Prince Willman, , a midget, died Jan. 14 in a restaurant at Poughkeepsie, N. Y., after telling his brother, King Willman, that he was tired.

Both were natives of Germany and have been with midget troupes and circuses. The brothers had been giving exhibition boxing bouts in Poughkeepsie for the last few weeks. Death was caused kidney and h rt ailments.

FELIX SCHIFF

Felix Schiff, 68, assistant purchasing agent at Universal died Jan. 19 following a coronary thrombi attack the night before in his home in Hollywood. He was the uncle of Stanley Bergerman, Carl Laemmle's son-in-law, and was on the Universal payroll for six years.

His widow and daughter survive. Funeral held Jan. 21, with burial in Home Peace Cemetery, Los Angeles.

GUY D'HARDELOT

Guy D'Hardelot (Mrs. Helen Rhodes), 79, famous song-writer, died at London home, Jan. 7. During 40 years Chappell & Co. published over 200 of her songs, the best known of which were 'Because,' 'Wait,' 'I Know a Lovely Garden.'

In the nineties she was in New York, singing her own songs at the piano. She was also a teacher of singing.

THOMAS H. CHILVERS

Thomas H. Chilvers, 72, composer, musician and supervisor of music in Detroit public schools for 29 years, died Jan. 17 in Henry Ford Hospital, Detroit. Burial there.

Surviving are the widow, Clara Lawrence Chilvers; and a half-brother, Charles Chilvers, former mayor of Walkerville, Ont.

W. C. ROLLINS

W. C. Rollins, 46, assistant superintendent of the Iowa and Capitol theatre buildings for Tri-States and Central tates, was a suicide Jan. 13 because of despondency.

He is survived by wife, two daughters and one son, who is usher the Paramount.

A. MANANT, SR.

A. Manant, Sr., Carnegie, theatre owner and operator, died suddenly home in that city recently.

In recent years the Manant theatres have been managed by Arsene Manant son of the deceased who survives.

RAYMOND L. ELLISON

Raymond L. llison, 42, former vaudeville actor, died Jan. 20, in the Government Hospital at Alexandria, La., after an illness of eght years.

His widow, mother and brother survive.

FRED H.

Fred H. Merrell, 72, / veteran amusement man, former manager of the Post band at Kent and also operator of the old Kent roller rink died Jan. 3, from a heart ailment in that city.

He is survived by his widow.

H. C. CONNETTE

H. C. Connette, several years ago with Memory Lane on NBC, and whose latest, 'Home Folks,' is now heard over KJBS, died at his home in Los Gatos, Cal., last week.

WALTER DOWNI

Walter Downing, 42, projectionist at Metro studio, found dead in his apartment in Los Angeles Jan. 18. Heart attack believed cause, although autopsy ordered.

JOSEPH SCHWARTZBINE

Joseph Schwartzbine, 50, Los Angeles, a exhibitor, former Metro salesman, died there Jan. 19 of auto injuries. Widow and son survive.

EDNA MAE DELL PERRY

Mrs. Edna Mae Dell Perry, 26, formerly on the vaudeville stage, native of Denver, ied of pneumonia in Denver.

DAVID F. McCOY

David F. McCoy, 78, owner of the La Max theatre at Wilmington, O., died recently at hi home in that city following a lingering illness.

ROBERT D.

Robert D. Stuart, ied Jan. 15 in Albany.

. regory Aller died Jan. 15 in Los Angeles from injuries received when she was struck by auto driven by Walter Wanger. Surviving are her husband, cellist at United Artists studio, and a son, Herb Aller, business rep of International Photographers.

Mrs. Henrietta MacMahon, 50, wife of Henry MacMahon, who ecnarized many of C. B. DeMille's spectacles for Paramount, died Jan. 16 in Santa Monica, Cal.

Harry Halper, 69, father of L. J. Halper, western division manager of Warner theatres, died in Cleveland last eek after lingering illness.

News of the Dailies

(Continued from page 67)

more space. Includes a direct entrance to the Rialto.

Max Gordon to go to the Coast next month to resume his advisory duties at Metro.

Management of 'Winterset' paid Equity fee and nine months' dues for Nicholas Ross when he stepped into a part and made good. He had been merely atmosphere and not even understudy.

Coast

Five jailed at Montrose in L. A. county's drive against bookmaking.

Pending trial for divorce, Dolly Newmire, screen actress, was awarded $35 monthly temporary alimony.

Inability to explain to L. A. police where she got laprobe and fur coat cause arrest of Velma Boswell, dancer, on suspicion of petty theft.

Betty Burns, film actress, denied damages by L. A. court in her $110,000 suit against Hollywood apartment house, where she allegedly was struck in the eye with a tack while carpet was being laid.

Serious injury was sustained by Mrs. Victor McLaglen when she fell from her horse while jumping at a Pasadena club.

Sue Weaver, screen actress, granted divorce in L. A.

Ruling that the California motor vehicle tax is a privilege, not a property tax, the state supreme court refused exemption to war veterans.

Usher and ticket taker of Adams theatre, L. A., captured bandit who held up box office with toy pistol.

James Cagney, Ralph Morgan, Lois Wilson, Lucile Gleason, Bela Lugosi added to directors committee of Midwinter Labor Frolic.

California Newspaper Publishers' Association started their three-day convention, Friday (16), at Hotel Mirimar, Santa Monica.

Elena McManus, screen granted divorce in L. A.

Stickup of exclusive Wilshire Boulevard cafe failed when cashier refused to open strong box at point of gun.

L. A. judge dismissed case against girl, who stood vigil on Dick Powell's doorstep. Claimed to be a relative.

Seven instruments, including case of drums, were stolen from car parked in L. A. Members of Colorado Aggies band were losers.

Richard C. Fisher held by Long Beach police on charges of stealing $40,000 violin from Ruth Berry.

Gertrude Michael suing L. A. tram company for $5,000 for running over her pooch.

Negligent driving caused death of Margaret Elrich, film actress, coroner's inquest verdict.

James Swinnerton filed suit for divorce in Las Vegas on ground his wife's relatives moved in on him. Cartoonist married 18 years.

Tommy Guinan held by Frisco police on charge of running gambling racket on Matson liner.

Suit for divorce filed in L. A. by Rheba L. Kodle, dancer.

Lipstick on opium pipe led to arrest of Donna Brooks, film extra, on narcotic charge.

Ordinance passed in Santa Barbara forbidding parents or guardians to attend pictures or other amusements while children are left alone.

Charging death of Pauline McLaughlin, dancer, was due to intentional wrecking of car by Harold Nellson, murder charge was filed against Nellson in San Diego court.

Third collapse in two weeks suffered by Simone Simon, French actress. Ailment diagnosed as intestinal flu at hosp.

Arrest of Milton Woodling, San Jose crooner, asked by H. E. Watson, who claims warbler sent his wife pash notes.

Furore raised when John Barrymore lost $30,000 in bonds. Lost papers turned up in shoe box, but income tax data still missing.

Catherine Geist, opera singer, filed suit in L. A. for $15,000 damages against Mrs. Ray Kohn for sidewalk fall which caused her to cancel engagements.

Mexican government agreed to cancel $850,000 outstanding custom charges on American films booked in that country over three-year period on protest of theatre owners.

Wife of John Gilbert contested by Leatrice Joy, one of actor's wives, on behalf of their 10-year-old daughter, who received $10,000 from estate.

Juanita Hansen in L.A. Federal relief show.

Mysterious attacker slashed Russell Girard with knife while actor was sitting in front of his Hollywood home.

Helen Etie, former wife of Hoot Gibson, sentenced to four months for forgery as term of probation.

Rex Bell suing Pacific Railway Co. for alleged mishandling of his race horse, causing injury to nag, with $1,999 damages asked.

Vera Blakely suing Don Parker for divorce in L. A.

Dorothy Parker and Alan Campbell sued for $5,000 damages by Dorothy Casey for injuries sustained in auto crash. Friend of pair was driving.

Britain Mourns

(Continued from page 1)

ter Follies' in full blast, will postpone the show indef.

Ni

Night club and bottle-party business will be even worse affected for a similar length of time, while trade at all deluxe restaurants will be down. Probability is, however, that the grillroom supper trade will go up, attracting the white tie brigade which would normally be hitting the brighter spots.

In legit, 12 shows in rehearsal and scheduled for immediate production have been indefinitely postponed. C. B. Cochran's 'Follow the Sun,' new revue due from Manchester, where it is breaking in, is a cinch not to open at all. Cochran is understood to be holding the cast off with a view to opening a fortnight after the funeral, but may have to postpone farther than that. With a show which would normally be the town's dressiest, he's in a tough spot.

Straight hotel business should move up. Places like the Savoy and Dorchester hotels already report heavy overseas bookings as the funeral rites will bring thousands of monied people into town. But once over, the town, including hotels, is likely to be very quiet for months to come.

Radi

Has been announced that there will be no normal radio programs on the air until further notice. Microphones will all be used for official announcements, speeches by parliamentarians and memorial services.

It is expected that the Prince of Wales will make his first radio speech as King of Britain before the end of the week, although no announcement has yet been made.

London Stock Exchange automatically closed this morning (Tuesday) with a reopening tomorrow (Wednesday) when the stock standard is likely to be easier. All entertainment issues are sure of a slump in anticipation of bad business.

Not yet known how much the death cost Lloyd's, as all exchanges are closed. Policies on the King's life by interested third parties probably run into millions. Many theatres, too, are covered against lost receipts due to the death.

Toronto, Jan. 21.

ramatic in spontaneity, gaiety ended here with the announcement of His Majesty's death.

Music and dancing ceased in hotels and guests quietly left as soon as the word arrived from Sandringham. All beverage rooms and dance spots were closed. Social events were cancelled and business will be suspended during the funeral period.

For the first time all radio stations in Canada were silent, following the announcement of the King's death. Theatres refrained from announcing the news to their audiences, on theory it would only have caused sadness, and that the news came too late to stop performances. Meeting is being held by Famous Players-Canadian to determine what steps will be taken in tribute.

NEWARK

(Continued from page 11)

75)—'Could Only Cook' (Col) and 'One Way Ticket' (Col). With the storm probably won't reach $8,000. Last week, second of 'Two Cities' (MG) okay $9,000.

New Mosque (Ches.) (3,281; 15-25-40-55)—'Born to Gamble' (Lib), vaude and dancing. Financial troubles at least in abeyance, will take about $7,000 with Tuesday night out for Bamberger's engagement of Metropolitan; not enough. Last week 'Red Wagon' (FD) ditto.

Paramount (Adams-Par) (2,248; 15-25-30-40-55-75)—'Soak the Rich' (Par) and vaude. Probably won't reach $7,000. Last week 'Rose of Rancho (Par) did okay with $14,000.

Proctor's (RKO) (2,300; 15-55) and Lyceum (Roof) (770) same scale —Sylvia Scarlett (RKO) and 'Fang and Claw' (RKO). May do $8,500, n. s. g. Last week 'Littlest Rebel' (20th) and 'Baldpate' (RKO) took plenty at $10,000 for nine days.

Terminal (Skouras) (1,600; 15-25-40)—'Dancing Lady (MG) and 'Big House' (MG). Trying revivals again with Robert Ungerfeld, manager, as well as at Proctor's. On paper he is working for two companies but the Terminal is run by RKO. House will try experiments. This week looks good at $4,000. Last week 'Whispering Smith' (20th) and 'Ol Spanish Custom' (Syn) with '[illegible] House for Girls' (Time) and ' [illegible] of Clintons (Syn) $3,200.

Unit Reviews

(Continued from page 58)

let this girl rest in the show and make somebody else work. Following this is 'isorder in the Court,' comedy sketch with House presiding as judge in Bobby Clark's shoes, a task to which he was not equal opening day apparently cause of insufficient rehearsals.

Buster West is next in his dance and comedy routine in 'one' to fair results, although he seems spotted too far down after everyone has been tired out by the attempts of the show to get started. Finale is next with all members on stage in full dress to be introduced individually and then to tune of 'Music Goes Round and Round' comes final curtain.

Setings are same as used in the roadshow with possibly one exception. They are all right without being in any way outstanding. The girls and the boys in the ensemble work well in their few spots in the show, and the mixed chorus idea seems to take very nicely. Music is not especially distinguished for what is supposed to be a big revue. All in all, there is plenty of talent present, but the show needs to be speeded up and cut considerably to give it a swifter pace. Lucille Page, although good, is on too many times and Buster West is not used enough.

Business way above par at the Indiana here at increased price scale, but take will be five grand under another edition of same show, last season.

CHICAGO FOLLIES

(ORPHEUM, WINNIPEG)

Winnipeg, Jan. 15.

This marks the return of vaudeville to the Orpheum after having been over the Capitol for the past few weeks. The old style bill of double feature and units is being continued for the present.

Three acts share honors as the standouts on the show. First of these is Frank 'Peg-Leg' Jones. He starts out a little slow, but works up to a fast finish. Helping him out with the comedy is the unit band under Ted Harris, one of the best to hit town with a troupe. Jones makes ample use of his wooden leg to garner laughs as he directs the orchestra, later going into a fast-moving tap dance, ending up with flips across the stage. He is spotted between a contortionist and a dance team, which helps plenty.

Second standout is the Emio Schmitt Trio. Two boys dressed in black, with a femme nifty in white apparel; help to get the show under way at a fast tempo due to their early placement. Props used are a 10-foot stand and a teeter-board. Two lads alternate at jumping on the raised end of the see-saw, sending the girl shooting through the air, mostly the usual stuff, but this group adds a few new touches.

Ned Haverly, billed as 'star of the late Al. G. Fields Minstrels,' takes the third edge of the spot. Act is fast and smooth, catching all the way. Uses a sand dance to close, something not seen here for some time, and it goes over big.

Henry Neiser does an imitation of a frog that is unusual. Twines his legs all over the place, using the standard stuff and then some. Zander and Xandria show some effective stepping. Their dress helps plenty as they do, in one spot, one of these modernistic dance numbers, under a green spot. Skating Swingers close the show, which they do in no uncertain terms as they tear around the boards giving out a mess of dizzy spins.

Only one or two weak spots in the show. One is Bobby Bedford, a Fred Allen amateur winner, according to the billing. He gives out some good warbling of both sentimental and swing type, but would improve his act if he stuck to the swing stuff. Anita Muth would improve if she wasn't so nasal. Has a trick with her voice that is amusing though, but doesn't use it too much.

Remaining dancers, the Ellison Sisters and Joyce Barker, both impress. Miss Barker uses the shimmy stuff to short but good effect.

Ches Davis, unit director, makes a brief appearance to plug the next week's show, welcome the folks back to the Orpheum and introduce the Skating Swingers.

Whole group is attractively costumed and stage setting is effective.

House near full when caught.

15 YEARS AGO

(Continued from page 58)

in Cleveland on the grounds the play was educational.

Equity announced it would permit layoffs holy week.

'Sinbad' closed when Al Jolson had to go to Florida for a rest. Understudy tried a little earlier, but receipts dropped to $500 the first night. Deemed better to lay off.

Sheet music biz was coming back after a big slump.

Equity asked removal of Shuberts from the Producing Managers Assn. asserting chiseling on Equity rules.

50 YEARS AGO

(From Clipper)

Marie Wainwright on fire in New Orleans. Wig caught fire from a candle, but she yanked it off and trampled the blaze out.

Loie Fuller was in 'Our Irish Visitors.' Her first season on the stage, and a long way from the serpentine dance.

Pony that could rollerskate was jazzing business for some rinks.

General blizzard raised troubles. In Indianapolis one night performance was dropped because of the slim attendance. Even New Orleans suffered.

A ball marked the 500th performance of 'Adonis' and Thomas Paysen tried to crash the gate. The manager, John F. Donnelly, was obdurate and finally had Paysen arrested. When fined $5 Paysen was broke so Donnelly paid for him. Cutting down the profit.

Metropolitan pleased with German opera and was planning three-year contracts with the art sts and with Anton Seidl, who conducted. Good move, but around 1890 there was a crusade against the heavy German music.

Panorama building at Madison and 59th was opened with a battle picture. Later it was converted into a concert hall, in spite of a bad echo. Still, later, became the Plaza, predecessor of the new building of the same name.

Richard Mansfield signed to play Ko-Ko in the Boston (No. 2) company of the 'Mikado.'

Hawley, Pa., noted that poor shows drew better than good ones. Answer was that poor shows played to only 50c. top. Town was hard up.

Hyatt Frost was advertising he would rent the Van Amburg name with outfit for a road or rail show as preferred.

In Quincy, Ill., Isabelle Coe tore the opera house apart when she could not find her jewels after a performance. All the stage hands and the stage itself searched. Then she went to her hotel and the clerk handed her the stones. Another member of the company took them over.

J. H. Haverly in money trouble again in several spots. He never quite got over his big smash.

Lights Out

(Continued from page 4)

flooded with telephone calls from people who wanted to know if performances were to be given. Despite wet weather and the fact that many were marooned in apartment houses, attendance in legit theatres was not appreciably affected. Transportation was slowed because traffic lights went haywire or did not work at all. Subway trains crawled. There were 500,000 more phone calls than usual during the early hours of the evening.

RKO's losses from forced darkening of theatres were relatively small. In the 86th street and 81st street houses the managers turned to the electrical converters on the organs, while in other RKO houses in the zone north from 59th street converters were hurriedly installed. Loew, Skouras and independent houses in the affected area were closed down from 4 o'clock for the rest of the day, leaving all of what pickings there were to RKO.

Independent Burlesque

Week of Jan. 26

'Ginger Snaps'—Gayety, Baltimore.
'Novelties of 1936'—Troc, Philadelphia.
'Merry Maidens'—Republic, New York.
'Youth Frolics'—Werba's, Brooklyn.
'Modes & Models'—Hudson, Union City.
'Big Revue'—Variety, Pittsburgh.
'Smart Set'—Howard, Boston.
'Dimpled Darlings'—Empire, Newark.
'China Dolls'—Gayety, Washington.
'Dainty Dolls'—Lyrice, Allentown (27-28); New Fam, Mahanoy City, Pa. (29); Majestic, Williamsport, Pa. (30); Orpheum, Reading, Pa. (31-1).

Nelson Taking Cats To Floto-Barnes Trick

Los Angeles, Jan. 21.

Bert Nelson, Habenback-Wallace's ace act, and Alfredo Cadona, equestrian director of the circus, probably will join the renamed Sells-Floto-Al G. Barnes trick next season, inasmuch as H-W has been pulled off the road by Samuel Gumpertz.

Nelson, formerly of vaude, where he worked his lioness, Princess Pat, replaced Clyde Beatty with the H-W show, working a mixed group of 35 lions. Cadona, once famous flier, has been with the show for two years.

Barnes outfit is being built from 30 to 40 cars.

Bills Next Week

(Continued from page 60)

Paris Inn
Singing Waiters
Paul McLain
Hugo Marchetti
The Modernettes
Gillette & 'G' Girls
Pete Contrelli Orc

Pirrone's
George Hall
Jack
Sally Coy
Don Powell
John Lindhart Orc
Peggy Stanford

Club Seville
Nell Roy
Billy & B
Joey Lee Orc

Sherry's
2 Keys
Bud Carter

Thelma Daniels
Gypsy Glen
Loice Whitman
Carleton Young Or

Three Little Pigs
Leslie Shreckner
Maude Taylor
Burnette & Allen
Nina
Faith Carlton
Guspa Castamagna
Lou Singer Orc
Syd Smith
Smaroff Girls

Topsy's
Mimi & M DeVal
Leona Rice
Agnes Johnson
Lois Saunders
Virginia Dix
George Redman Orc
Mabs Saunders

CHICAGO

Bismarck Hotel
Phil LeVant Orc

Blackhawk
Will Osborne Orc
Dick & Dot Rogers

Chez Paree
Libby Holman
Benny Fields
Johnny Wells
Kay Picture
G & N Romaff
Jeffery Busse Orc

Blackstone Hotel (Mayfair Room)
DeMarcos
Anna Fulton
Kavelin Orc

Continental Room (Stevens Hotel)
Charles Gaylord Or

College Inn
Bobbie McLain
George Olsen
Ethel Shutta

Colosimo's
Mae Brown
Faith Bacon
Hal Hixon
Lydia Harris
Don Enrico
Duval & Tregg
Bob Tinsleys Orc

Club Alabam
Elliott Sis
Anthony Marks
LeMaire Sis
Effie Burton
Ginger Woods
Art Williams

Club Minuet
Norman Nasarr
Helen Ingres
Gloria Shayne
Helen Holmes
Adelinna Dossena
Lew Sales Orc

Edgewater Beach Hotel
Dick Hoshi Co

Earle Fortune & P
Shirley Lloyd
Beverly Kirk
Mansfield & Shuken
'Fuzzy' Combs
Herbie Kay Oro

Hi-
Wally Vernon
Vera Fern
Mary Stone
Countess Aliebasi
Helen Carol
Anita Boyer
Syd Lang Orc

Palmer House (Empire Room)
Lime 3
Harald & Lola
George A Martin
Freddy Zay
Embassy 4
Bob Mascagno
Ted Weems Orc

Royale Frolics
Dolly Kay
Henri Lishon
Neil Kelly
Barbara McDonald

Terrace Gardens (Hotel Morrison)
Little Jack Little O
Rosaleen & Sevulli
Kings Jesters
Lyda Sue
Tito Coral
Rudy Bale

885 Club
Eddie Rickard
The Dictators
Gretchen Lee
Leslie Gold & L
Larry Blake

Via Lago
'Pep' Smith
Stefano & Serena
Flo Tennison
Billy Tripp
Mona & Marvia
Lucille Shearer
Sol Wagner Orc

PHILADELPHIA

Adelphia Hotel
Bob Roitner
Gail-Gail
Alta Warsawska
Olive White
J & J Blair
E & J Leach
Bill Anson
Evan B Fontaine
Selma Marlowe
Eddie Bonnelly Orc
Vincent Rizzo Orc
Agnes Tolle

Anchorage Inn
Manny La Porte Or
Mayo & Sheridan

Arcadia Int'l
Billy Lossez Orc
Mario Villani
Frances Comstock
Paul Gordon
Marcella Sharkey
Crawford & Caskey

Barclay Hotel
Sym Herman Orc

Bellevue-Stratford
Meyer Davis Oro

Ben Franki
Leo Zollo Orc

Chez Michaud
Ted Comer Orc

Frank Palumbo's Cafe
Chief Caupolican
George Reed
Alice Lucey
Eddie DeNamee
LaMarr & Veola
Allen & Condo
Lew Hoffman
Billie Chester
Bobby Morro Orc
Don & Carita
Chas. Wilson

Open Door Cafe
F Richardson Orc

Pennsylvania Hotel
Joe Frasetto Oro
Borde & Lee
Jean Hamill
Dorothy Bach
A & J DiGatano
Paul & Viola
Ralph Shaver
Hayes & Lee
Mirror Room Girls
Dan Ryan

Rafters
Hazel Harman
Lane & Carroll
Estelle Sloan
Johnny Leary
Jim Littlefield Orc

Ritz-Carlton Hotel
Al Davies Orc

Sansom House
Ludy Van Love Orc

Silver Lake Inn (Camden)
Beth Challis
M & B Freeman
Bobby Del Rio
Mick Famiant Orc

Town Casino
Howard Lanin Orc
Peter Higgins
Nadine & Girardo
Joan Moss
3 Clubmen
Laninettes

20th Century Tavern
Eddie Kinley
Arline Grant
Barney Zeeman Orc
Harry Adar Orc
Winston 3
Syd Wynn
Bert St Clair
Tommy Cullen

Walton Roof
Mickey Alpert
Kathryn Rand
Terry Lawlor
2 Mystics
Jay Howard
Withie & Brown
Frances McCoy
Patsy Ogden
Charlotte Lockw'd
Milton Kellem Orc

Weber's Hofbrau (Camden)
Bill Bilger Orc
Jack Justin Orc
Gregory Quinn
Helene & Raoul
Merrill Sis
Cleo Barr
Joe Kilcoyne
Pat Sullivan
Ilse Hart
Fred Gruber
Sidney Golden

Yorktown Tavern
Sally LaMarr
Jack Adcock Orc

Millard Bobs Up in Frisco As West Coast's Burly King

San Francisco, Jan. 21.

S. S. Millard, onetime sex picture producer in Hollywood, has bobbed up here as the Coast's King of Burlesque, operating the Capitol and President theatres as burlesque houses with around 170 people on his payroll.

Millard's latest venture is to roadshow his strippies. Company now in rehearsal will open at the Civic Auditorium next Thursday (23) playing there three days, with George Alabama Florida, Millard's g.m., expected to line up additional booking on the Coast. Road show try was undoubtedly stimulated by the recent Minsky showing on the Coast.

Millard has been operating here for the past year. His burley offerings are the first since Clamage and Irons folded two years ago. Outside of Dalton's Follies and the Burbank in Los Angeles, the Millard shows are the only burley offerings on the Coast.

Several attempts have been made to inaugurate a semi-stock wheel between San Diego and Vancouver but failed. Two weeks ago, Edward Weinstock, son of Joe Weinstock, Minsky partner, announced that he would produce grind burlesque in Hollywood, using the Minsky name on a royalty basis and bringing his principals from New York. Plan is still in the making.

Despite the lack of interest in burley on the Coast, Dalton Bros. have been operating their Los Angeles house without a dark week, except for theatre alterations, for the past 11 years.

Though burley salaries have never been high, Coast pay is the lowest, with few, if any, of the principals getting more than $50 weekly.

Takes Ohio Park

Bellefontine, O., Jan. 21.

Sandy Beach Park, on Indian Lake, has been sold to the Associated Ballrooms, Inc., of Toledo, by the S. L. Wilgus Co. Will rebuild dance pavilion which was destroyed by fire in Sept.

Other concessions and rides will be rebuilt.

BAA, N. Y. Mgrs. Reach Agr'm't; Detroit Signs

igning of the new Burlesque Artist Association contract by the New York managers is due this week, with agreement finally reached on details that have been in dispute since the actors' strike last fall.

Tom Phillips, BAA president, is back from a trip to Detroit, where he obtained agreement with the three burlesque theatres there—National, Gaiety and Avenue. Among reforms subscribed to by the Detroit houses are a 1:30 p.m. curtain daily, instead of the former 12 o'clock start; a day's layoff out of every 14 for chorus girls, and pro rata pay for extra shows.

With Detroit signed up, the BAA has come to terms with 20 of the 35 regular burlesque theatres in the country. Other towns 100% signed are New York, Philadelphia, Union City, Boston, Baltimore, Washington, Pittsburgh and Miami.

N. C. Fair Dates

Charlotte, N. C., Jan. 21.

Dr. J. S. Dorton, of Shelby, re-elected president of the North Carolina Association of Agricultural Fairs.

At the meeting opening dates for 16 major fairs of the state were announced for this fall: North Carolina State Fair, Oct. 12; Rocky Mount, Sept. 28; Shelby, Louisburg, Greenville, Mebane, Reidsville and Winston-Salem, all on Oct. 5; Wilmington, Carthage and Monroe on Oct. 12; Greensboro and Henderson, Oct. 19; Tarboro, Oct. 24; Williamston, Oct. 28; and Clinton, Nov. 2.

Another Fair Back

Des Moines, Jan. 21.

Winneshiek county fair, discontinued two years ago because of withdrawal of county tax aid, to be revived this year.

This decision announced at the annual meeting of stockholders, at which time O. B. Goodno, O. J. Ness and Jas. Hepburn were re-elected directors, and Emil Rosenthal was elected to succeed P. T. Ramlo, resigned.

To Try Again

Sandusky, O., Jan. 21.

Erie County fair, discontinued five years ago because it always lost money, will be re-established this year.

Buildings at the fair grounds recently reconditioned as a PWA project.

Indoor Pitch

Norfolk, Va., Jan. 21.

Almont's World Museum has secured space on Granby street and is getting customers in at the carnival rate of a dime a head.

All kinds of kinks along the freak line.

ATLANTA CONVENTION

Atlanta, Ga., Jan. 21.

Representatives of state fairs from Florida, Alabama, Georgia and the Carolinas broke bread together here Jan. 17, at second annual convention of the Association of Industrial Fairs of the Southeast.

Three German Circuses Seek Dates in Holland

Berlin, Jan. 12.

Scheveningen, Holland's Atlantic City, boasts a permanent circus building that during the season caters to the mob by housing mostly a foreign circus, since the home industry is plenty small-time.

For next summer no less than three German circuses have submitted offers for the building, Carl Hagenbeck, Jacob Busch, and Strassburger. (Paula Busch). In view of the fact that this year of grace is the Olympic year for Germany, it's strange that Teutonic enterprises should want to go abroad at such a 'harvest.'

Carl Hagenbeck, who is now in England with his circus, was the winner. Contest closed under the concession to Hagenbeck, that no rival circuses will be able to obtain permits. Hagenbeck says he will open July 15 with a big show.

Jacob Busch and Strassburger are seeking permits from the Belgian government. The latter advises opening at Charleroi next month.

Hamid Gets 5 Years

Spartanburg, S. C., Jan. 21.

George Hamid of New York and Norman Chambliss of Rocky Mount, N. C., granted 5-year lease of privileges to operate N. C. state fair.

Guarantee is $8,000 average income to state annually. Fair have operated fair under contract past two years. In 1934 state's cut was $6,152.90, which jumped to $10,556 last year.

Ben Austin with Craft

Hollywood, Jan. 21.

Ben Austin of Houston, Tex., formerly general agent for the Al G. Barnes circus, has joined the Craft Shows.

Austin has reached Coast en route to shows in northern California.

BLAZING THE TRAIL

San Francisco, Jan. 21.

Ben Austin, general agent with Al G. Barnes for many seasons, passed through, trail blazing for the Craft Shows.

$1000 net

FOR WEEK OF JANUARY 10, 1936.

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PRICE 15¢

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RADIO'S MAIN ST. COME-ON

In Two Years NBC Has Outgrown Radio City; Rehearsal Space Scarce

Even though the network has been in its Radio City quarters for only two years, the lack of adequate studio facilities has become a serious problem with NBC. When the web moved in it was certain that the studio allocations would be able to take care of all needs for at least the ensuing 10 years. How short the planners were in their estimates was revealed last week when NBC's time salesmen were informed in a memo that before closing with an account they would have to check as to the studio facilities available for rehearsal purposes.

What has aggravated the rehearsal angle is the fact that the layer-outers of the studios had not figured on so many programs with large casts and that these shows would require the advance going over that most of the agencies now make. There are lots of small studios but only three with ample space to accommodate the more extensive music and comedy setups. Network execs, in looking around for a solution to the situation, at one time entertained the idea of setting a time limit on rehearsal facilities and charging a fee for overtime use, but this was abandoned on the ground that it might prove inequitable to some of the clients and harmful to the giving of a finished performance.

CAMPUS CHAIN FOR 16 MM. PIX

Colleges of the nation will provide a new miniature circuit for release of early and up-to-date motion pictures in 16 millimeter form if plans of Museum of Modern Art Film Library materialize. The subjects, dating back to first legible films in the 19th century, will be offered universities for use as part of their dramatic art and study of the drama courses.

Jock Whitney is president of Museum of Modern Art, John Abbott active manager. The films, because of their wide scope covering acting and varied influence on the school of American drama, will trace the development of thespian art as revealed in the motion picture.

The 16 mm. film to be shown as part of the school's regular curriculum will be sent out on a rental basis.

STRUCK OIL, TURNS ANGEL

Chic York (York and King) has bought himself a piece of 'Postman Always Rings Twice,' which Jack Curtis is producing for Broadway.

The vet vaudevillian recently struck oil on his Texas property, and that's why.

$40-a-Week Import

San Francisco, Jan.

Siu Ling Sen, Chinese femme star, arrived this week to appear for a season of Oriental dramas at the Mandarin Theatre in San Francisco's Chinatown, coming direct from her native Canton.

Her contract calls for $2,000 for one year's stay.

B. O.-WISE LEGIT AUTHORS IN ON THE 'ICE'

Authors of Broadway legit shows, smartened up in a business way and no longer content with merely billing and royalties, have lately commenced to declare themselves in for a piece of all extra coin that may come in through the box office or otherwise.

The authors of at least two current shows are sharing in the ticket 'buys' in addition to customary royalties on the b.o. gross proper. Both are understood to have demanded this privilege in writing when signing production contracts.

In the past the extra coin from the 'buy' has been the exclusive property of the treasurer, house manager or producer, with authors excluded unless doubling as producers of their own shows.

Fireman, Save My Band

Burlington, Vt., Jan. 28.

Stating that their intention is solely to prevent booking agencies from sending substitute bands here to represent name bands contracted for, the Burlington Fire Fighters' Association has retained attorney in an effort to recover damages from Angelo Ferdinando, who failed to appear at the association's annual ball New Year's Eve.

Similar action against the same orchestra is being taken by the American Legion Post of Port Henry, N. Y., a neighboring community across the lake.

Gov. Landon's Show Biz P.A.

Ray LeStrange, night club press agent and former newspaper man, has been appointed eastern publicity representative for Gov. Alf M. Landon of Kansas who will be a leading candidate for presidential nomination on the Republican ticket.

TOWNS CRAZY FOR ETHER PUBLICITY

Radio Advertisers Find Open Sesame to Many Publicity Opportunities—Chambers of Commerce Purr with Delight at Air Mention

THAT CIVIC PRIDE

Chicago,

Civic pride, that luxuriant American shrub, is being carefully watered and nursed by radio sponsors. Dedicating programs to cities costs the advertiser nothing and pays handsomely in good will.

Chambers of Commerce are push-overs for almost any kind of a press agent suggestion if the inducement of free publicity on the radio is held forth. Coffee can be roasted and sold on the court house steps if a radio announcer will only say: 'We are dedicating this program to

(Continued on page 62)

All Theatres Dark For King's Funeral; Films Get a Break

London, Jan. 28.

All theatres were closed today (Tuesday) for the funeral of King George, but picture houses reopened at six o'clock in the evening.

Crowds lined up in front of all cinemas an hour before the reopenings, indicating healthy trade. Picture houses are not considered formal or social here, but rather as light divertissement, so probably will do okay while legitimate productions will suffer big losses.

'Boomed by Censors'

Kansas City, Jan. 28.

The Kansas City Star waited until 'Tobacco Road' had finished its week's run at the Orpheum before expressing editorial judgment on the play. Then the paper's theatre critic said he had spent a couple of uncomfortable hours watching the performance.

Nothing happened in the way of attempts to stop its showing, and business was good.

After the show closed, the Star ran an editorial headed 'Boomed by the Censors,' which read, in part, that 'the action of authorities in Detroit and Chicago, as usual, has contributed largely to the commercial success of this victim.'

Burlesque Comics Rebel; Want to Be More Than Strippers' Stage Waits

Tired of their strictly secondary position as 'stage waits' between strip numbers, and anxious to regain their one-time professional status, comedians of burlesque will shortly get together in an effort to determine what can be done about it. Probability is they'll call a general meeting in New York under sponsorship of the Burlesque Artists Association and with the union's head, Tom Phillips, a former straight man, presiding.

Burlesque comics don't intend attempting to force elimination of the strippers, since they concede that stripping is the basis of present day burlesque, but they hope, through concerted action, to gain some prestige by increasing the value of comedy. Their first concern will be the problem of how to obtain new and better material to replace the stuff which the customers now know by heart.

Nobody realizes more than the

(Continued on page 62)

Radio on the Dog

'Theatre of Ideas' is being started this week by WNEW, New York. Calls for broadcasting of new radio ideas. Radio scouts to listen. Idea is for series to serve as an experimental lab or clearing house for program novelties.

Paul Rafael, head of station's continuity department, will supervise stunt.

BURNS & ALLEN GAGS FOR FRANCE

Plan whereby Burns and Allen's radio material would be adapted for French use and aired by a native comic team (unspecified) over there has been suggested by Charles Farchy, French film and radio producer to Burns and Allen. Matter is in debate.

If anything comes of the dickering, it would represent the first known instance of popular American ether fare being adapted for European airing with local substitutes filling the roles.

20TH-FOX B.R.'S GAIGE'S PLAY, BUT YENS A NAME

Difficulty in finding a suitable name player for the male lead is holding up production on a Crosby Gaige legit show, which 20th-Fox is bankrolling. Last week the producers decided they might have to settle on a non-name and called in an established character man for a reading.

The actor read the part for Gaige and the 20th-Fox people in New York and was enthusiastically received. But the picture boys wouldn't take a chance, so they're having the actor make a screen test, which will be shipped to the 20th-Fox studio on the Coast. The film studio productions heads will use the screen test to pass on the actor's stage ability.

CIRCULATING SHEETS

Salt Lake City, Jan. 28.

Now comes the circulating music library. Salt Lake City recreation department and Salt Lake Music council has launched a drive for the benefit of local music lovers desiring to borrow or rent sheet music for brief periods.

URGES FILMS FOR CHURCHES

Cincinnati, Jan. 28.

A tip for churches to adopt sound pictures as a pew-filling feature was given to the 61st annual convention of the Episcopal Diocese of Southern Ohio, held here last week, by the Right Rev. Henry Wise Hobson, bishop of the diocese.

Deploring what he described as 'the emptiness of churches and the fullness of motion picture theatres,' the Bishop told 400 clergymen and laymen that 'through the sound motion picture, the Episcopal Church will make great advance in visual church education by presenting the life and history of the Church in the way that facts are presented in crowded picture houses of the country.'

His proposed attendance-building program for services is not one of light entertainment, aimed to meet the challenge of cinema chambers, but one in which 'the leading men of the Church will be brought with their personality and inspiring messages to all members.'

Inventor of Animated Cartoons Now on Dole

Paris, Jan. 28.

Emile Cohl, 80-year-old Frenchman credited with the invention of animated cartoons, is living here on $7 a month given to him by public charity, plus whatever the son of an old friend can dig up to help him.

Walt Disney is locally reported to have mentioned Cohl as his precursor in a speech recently on being decorated with the Legion of Honor cross and ribbon.

NEW DIRECTORS GUILD VOTES AGAINST ANY TIES WITH OTHER SCREEN BODIES

Seeks Political Name to Head Group—Beilenson Bows Out—Directors Aver Great Need for Organization to Combat Studios

Hollywood, Jan. 28.

Following first general meeting of directors for formation of their own screen Guild, group went conservative in a big way. They voted no affiliation, working agreement or connection with any other talent craft organization, figuring the directors Guild, with representative membership included, would be strong enough to handle whatever problems that might arise without entangling alliances with other roups.

After getting negative expression from prospective members over the set of by-laws drawn so the organization could obtain incorporation papers, board of directors declared new constitution would be set up as soon as full complement of members was secured. Several directors took exception to article in by-laws which gave arbitrary powers of strike call or declaring certain studios unfair to the board without members having a voice in the action. Leaders in formation of Guild declared organization would delegate anything but matters to the board, and important situations would be presented to membership for action.

75 Members

Decision of Screen Directors Guild to steer clear of any alliances resulted in resignation of Laurence Beilenson, who had acted as attorney for the group during organization. He bowed out with explanation that he already was attorney for the Actors' and Writers' guilds, and did not wish to confuse prospective members of the directors organization by continuing.

Directors Guild announced total membership of 75 following last Wednesday's (22) mass meeting, at which total of 125 attended. Additions are expected to bring total up to 125 by the end of this week.

Proponents of the Guild declare organization is necessary as a protective measure against growing tendency of studios to attempt reduction of directors' importance and earning power. They state that, regardless of further increase in membership, group will continue in a determined manner. There is talk of going out for a big political name head the Guild, with several members willing to underwrite such an employment contract until organization is a self-sustaining basis.

Screen Directors Guild is talking to Major Joseph O. Donovan, former Variety Managers Protective Association arbitrator in New York and code authority rep here, to become its executive secretary. Committee interviewed, and matter to be decided at a meeting tomorrow (Wednesday).

Studios' Watchful Wait

Studio heads became upset over sudden formation of the director group, although no outward move was made to stop its organization. One company official sent for an ace director who was listed as a leader of the Guild and offered him a producer contract if he resigned from the Guild and gave up his activities in it.

Constitution provides for an assistant directors' branch of the Guild, which would have its own board of directors and officers operating under the wing of the senior body.

MARX GETS DECISION IN LYONS' 250G SUIT

Los Angeles, Jan.

Suit filed by Arthur S. Lyons against Zeppo Marx, Inc., for $250,000 because he allegedly enticed Fred MacMurray away from the Lyons agency has been dismissed in Federal court.

Action brought in 1934 charged that after Lyons had taken MacMurray from a $60 weekly orchestra job and secured for him a contract at Paramount for $250 weekly with options over seven years which would bring actor $1,500 a week, Marx, Inc., allegedly induced MacMurray to sign an agency contract with the rival agency.

H. T. SHARP'S $519,648 PLANE CRASH SUIT

Los Angeles, Jan.

Suit seeking $519,648 damages has been filed against Transcontinental Western Air by Henry T. Sharp, Paramount cameraman, injured in a plane crash last May.

Five persons were killed, including Mrs. William Kaplan, wife of William Kaplan, assistant producer, in smashup at Atlanta, Mo., outside of Kansas City.

Several members of Paramount's 'Annapolis Farewell' unit were flying to eastern location. Those seriously injured included Sharp, Richard Wallace, director of the pic; Paul Wing, unit manager; Kaplan and C. D. Drew, electrician.

Calif. Unemployment Insurance Provisions

Hollywood, Jan. 28.

Producers Association, Will Hays presiding, decided at a meeting Jan. 21 that a studio borrowing a player will have to deduct enough from his salary to pay the State unemployment insurance, in effect since Jan. 1.

Members agreed to support President Roosevelt's birthday party Jan. 30.

RKO's War Play Revival

Hollywood, Jan. 28.

'Let's Pretend We're Sweethearts,' adapted from the play, 'Comme Ca,' which was staged behind the battle lines in the World war, is being produced at RKO-Radio, Ray Rowland directing.

Irene Ware and Lawrence Gray have leads.

Claudette Flags Simone For 'Under Two Flags'

Hollywood, Jan. 28.

Claudette Colbert has been borrowed by Darryl Zanuck from Paramount to replace Simone Simon in 'Under Two Flags.'

Home studio has detoured 'Turmoil,' set as next Colbert starrer, as 20th-Fox will need actress for two months.

DIRECTOR STRIKES BACK

Los Angeles, Jan. 28.

As outcome of a forgery trial, in which he was acquitted, Wade Crosby, film director, has filed suit against Mary H. Massey seeking $151,150 damages for alleged malicious prosecution.

Complaint states charges caused him business loss.

Par Dropping Carlisle

Hollywood, . 28.

Paramount will not option Kitty Carlisle when her contract expires in February. Her last picture was in Metro's 'Night at the Opera,' on loanout.

Deal at Paramount provided for four pix, each having a five-week guarantee. On two of them she received $2,500 each weekly and $3,000 each on the remaining duo.

Acad's Directors Awards; No Talk Of New Film Guild

Hollywood, Jan. 28.

Five members of the executive committee of the directors branch of the Academy of Motion Picture Arts and Sciences met last night (Monday) to discuss the matter of the awards banquet and membership drive, and the means of turning out representative members of their craft for the banquet. Matter of the formation of the Screen Directors Guild was not discussed as only two members of the Committee had attended the Guild meeting and feeling was, as Guild had stated no direct grievances, that there was no reason for the Academy group to bring the matter to the attention of the producers.

Those who attended were Frank Capra, president of the Academy; Norman Taurog, C. B. DeMille, W. S. Van Dyke and Clarence Brown. DeMille was at the Guild meeting as was Brown, who, with Van Dyke, joined the new Guild. Absentees from the meeting were Frank Borzage, Irving Cummings, Frank Lloyd and Alfred E. Green. Borzage is reported as joining the Directors Guild.

HOWARD'S 'HAMLET,' THEN AS KORDA FILM

When Leslie Howard completes his run in 'Hamlet' in New York, he will go to London to make a film of it for London Films (Alexander Korda). Play is skedded to open in New York late next month and will have a limited run under Howard's own management.

Warners was talking about making the film with Howard, but Korda has Howard under contract and figures it's a story he'd rather make himself than permit others.

Potter Prowls Legit

Henry Potter, of Samuel Goldwyn's west coast staff, is in New York to make tests of Broadway stage talent for producer's forthcoming films.

Potter expects to pick up several legit names while here on four-week trip. Freddie Kohlmar, Goldwyn's casting director is also east.

Old Folks at Home

20th-Fox to Make Great American Family Opus in 4 Stanzas

Hollywood, Jan. 28.

Quartet of films titled 'Our American Family; along the line of 'One Man's Family,' radio serial, which Paramount has optioned, will be produced by 20th-Fox. First will be 'Every Saturday Night,' which has been produced by Sol Wurtzel.

Same cast of Spring Byington, Jed Prouty, June Lang, Thomas Beck, June Carlson and Ken Powell will appear in the four. James Tinling directed 'Saturday Night,' orig by Katharine Kavanagh. Pair probably will handle others in series.

Twentieth-Fox's success with the Charlie Chan series caused Darryl Zanuck to decide on the quartet.

Dismiss $1,000,000 Suit Vs. Dionnes-Pathe in Chi

. 28.

Federal yesterday (Monday) dismissed the suit of the Century of Progress Tour Bureau against Pathe News for $1,000,000 damages over the filming of the Dionne quints. Tour Bureau claimed it not only held contract for the personal appearances of the quints but also controlled all film rights.

Court, however, held that contract was technically defective on several counts, on the plea of the Pathe attorney, Dave Kahane.

NAPOLEONIC REWARD

Rains Will Be WB Little Corporal,' If, He Clicks in Bit

Hollywood, Jan. 28.

Claude Rains will bicycle between Warners 'Anthony Adverse' and Marion Davies' 'Hearts Divided' when latter production resumes work. He will do Napoleon in the latter.

If he clicks in 'Hearts' he'll probable go into Warners 'Napoleon' which was originally intended for Edward G. Robinson.

OAKIE AND PAR PART AFTER 8 YRS.; TO 20TH

Hollywood, Jan. 28.

Jack Oakie ends eight-year contract with Paramount Aug. 27 and is reported as already signed by Darryl Zanuck for 20th Century-Fox starting Sept. Salary at the new spot will be $3,000, against the $2,000 Oakie is now getting. Eddie Small (Reliance) also wants Oakie under the Rel-RKO distrib deal.

Contract is understood to have been signed by Zanuck, with the Small-Landau agency acting for Oakie. Zanuck is set to star him after his performance in 'King of Burlesque,' for which he had been loaned.

In the past six years Oakie has had various entanglements with Paramount over parts, coin, etc., and in one instance walked out and held up 'Paramount On Parade' until salary adjustments were made.

RKO Wants Spen Tracy In 'Plough and Stars'

Hollywood, Jan. 28.

RKO is seeking Spencer Tracy from Metro to play opposite Barbara Stanwyck in 'Plough and the Stars.'

John Ford will direct film after he completes Katharine Hepburn's 'Mary of Scotland.'

Robinson to Free Lance

Hollywood, Jan. 28.

Edward G. Robinson will free-lance following his next and last picture on his Warners contract. He's set for 'Bullets or Ballots.'

Robinson will return from New York in March to be starred in 'Ballots.'

Actor, supposed to have gone to London for one pic, agreed to turn here to do the Martin Mooney yarn after confabs with J. L. and H. M. Warner in the east.

G. George Back to Pix; 'P. A.' Heading for L. A.

Chicago, Jan. 28.

Gladys George is due in Hollywood July 1 so Brock-Pemberton is routing the No. 1 'Personal Appearance' troupe with a view to spending June in Los Angeles.

Dates in St. Louis, Kansas City, etc., hang on the as yet undetermined end of the Chicago run.

LOMBARD'S 'FAMOUS'

Hollywood, Jan. 28.

Paramount has skeded 'Lady is Famous' for Carole Lombard instead of the fashion picture previously slated.

S. J. and Laura Perelman are doing the screen play. Fred MacMurray and Miss Lombard will be co-starred.

SAM WOOD ON 'TISH'

Hollywood, Jan. 28.

'Tish' will be Sam Wood's next picture at Metro for Irving Thalberg.

James K. McGuinness is doing script of the Mary Robert Rinehart farce.

RUGGLES-BINYON COMBO

Hollywood, Jan. 28.

Wesley Ruggles directs 'Valiant Is the Word for Carrie' for Paramount.

Claude Binyon is on the screen play.

'Carrie' had been turned down by several studios for censor reasons but interest was revived after Alexander Woolcott plugged it on the air. Studio looking for a character actress from legit for the lead.

Several Bids For Wanger as Par Pact Ends

Hollywood, Jan. 28.

Although Walter Wanger's contract hasn't expired at Paramount, producer has had several overtures from other majors which would permit him to operate his own unit.

When pictures in production and preparation are completed, producer will have done 10 for Paramount. However, he'll talk to Paramount first before considering outside offers.

MARY GARDEN'S OPERA BOONEING FOR METRO

Mary Garden has started duties as official operatic advisor for Metro, in New York, with first likely candidate an unknown coloratura soprano from Chicago who was screen-tested by Al Altman. Metro will further test the soprano as to thespian ability before revealing identity.

In her new position, Miss Garden acts as consultant on operas and on operatic talent, working out of the N. Y. office though trips abroad and to hinterland cities will be part of her task.

Studio Labor Council Waits on Next Meeting

Hollywood, Jan. 28.

Further steps to form a Federated Crafts Council in studios will taken next week.

Group of 15, representing several unions, and the three Guilds, Actors, Writers, and Directors, met Jan. 21 and discussed feasibility of a Central Council, having reps from each organized body associated with picture production.

Karloff's Year at U

Hollywood, Jan. 28.

Boris Karloff was given a new one-year contract at Universal, where he has been for the past five years. Deal starts with 'Dracula's Daughter,' which Lambert Hillyer directs, starting Feb. 3.

Same date 'She Married a Million,' featuring Jane Wyatt, starts shooting.

Bela Lugosi is off the Universal lot, with Cesar Romero slated to take his role in 'Dracula's Daughter,' which Lambert Hillyer will meg. Karloff is set as a guest star on Rudy Vallee's program Feb. 6, broadcasting from N. Y. U player is due east next Tuesday (4). Plans to sail for London Feb. 8.

M-G AFTER ROBT. FISCHER

Robert Fischer, lead in 'May Wine,' current legit, has been screen-tested by Metro for role in 'His Brother's Wife,' soon to go into production on the Coast.

SAILINGS

Feb. 11 (Berlin to New York), William C. Phillips (Manhattan).

Jan. 29 (London to New York), Douglas Fairbanks, Jr., Cary Gr Ben Travers (Majestic).

Jan. 29 (New York to Lond..., Ray Milland (Manhattan).

Jan. 29 (London to New York), Manny Kahn, Mr. and Mrs. Jack Whiting (Ile de France).

Jan. 27 (New York to London), James Flood (Berengaria).

Jan. 25 (New York to Paris), Rene Clair, Ashley Dukes, Beatrice Wanger, Bettina Bedwell, Sidney Smith (Champlain).

Jan. 24 (San Francisco to China), Anna May Wong (Pres. Hoover).

Jan. 24 (San Francisco to Shanghai) Anna May (Pres. Hoover).

ARRIVALS

Arthur Schwar , Ben Goetz, Orlando Belera, Jack Alicoate, Hugo Bryk, Mrs. Roach, Tonio Selwart, Falls and Readin Teddy Boyce, John Naughton.

$9.23 AVERAGE FOR EXTRAS

How the Mob Worked

(10-Year Summary of Central Casting Bureau Business)

	Yearly Gross Payroll	Daily Average Jobs	Daily Average Paycheck
1926	$2,195,395.00	810	$6.46
1927	2,838,136.00	905	8.59
1928	2,469,711.00	756	8.94
1929	2,401,429.00		9.13
1930	2,460,012.00		9.74
1931	1,766,479.00		9.32
1932	1,855,778.00		8.65
1933	2,048,512.44		8.13
1934	1,984,697.54		9.03
1935	2,571,293.64		9.23
	$22,591,428.62	2,535,645	7,809 $87.22
Average	$2,259,142.86	253,564	780 $8.72

Sydney's American Colony

Twelvetrees, Langdon, Seward, Zane Grey There; Farrell Due

Sydney, Jan.

American pic colony here continues to grow. Charles Farrell is due for the lead in 'The Flying Doctor' for National Productions. Miles Mander, from London, will direct, with Fox G-B handling distribution.

Americans already here are Helen Twelvetrees, Edmond Seward and Zane Grey. Miss Twelvetrees is on location with 'Thoroughbred' for Cinesound, and Seward is scenarist for the same unit. Zane Grey arrived this week to do some fishing, but will also work on a pic in conjunction with Cinesound.

Stuart F. Doyle, m.d., of Cinesound, says that many more American players will be engaged for the 1936 schedule.

Harry Langdon has also arrived under engagement to Williamson-Tait for a legit run in 'Anything Goes.' Probable that Langdon will make a pic during his stay, also.

Idea behind the importations is to insure pix produced in Australia landing bookings in England and America.

FAIRBANKS JR. DUE WITH 1ST BRIT. PIC

London, Jan. 19.

Douglas Fairbanks, Jr., sails for America Jan. 29, taking with him two prints of 'The Amateur Gentleman,' first pic made by the newly formed film company, Criterion Films, Ltd., of which he and Marcel Hellmann are joint managing directors.

United Artists has world releasing rights, with the film getting an opening at the London Pavilion.

Fairbanks intends to stay about four weeks, during which time he will line up scenarios and leading players for his company's new product. Intends doing four features yearly, with two to star himself.

Beauticians Unionize

Hollywood, Jan. 28.

Motion Picture Hair Stylists Guild and Make-up Artists have amalgamated as Local 731.

Stylists also voted to add their strength to closed shop in studios. Reelected officers for coming year are Leanore Sabine, president; Nina Roberts, v.p.; Alta Hitchcock, sec., and Ethel Hogan, treas.

B&D's 'Two' Starts

London, Jan. 28.

British & Dominions' 'Two's Company' has been started with a sequence of American scenes. Director is Tim Whelan, and principal player in thi footage is Ned Sparks.

Remainder of the American contingent includes Mary Bri , Harry Holman, Olive Blakeney and six of the Dorchester American cabaret

'Zorro' Into Operetta

Hollywood, Jan. 28.

Darryl Zanuck has purchased the rights to 'Mark of Zorro' from Douglas Fairbanks for material to star Lawrence Tibbett, with the story to be developed as an operetta.

Fairbanks made 'Zorro' as a silent 16 years ago.

Esquire's Show-Cause Order in Astaire's $25,000 Damage Suit

'Esquire' magazine has been given until Thursday (30) to answer a show cause order in N. Y. Supreme Court why it should not be restrained from using the photo of Fred Astaire in a jewelry advertisement in the January issue. Astaire has instituted a suit for $25,000 against the magazine, Baer & Wilde Co., Inc., jewelry manufacturers, and Malcolm & Engel, advertising agency, alleging his photo was used without consent. The magazine also must show cause why copies of the current issue should not be withdrawn from the newsstands.

In his affidavit, executed in Los Angeles, Astaire said his photograph showed him in full dress attire and wearing "gawdy" jewelry. The caption of the advertisement proclaimed 'Top Hat Evening Jewelry as Inspired by Fred Astaire in 'Top Hat'.' Dancer's complaint avers 'I am being exposed to public ridicule and contempt.'

He further complained that the ad is also being widely displayed in various haberdashery windows and stores. The defendants, except 'Esquire,' have already filed an answer to the suit, entering a general denial.

278,486 JOBS PAID $2,571,000

$586,596 Increase Over '34 Gives Mobsters Top Year in Central History—27,689 More Spots—Men Planted in 60% of Assignments

HEAVY RACIAL CALL

Hollywood, Jan. 28.

with and without the Code, showed an increase of around 11% in the number of placements by the Central Casting Corporation, which during the 12 months landed 278,486 jobs for extras, who drew a total of $2,571,293.64 from the coffers of the producers of Hollywood, with the average pay check being hopped to $9.23 a person.

The increase in total expenditure over 1934 is $586,596.10, making it the biggest year in earnings for the extra mob since the founding of the Central casting offices, with the exception of 1927, while 27,689 more jobs were allotted with this expenditure.

Of the total amount expended, men drew almost 60%, as they received $1,521,017.40 for their chores, with the money being cut up among 182,650 placements. The $7.50 and $10 jobs were most numerous, as in the former class $416,977.50 was divided among 55,597 calls and $530,470 went to 53,047 in the $10 group. This was close to 60% of the placements for men, with the $15 dress-up boys getting 12% of the jobs, to the tune of $328,860, which was split among 21,924.

The amount of placements for the men was 55,199 above the year 1934, with the jobs in every class increasing considerably over that year. The boys who got $3.20 checks increased from 1,839 to 13,443, which in coin meant a difference of $37,132.80 in earnings over the previous year, when only $5,884.80 was expended.

There was an expenditure of $187,530 for 37,506 in the $5 division, being an increase of 38,605 over 1934. The $12.50 checks were the smallest in number, as only 1,133 placements were made in that division for a total of $14,162.50, against 827 the year before, the increase being $3,825.

Year of Gigantics

In the class ranging from $3.20 to $7.50 a day there were 24,024 racial group placements, due to costume, spectacle and big production being made. Of the racial selections, 5,705 jobs went to Negroes, 2,804 to Chinese, 2,499 to English, 2,232 to French, 1,873 to Hawaiians, 1,595 to Mexicans, 1,450 to Russians, 1,389 to Italians, 1,029 to Spanish, 711 to Arabians, 518 to Scotch, 545 to Poly-

(Continued on page 31)

Encino Bids for Fame

Filmdom's Landed Gentry Putting Sun-Baked Town on Map

Hollywood, Jan. 28.

You've probably never heard of Enci Cal., but you will. It's a sun-baked community some 18 miles in the San Fernando valley from Hollywood. Edward Everett Horton bought five acres there several years ago and the exodus started. Now it's the happy valley of landed gentry from Hollywood who like to putter around their acreage as gentlemen farmers.

Encino has several problems so a Chamber of Commerce has been organized consisting of Al Jolson, Bert Kalmer, W. C. Fields, Robert Hopkins, Paul Muni, Spencer Tracey, Nacio Herb Brown, Arthur Freed and Horton. They're a determined band of civic-minded individuals, as are all C. of C's.

Despite their esthetic leanings, there's a few things that have to be done to Encino along the line of modern conveniences which are dear to the hearts of all burghers. For instance, Encino could use a few street lights, a sidewalk or two and some sewers.

Having been a bit lax in this respect, the C. of C. was organized to see them through. Hereafter on a Friday night, instead of ducking to the fights, the brave band of Lairds of the Valley will foregather at the Encino Town Hall, spend their evening looking over the plans and specifications of the various accessories that make present day living a bit more pleasant.

Acad Survey Shows 974 Players Earned Screen Credits Last Year

Hollywood, Jan.

Out of around 2,500 established featured screen actors dependent more or less upon motion pictures for a livelihood, only 974 participated in one or more screen credited jobs during 1935, according to survey disclosed by Academy of Motion Picture Arts and Sciences.

Canvass showed that out of 430 feature length pictures shown in Los Angeles during 1935 only 974 actors were cast in 2,189 principal roles. This means an average of two and half roles per actor, including those under contract and freelance players.

Further analysis shows that out of the group of 974 working featured players, 59 performed 400 roles, 237 had 903 parts and 678 appeared in 886 pictures.

RKO Signs Marshall

Hollywood, Jan. 28.

RKO has signed Herbert Marshall to a five-year ticket with yearly options to do three pictures a year.

Player also has a two-picture commitment signed by Paramount two weeks ago, for the current year.

HEARST HALTS DAVIES FILM FOR REWRITE

Hollywood,

W. R. Hearst has halted production on Marion Davies 'Hearts Divided' at Warners until a proper story can be scripted for the star. Pic had been before the cameras 10 days.

Publisher-producer got a loan of James K. McGuinness from Irving Thalberg to straighten out some rough story spots. He worked a week, but had to return to scripting 'Tish' for Thalberg.

Charles Lederer now has been engaged by Hearst to work on the yarn Lederer was nabbed just as he was going to New York to collab with Ben Hecht and Charles MacArthur on a new picture.

Understood Hearst had been dissatisfied with script from the start but had to get picture into production.

WEBB OUT AT METRO AFTER CRAWFORD TIFF

Hollywood, Jan. 28.

After several tiffs with Joan Crawford, with whom he was to have been co-starred in 'Elegance,' Clifton Webb received his requested release from Metro last week. He had been at the studio three months, rehearsing steps for the picture. Recently revealed the pair had been working on different types of dancing.

Webb also was set for 'Maytime.' 'Elegance' may be called off.

Grey in Sydney

Sydney, Jan. 8.

This week Zane Grey will set out to seek the biggest swordfish Australian waters can offer.

Located at Bermagui, South Coast, the Grey camp is attracting visitors from everywhere. By the next American boat will arrive a small army of cameramen and technicians to assist in making a local pic. Grey did a broadcast during the week over station 2 U.E. on the Shell program.

Lawson in Filmed 'Libel'

Hollywood, Jan. 28.

wentieth-Fox has pacted Wilfred Lawson for her original stage role in 'Libel,' which the studio will produce from the legit version current on Broadway. Gilbert Miller play is backed by 20th.

Otto Preminger, from Vienna, co-directs with Gilbert Miller, as in the play.

ARLEN TRIES AGAIN

San Francisco, Jan. 2.

Dick Arlen is here to make his annual try to becoming famous as a golfer.

National Match Play Open got underway Saturday (25) at Lake Merced course.

JONES' 6 U BRONCS AT $75,000 PER PIC

Hollywood, Jan. 28.

Universal made a new deal with Buck Jones for next year's program. Provides for six deluxe westerns, with the negative cost doubled to $75,000 top per pecture.

Jones will continue with his own production unit, though financed by Universal, and in addition to getting a flat salary per picture will get a percentage of profits.

Garbo's Polish Vamp

Hollywood, Jan.

Greta Garbo will be starred by Irving Thalberg in a yarn based on the life of Countess Veleska, Polish inamorata of Napoleon.

This gives Thalberg three costume pix, with 'Romeo and Juliet' and 'Marie Antionette.'

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Par Board's Meet to Take Up Theatre Partnerships; Await Otterson's Report on Production

Paramount's board of directors at its coming session may likely devote considerable deliberation to the problems arising from certain of the company's existing theatre partnerships.

The Hoblitzelle-O'Donnell partnership, in Texas, is one of these matters. Another may be the A. H. lank deal. There is no official indications about both.

Apparently the Par studio situation will await John E. Otterson's personal report when the Par prexy gets back from the Coast where he is now inquiring into production matters. Otterson is expected to remain west for another 10 days or longer.

Certain Paramount minority security holders have protested to members of the board against extension of the Hoblitzell-O'Donnell partnership. Certain members of the board also have taken positions against extension of the deal on the present basis. Minority security holders are understood to feel that a management deal would best serve Par's interests in Texas. Thus, if the Hoblitzelle-O'Donnell partnership does not continue as is, it may be modified, providing the Hoblitzelle-O'Donnell interests concur. Under the repurchase clause in this partnership as in others, Par has the right to buy back the theatres on certain terms as per agreement.

Hoblitzelle Setup

Hoblitzelle-O'Donnell chain numbers approximately 80 theatres covering the state of Texas and includes the Interstate Circuit. These theatres gave more than a $400,000 dividend for 1935 on the company's 50% interest, indicating that the houses have earned around $1,000,000 for the past year.

Hoblitzelle-O'Donnell are understood to feel that rather than take a management deal from Par on the Texas circuits they would prefer to establish their own business in that territory.

Just how much it would take for Par to regain 100% control is not at hand, but unofficially it is estimated at least $2,500,000 would be the figure.

A quorum was unobtainable for the Paramount board meeting of Thursday (23) and while several of the company directors met, their session was unofficial. The regular board meeting was, therefore, postponed until yesterday (Tues.).

Wall Street estimates of Paramount's earnings for 1935 are approximately $5,300,000. The estimated earnings included a dividend of over $400,000 from the Hoblitzelle-O'Donnell operations in Texas.

John E. Otterson, company president, is still on the Coast. His absence probably means that full discussion of Par's financial and production situations may be put over for a time.

Paramount is continuing to operate its northwestern Finkelstein & Ruben circuit under direct home office supervision, with John J. Friedl and L. J. Ludwig in charge at Minneapolis. There are no negotiations open at the present time to turn this division into a partnership. Reported for some time that Friedl and Ludwig were favored for a management and percentage contract, based on the showing made by this operating duo in the last few months.

Friedl is due in New York this week, but not on any deal to take over F. & R. on a management-percentage basis, according to Y. Frank Freeman. It's principally to discuss bookings and product deals. Friedl was desirous of getting a partnership deal in Texas, the territory from which he was shifted to Minneapolis a couple of years ago, but nothing has been worked out for him there.

Beery's Personals

Loew's is in negotiation with Wallace Beery for a series of personal appearances in the east in the circuit's theatres. P.a.'s will probably be at the star's Metro salary.

No deal had been set up to yesterday (Tuesday) afternoon.

1st Runs on Broadway

(Subject to Change)

Week of Jan. 31

Astor—'Man Hunt' (WB) (28).

Capitol—'Rose Marie' (MG), **Center**—'Professional Soldier' (20th-Fox) (29).

Music Hall—'Next Time We Love' (U) (30).

Paramount—'Collegiate' (Par) (2d wk).

Rialto—'Muss 'Em Up' (RKO).

Rivoli—'Ghost Goes West' (UA) (4th wk)

Roxy—'King of the Damned' (GB).

Strand—'Ceiling Zero' (WB) (3d wk).

Week of Feb. 7

Capitol—'Rose Marie' (MG) (2d wk).

Center—'Lady Consente' (RKO) (5).

Music Hall—'Petrified Forest' (WB) (6).

Paramount—'Anything' (Par) (5).

Rialto—'Muss 'Em Up' (RKO) (2d wk).

Rivoli—'Modern Times' (UA) (5).

Roxy—'Mr. Hobo' (GB).

Strand—'Louis Pasteur' (WB) (8).

ALDRICH AS COLUMBIA'S B'WAY LEGIT PRODUCER

Columbia Pictures is to engage in legit producing on Broadway, with Richard Aldrich, of Aldrich and Alfred de Liagre, Jr. signatured as producer and play editor. W. C. Lengel, former associate editor of Liberty, last week was named Columbia's eastern story ed.

Several plays are skeded for the coming year by Columbia, with one tentatively listed for this spring.

Chaplin's $5 L. A. Preem

Hollywood, Jan. 28.

Preview splash at $5 a toss will be given Charlie Chaplin's 'Modern Times' when it opens at Grauman's Chinese, Feb. 12.

Picture then will day-and-date in Chinese and Loew's State at regular prices.

Films' Pub. Ad Changes

Hy Daab, new Columbia pictures pub and ad head, is making reorganization changes conservatively.

Jack Meyer, long with Daab at RKO-Radio, is leaving that organization Feb. 1 to become art director at Col. Meyer will succeed Frank Spicker.

Jay D. Blaufox has joined Paramount as an assistant to Alec Moss on press books and exploitation out of the home office.

Recently resigned from Warner Bros. home office advertising department, John Monyhan has hooked up with Lord & Thomas as copy writer on picture accounts of this ad agency.

Ken O'Brien has succeeded Herb Berg as trade paper contact at United Artists. Berg has joined Hal Hoover, former PA pub and ad head, in the Blackstone agency.

Beatrice Lubitz, who sold 'Strangers at the Feast' to Universal a number of months ago, is now employed by U in its publicity department in N. Y.

MUSIC HALL WANTS PAR'S 'LONESOME PINE'

The Music Hall, N. Y., is dickering with Paramount for 'Trail of the Lonesome Pine,' Par's first all-color picture which will be ready for release in a month or so. 'Pine' employs the new three-tone Technicolor process for the first time out of doors.

Hall wants it for playdate after 'Follow the Fleet' (RKO), expected around Feb. 15. Larger of the two Radio City houses, also, has shifted 'Country Doctor' (20th-Fox) from the Center to its own books. This pic with the Dionne quins.

TOO CONFUSING

So Par Calls Off Production Meetings—Up to Front Office

Hollywood, Jan. 28.

Paramount has discontinued general production meetings of department heads and executives as too confusing.

Instead, the front office battery, Ernst Lubitsch, George Bagnall, Henry Herzbrun, Chandler Sprague and Fred Leahy, will huddle on story suggestions and iron out production wrinkles.

REUNION AT WARNERS

Hollywood, Jan. 28.

Gene Pallette and Alfred E. Green are reunited on a set for first time since the old Selig days, when both were juve leads.

Actor goes into Warners 'The Golden Arrow' which Green is directing.

Reliance Picts Via RKO Release For 3 Yrs.; Small Producing on Lot

Hollywood, Jan. 28.

Reliance Pictures and its principals, Harry M. Goetz, president, and Eddie Small, v.p. and producer, have signed a three-year deal with RKO Radio to make their own pictures and distribute through that organization. Small will also function as an RKO associate producer. Though Reliance still has 'Last of the Mohicans' to deliver to United Artists, Small started yesterday (Monday) at RKO and it's likely that one of the three Reliance pics, and possibly one RKO film, will be made by him prior to the completion of "Mohicans."

Reliance will finance its own pictures, with RKO distributing on the basis of giving the initial cost back to Reliance after which it splits 50-50 on the distribution take. Small, on basis of two pix or more a year for RKO, will get a salary besides a percentage of the profits of pictures made.

First will be with Robert Donat, whom he brings over under personal contract for three pictures, first story being based on the life of Jim Fisk by Matthew Josephson titled 'The Robber Barons.' Small also figures on making a series with Jack Oakie when the latter is free of other contractual obligations.

He will also bring over to RKO Gordon Jones, character actor, and two cameramen under Reliance contract.

SPINGOLD EAST

Pickford-Lasky—Cold—Columbia Status Still Indef

Hollywood, Jan. 28.

Nate Spingold, his deal not having jelled with Lasky-Pickford to provide finances, ieft yesterday (Monday) for New York to return to his Columbia post, where he still has a month to go on his contract.

Though both Harry Jack Cohn declare he is through at Col, there's still a likelihood of Spingold getting a new deal in N. Y. He has been living with Harry Cohn here, and it's understood they have come to an understanding on a possible new arrangement.

Jack Cohn states that any new contract with Spingold would be made on the Coast.

Miljan Draws Lead in 'Milk and Honey' at U

Hollywood, Jan. 28.

Universal has spotted John Miljan as lead in 'Milk and Honey,' on completing 'I Loved a Soldier' at Paramount. Carl Laemmle, Jr., will produce the orig yarn by Melville Baker.

Negotiations are on for ward H. Griffith to direct.

RKO Reorg. Plan May Be Ready Next Month; Hope for Final Shedding of the 77B by June 1

RKO's reorganization work is progressing, although a definitive plan has not been formulated as yet. There appears to be a good chance for a plan being offered, however, some time in February. The trade and the financial interests are hopeful that RKO will emerge from its 77B situation by June 1.

All of the RKO interests are cooperating with this in view.

Keith-Albee-Orpheum, operating as an entity, may show an estimated net profit of approximately $350,000 for 1935. However, the consolidated RKO net theatre income, inclusive of the KAO profit, may be under this figure considerably. Unofficial estimates put the amount at approximately $200,000.

Some of the RKO theatres may require underlying adjustments.

The earnings of RKO's picture end for 1935 are unofficially estimated at more than $1,000,000.

There is some talk that the Rockefeller Center claim of $9,000,000, now pending before the courts, may be adjusted satisfactorily on the outside. Such adjustment would hasten RKO's reorganization. Inclusive of the R. C. claim, the aggregate RKO claims would total presently around $30,000,000.

The total RKO claims include approximately $13,800,000 of secured claims such as the $11,600,000 6% debentures; $1,118,000 6% Pathe notes; and the $1,100,000 6% notes held by Consolidated (Yates) Lab, remaining from the old Chemical Bank-C.I.T. transaction.

Of the estimated aggregate amount of claims, around $3,500,000 are now under negotiation for compromise and adjustment.

Nat'l First Runs

COLUMBIA

'One Way Ticket,' Duluth, Feb. 13.

'Dangerous Intrigue,' Family, Cincy, Feb. 3; Orph, Des. M., 4; Adams, Det., 14; Pal, Albany, 18.

'You May Be Next,' Ijou, Spgfd, Mass., Feb. 27.

'Lone Wolf Returns,' Adams, Det., Feb. 7; Colonial, Dayton, March 6.

PARAMOUNT

'Anything Goes,' Par, Spgfld., Mass., Jan. 30; Met, Bost., 31; Crit, Okla City, 31; Rialto, St. L., 31; 5th Ave., Seattle, 31; Minnesota, Mpls., 31; Par, N. Y., Feb. ; Chi, Chi, 7.

'Klondike Annie,' Orph, St. L., Feb. 28; Roosevelt, Chi, 29.

'Milky Way,' Met, Bost, Jan. 31; Denham, Denv., Feb. 5; Ave., Seattle, 6; Orph, St. L., 7; Newman, K. C., 7; Chi, Chi, 21.

'Desire,' Denham, Denv., Feb. 18; Newman, K. C., 21; Roosevelt, Chi, March 18.

'Timothy's Quest,' Rialto, St. L., Feb. 14.

GLAZER-PAR TIFFING, ASKING FOR RELEASE

Hollywood, Jan. 28.

Benjamin Glazer, Paramount producer, is tiffing with the studio, asking for his release. Trouble has been brewing since Glazer was taken off 'I Loved a Soldier,' Dietrich starrer, which was taken over by the front office.

Glazer's sked calls for 'Roaring Girl,' 'Life of Victor Herbert' and 'Rhythm on the Range.'

Metro After 'Sari'

Metro is negotiating for the world rights to the 'Sari' operetta music and libretto.

Emmerich Kalmann operetta is planned as another filmusical by Metro in the current cycle that includes 'Naughty Marietta' and 'Rose-Marie.'

Rex Bell's Indie Oaties

Hollywood, Jan. 28.

Rex Bell has been signed by Normandie Productions for a series of State-Right westerns.

Big Boy Williams is washing up his group this week.

ARNOLD-BRUCE TEAMED

Hollywood, Jan. 28.

Samuel Goldwyn has set Edward Arnold and Virginia Bruce as leads in 'Come and Get It.'

Howard Hawks will direct, with production going before cameras in two months.

AGNES AYRES RETURNS

Hollywood, Jan. 28.

Metro has spotted Agnes Ayres in 'Small Town Girl.'

Onetime star has been inactive in films for past five years, batoning a femme band in vaude recently.

SUTHERLAND'S 'POPPY'

Hollywood, Jan. 28.

Edward Sutherland has signed a termer ith Paramount and directs W. C. Fields in 'Poppy' as his initialer.

William LeBaron produces.

YOUNG'S GB ENCORE

Hollywood, Jan. 28.

Robert Young will make a second film for Gaumont-British under agreement with Metro.

He'll play lead with Jessie Matthews in 'It's Love Again.'

JOAN BRODELL'S MG TEST

Ten-year-old Joan Brodell, youngest of the Brodell Sisters (3), vaudeville, is being Metro screen-tested.

PREP 'DARK VICTORY' AS OBERON STARRER

Hollywood, Jan. 28.

David O. Selznick is preparing 'Dark Victory,' play by George Brewer, Jr., and Bertram Bloch, to star Merle Oberon.

'Little Lord Fauntleroy' is in the cutting room.

Filming Radio Serial

Hollywood , Jan. 28.

Screen rights to the radio serial, Death Valley Days,' has been bought by Leon Schlesinger for two-reel subjects.

Ruth Cornwall, who wrote the air scripts, will do the screen adaptations.

U'S HORTON, POWELL PIX

Hollywood, Jan. 28.

Universal starts production on the next E. E. Horton starrer, 'Unconscious,' Feb. 24.

Universal puts '1011 Fifth Ave.', starring William Powell, into production April 1, with Gregory La-Cava directing.

'SKY PARADE' RETAKES

Katherine De Mille, east on a vacation after finishing 'Sky Parade,' has been recalled for retakes on this picture.

he plans gettin Thursday.

MUSTANGER'S VOCALS

Hollywood, Jan. 28.

Hoot Gibson will sing in his next Walter Futter picture.

Archie Gottler is writing the songs and story is bein done by Ben S. Cohen.

VICKI BAUM'S GABLE YARN

Hollywood, Jan. 28.

Vicki Baum has been si ned by Metro to do the screen play on 'Great Can starrer for Clark Gable.

'BEAUTY' FOR CRAWFORD

Hollywood, Jan. 28.

Joan Cr wford will be starred in 'Beauty and the Beast' at Metro.

It's a Cosmopolitan mag yarn Julian Brodie and Alan Green.

TELEVISION NO BUGABOO?

$2,000,000 Bankroll All Set For Pickford-Lasky's Productions

Hollywood, Jan. 28.

New combination producing unit, lckford-Lasky Corp., reported for several weeks likely to dissolve with completion of first picture for United Artists release, Francis Lederer in 'One Rainy After is - tinue definitely under a new and adequate financing program. Second production, starring Nino Martini, Metropolitan opera star in 'Goodnight, Lover, Goodnight,' will start May 1.

Reported that finances of $2,000,000 will be subscribed by a New York group to Mary Pickford and Jesse L. Lasky. Guy Cary, attorney, is here now working out the details. Franchise for United Artists distribution for a period of years is regarded as a valuable company asset. Four pictures are listed for this season, with number to be made increasing yearly.

James Seymour has been signed to a term contract to produce and write for Pickford-Lasky. His first production will be 'Godnight, Lover, Goodnight' (temporary title, after the theme song), starring Nino Martini. He is working with writers on the script. At the same time the deal was signed by Lasky, Universal had a similar arrangement with Seymour, but Willliam Koenig, U studio exec, waived Seymour to Lasky. Deal for Seymour was handled by the Sam Jaffe office.

S. E. C. REVEALS B&K 'SECRET' REPORT

Washington, Jan. 28.

Securities & Exchange Commission last week revealed first confidential information for a film company by publishing secret salary and operating data filed by Balaban & Katz, Chicago.

Removing seals from the B&K report, Commish disclosed that in 1934 Barney Balaban, president, and John Balaban, secretary-treasurer, drew a salary of $78,000 each; Walter Immerman v.p., collected $15,080.

Confidential info also showed Balaban circuit comprises 49 houses, of which only 15 are owned outright, remaining 34 being leased.

Cohn, Loew, Laemmle

Changes in stock holdings of officers of three film corporations during the latter part of December were revealed Friday (24) by Federal Securities & Exchange Commission.

Benefiting from stock dividends, Jack Cohn boosted his holdings of Columbia Pictures Corp. through an increase of 160 shares of common held directly and 12,544 held through voting trust agreement. Brings his total direct interest to 481 shares of common and 55 shares of convertible preferred, plus 37,633 owned through the trust agreement.

Disclaiming any direct interest, Arthur M. Loew reported sale of 353 shares of Loew's, Inc. common by his personal holding company, wiping out his interest in this class of securities.

Carl Laemmle reported a gain of 48 shares in Universal common through two voting trust agreements in which he participated and a gain of 4 shares of U second preferred. At the end of the month his holdings aggregated 53,708 common through one trust agreement and 120,159 through a second, as well as 15,707 second preferred owned directly.

Belated report on stock holdings showed William A. Parker, of Boston, director, owning 100 shares of Loew's common.

TAX HIATUS

Stall roduction as Calif. State Tax Bite Comes Up

Hollywood, Jan. 28.

Annual state tax on completed negative in California, as of March 4 is slowing production at every studio same as every year. Although the rate is not established until June, likely that it'll be 4.72% of assessed valuation, same as last year.

Currently there are 40 indie and major pictures in work, with around half that number laying off around tax time to avoid the state bite. Heavy pickup is foreseen after the appraisers make their rounds.

WANT JOHNSTON BACK AS PREZ OF REPUBLIC

Hollywood, Jan. 28.

W. Ray Johnston, recuperating from pneumonia in Florida, is mulling a contract submitted him by Herbert Yates of Consolidated Film Laboratories to again become president of Republic, it is understood. Yates is reported having decided as acting too hastily in buying out interests of Trem Carr and Johnston in Republic setup.

Former Monogram franchise holders have expressed their attitude that they went into the Republic fold because Carr and Johnston were at the helm. Franchise holders also are reported kicking over delay of Republic forces in getting films into the exchanges.

Yates is now en route to the Coast from New York in an effort to speed up production. Herman Rivkin is accompanying him.

After a confining illness of three weeks W. Ray Johnston, president of Republic, left last week for St. Petersburg, Fla.

Johnston has been suffering from bronchial pneumonia. Plans to be back in New York Feb. 7.

CARR MAY SET UP INDIE DISTRIB BIZ

Hollywood, Jan. 28.

Blocked by an agreement with Republic which prevents him from reentering independent production for another year, Trem Carr is planning to go into the indie distribution field.

Carr, with W. Ray Johnston, established the Monogram franchise system which was in effect when he left Republic. He may establish similar system in the indie field, and possibly will franchise a number of producers to supply the product.

Zukor Stays East

Adolph Zukor is remaining east for an indefinite period, calling off original plans to visit the studio around the first of the year or shortly after.

John E. Otterson, president now in Hollywood, has made several trips west. He's to stay west another fortnight or so.

LLOYD SHIFTS TO PAR

Hollywood, Jan. 28.

Frank Lloyd, upon completion of 'Under Two Flags' for 20th-Fox about May 1, will be finished with that company on a term deal and moves over to Paramount as a producer-director with his own unit and no front-office supervision.

FILMS DISCOUNT ITS B. O. THREAT

Watching Tele Experimentation but Boxoffice, Whether Films or Stage, Held Unlikely to Suffer—Home-Use Chiefly

NOVELTY ANGLE

Television is being given consideration by the film biz. No policy has been formulated thus far, although Haysian officials are mulling the situation determine whether to encourage it, ignore it or to combat it.

Hays organization is cognizant of the test programs which Radio Corp. of America will carry on this and next year. During 1936, this television testing will be done between N. Y. and Philadelphia and through its labs at Camden, N. J., with the American Telephone & Telegraph co-axial cable called into play to further the test set-up. Haysites also are aware of growing talk that television may be actually closer than thought possible six months ago.

Attitude of members of Motion Picture Producers & Distributors association is that currently television holds little threat until it can be projected in a theatre with the same perfection as present talking pictures. This would mean that television pictures would have to be of equal clarity and sound and create the same illusion of reality on the screen before they will be

(Continued on page 57)

Selznick-Int'l to Move Its Executive Offices to Coast

Hollywood, Jan. 28.

John Wharton, treasurer of Selznick-International, on arrival on the Coast from New York yesterday (Monday), announced that all the executive offices of the company are being moved to the Coast. Also likely, he said, that the financial heads will be quartered here.

Loss of time and expense in spanning the country is the reason for Coast concentration. Accompanying Wharton here were Katherine Brown, eastern story editor, and Dorothy Modisett, her aide.

30-Day Extension on Universal Buy Given to Rogers-Cowdin; British B. R. of $2,000,000 Fades

Hollywood, Jan.

Carl Laemmle granted a 30-day extension on Saturday (25) to the Charles R. Rogers-J. Cheever Cowdin group to pick up their option on Universal. This gives them until March 1 to get set for the takeover, and it's understood this is time enough for them to corral all the coin needed for the entire deal and guarantee to Laemmle on future payments.

Understood that, with a $2,000,000 loan from British capital out, because the latter wanted to be partners in the company instead of accepting debentures for the loan, Cowdin is rustling a new loan of the same amount in N. Y. currently. Universal is reported currently as having enough coin to finish the present crop of pictures and to put three in work in February. Cowdin is head of Standard Capital Corp.

Rogers is making his headquarters at Universal pending the close of the proposition one way or the other. When deal is set to close, Laemmle will go to N. Y. for that purpose.

J. R. Grainger, Universal sales head, left Sunday (26) for N. Y. after setting the production schedule until July with assurances that all product up to that time will be delivered per sked.

Nathanson-Blumey Out of Loew's Poli?

There are rumblings that N. L. Nathanson and A. C. Blumenthal, partners with Loew in the Poli-New England group of theatres, are willing to consider disposing of their interest. Same kind of reports link Paramount as a likely purchaser of said interest through Pinanski & Mullen. P. & M. operates Par's N. E. theatres.

Loew's, with Nathanson and Blumenthal acquired control of the Poli chain, upon that circuit's reorganization around a year ago. This is the chain of approximately 15 theatres formerly known as Fox-New England and for which William Fox once paid $18,000,000 for control.

SCHACH TO UA AS 2D BRIT PROD.

London, Jan. 19.

Entry of Max Schach, Vinnese ex-newspaperman and head of Capitol Films, into producer-membership of United Artists, thus making him the second English organizer to join the American company, will be announced publicly by Sam Goldwyn when he arrives in England.

Schach has a releasing contract through C. M. Woolf's new concern, General Film Distributors, also.

Since making 'Abdul the Damned,' with which he opened in this field, Schach has completed four pictures, with plans for a dozen this year. Understanding now is his entry into U. A. will considerably alter his schedule. On joining them he will move to Denham, where Alex Korda has built a new studio, and make six U. A. pix during 1936.

He will meantime conclude his contract with Woolf, making all the pictures already scheduled under it.

Bergerman Agenting

Hollywood, Jan. 28.

Stanley Bergerman, son-in-law of Carl Laemmle and former Universal producer and g.m. of U has turned agent with offices on the Sunset boulevard strip.

Metro Execs on Coast; Thalberg Pact, New Films

Hollywood, Jan. 28.

With the arrival today from New York of a number of top Loew-Metro executives is seen the renewal of the offer made Irving Thalberg last December for a new 10-year contract with the company. Schenck made the offer last time, with Lep Friedman and Bob Rubin set to come out and close the deal at the time. Thalberg goes to Europe in May for a possible six-month stay.

Likely also that the New York execs will also take up the matter of placing more important names in so-called B+ product for better selling values.

Group, with studio execs, tomorrow (Wednesday) will look at 'Great Ziegfeld' to determine on what editorial measures will be taken on the picture. Currently it's around 15,000 feet with 'A Pretty Girl Is Like a Melody' production number now being shot and running around 1,000 feet to be added. Studio men figure picture has plenty of entertainment values for it to run in full length, or 150 minutes, and want to prove that by roadshowing in key cities, guaranteeing six-month clearance before general release. This way the picture will be a single-biller even in the subsequent run houses. Toward the end of the week the picture will be previewed in full-length, after which the New York and local chiefs will decide on the footage.

E. M. Saunders, western Metro sales head, arrives here today (Tuesday) with Felix Feist and Al Lichtman on studio production conferences, coming from Frisco.

Metro executives will converge at the Coast studio for conferences on production and distribution some time this week, with Nicholas M. Schenck, J. Robert Rubin, Leopold Friedman and Howard Dietz shoving off from New York last Friday (24) for the west.

Felix F. Feist, Metro's sales head, is now on the Coast, along with Al Lichtman.

Skouras Orders All Fox Theatre Mgrs. to Plug Par Product to Hilt

Chicago, Jan. 28.

Spyros Skouras has sent a personal letter to every house manager, district and zone manager in the theatres under his control, taking in Wesco, Fox Wesco and the Fox houses in New York, a total of about 500, telling the men to get behind Paramount product and pictures in every possible way and to give Paramount pictures every break in cooperation to put these flickers over ith the public and at the box office.

Not only does the Skouras letter to the men in the field order this cooperation but tells every man to phone or contact the manager of the local Paramount exchange and inform him of the campaign to back up Paramount pictures. And as a final push the Skouras memo instructs theatre managers to write letters direct to Nell Agnew, sales chief of Paramount, informing Ag new of the individual man's readiness to cooperate with Paramount pictures.

GOETZ BACK, MG INDEF POSTPONES ENG. PROD.

Hollywood, Jan. 28.

English production of Metro pictures for quota purposes has been indefinitely postponed, with Ben Goetz returning to New York today (Tuesday) from abroad and flying to the Coast for a conference with Nicholas M. Schenck and other company heads.

Plan was for Goetz to rent studio space in London for a series of pictures starting next month, with a skeleton crew and players from here.

Spitz West Feb. 20

Leo Spitz, president of RKO, will go to Hollywood Feb. 20 for confabs with Samuel Briskin and B. B. Kahane.

He'll remain west two weeks.

U. S. PROSECUTING ATT'Y IN SURPRISE MOTION ASKS ST. L. CASE DISMISSAL

Without Prejudice to a New Government Action, Hardy Wants to Institute a New Proceeding to Join Certain Other Individuals as Co-defendants —Government, in Fourth Week of Civil Suit, Has Been Suffering Many Legal Setbacks Before Judge Molyneaux — Will Probably Grant It

St. Louis, Jan. 28.

Russell Hardy, special assistant U. S. Attorney General, prosecuting the Equity case in which the Department of Justice is seeking to restrain Warner Bros., Paramount, RKO and affiliated officers from continuing to refuse films to Fanchon & Marco theatres here, exploded a bomb in court today when he filed a motion asking Judge Joseph W. Molyneaux to dismiss without prejudice the case in order that the government may file a new suit joining several individual officers of the above-mentioned companies as co-defendants. Supplementing his motion Hardy said to the court, 'After serious and mature consideration of rulings of the court yesterday, I wish to state with the greatest deference and respect to the court and your honor, we feel an adequate and complete exposition of the facts in this matter requires that many individual actors in the conspiracy must be made defendants in the case.'

Hardy's motion was a complete surprise to defense counsel, even in face of adverse rulings to the government's case, given by Judge Molyneaux on Monday (27). Judge Molyneaux granted defense counsel an opportunity to cite any court decisions in opposition.

Judge Molyneaux is expected to grant the Government's motion for dismissal without prejudice tomorrow (Wednesday), as before adjourning he said, 'I am of the opinion they (Government) have an absolute right to dismiss, but, of course, I will hear you.' He told both sides to be as brief as possible tomorrow morning because, if he granted the request, he wanted to catch the 2 p.m. train for Minneapolis.

Will Decide Wed. (29)

Judge Molyneaux did not make a final decision today, as Frederick H. Wood of WB said he hadn't had time to confer with the rest of defense attorneys, but believes there is no absolute right of dismissal, with or without prejudice. He asked for recess until 10 a.m. Wednesday to prepare affidavits to establish hardships and injustices which may be imposed on defendants, if case is dismissed without prejudice, enabling Government to refile case. Hardy indicated if his motion is sustained Government's amended petition will be filed here as it affects property in St. Louis.

The government suffered severe reverses Monday (27) as the trial entered its fourth week in sub-zero weather. First came during the morning session when Judge Molyneux ruled that testimony concerning profit and loss accounts was irrelevant to the issues of the case. Defense argued to admit such evidence on the ground it would open a gateway for causes of profit and loss and would bring into case such facts as bank nite, automobile giveaways, etc., which have no bearing on case.

Second setback occurred after Harry Arthur, v.p. of Fanchon & Marco interests here, and considered a star witness for the government concluded his testimony. On direct examination he repeated the testimony given by him in the criminal case relating to conversations with Gradwell Sears, Abel Cary Thomas and Herman Starr of Warner Bros, Ned E. Depinct of RKO and George J. Schaefer of Par.

Frederick H. Wood for WB. asked Arthur three questions: If, at the meeting on March 6, 1934, he had gone there for purpose of buying pictures, buying the Shubert-Rialto theatre or selling out to WB. When Arthur answered each question in negative, Wood, joined by Louis Philips for Par, and George C. Leisure for RKO asked that Arthur's testimony be stricken out on the ground it was mere conversation and did not relate to any particular business transaction. Judge Molyneux's action in sustaining the objection was a heavy blow to the government.

A bad tooth laid Judge Molyneaux low Saturday (25) and hearings were continued until Monday.

Attempt of the government to establish point that Adolph Zukor had the power in 1934 to offer Par films to F&M for exhibition at latter's five theatres here falled Friday (24) when Judge Molyneaux, sticking to earlier decision that whatever Zukor said to F&M several years ago was not binding, as his company was in receivership and bankruptcy at time.

Chas. D. Hilles on Stand

Charles D. Hilles, co-trustee in bankruptcy for Par, called by Russell Hardy, U. S. attorney, testified that when Par Publix went into receivership in January, 1933, and bankruptcy three months later, Zukor, then president of Par Pictures Corp., was given supervision of production of films on the west coast while George J. Schaefer was given control over distribution and exhibition. Hardy's efforts to prove that Zukor's powers, when trustees went in, were equal to or greater than that of Schaefer in commitment of Par films failed when Judge Molyneaux sustained objections made by Louis Philips, Par attorney.

Philips argued that Hilles would be merely 'concluding' if he attempted to define Zukor's definite powers as he previously had testified that Zukor had no authority to speak for his company about films in 1934.

Hardy's attempts to introduce records of Orpheum and Shubert-Rialto theatres here to show they had lost money, as part of evidence that WB, which obtained houses in 1933, was carrying out a threat to throw their resources against F&M was ruled out by Judge Molyneaux when defense counsel asserted such testimony was irrelevant.

RKO, lead by Jacob M. Lashly, won a point when Lashly obtained the Court's consent to strike from the records evidence of Milton Arthur relative to conversation with Jules Levy, general sales manager for RKO in November, 1934, on grounds that Levy was not engaged in company business but merely conversing casually with Arthur, although conversation took place in RKO's Los Angeles office.

Government succeeded in getting before the Court income tax data showing assets of defendant companies and their affiliation, but Judge Molyneaux, after former Senator Reed had argued against its admissability, made it clear that the

(Continued on page 29)

L. A. to N. Y.

Boris Karloff.
Marta Eggerth.
Edward Brymer.
Grace Fear.
Nate Spingold.
James C. Grainger.
Jack Durant.
Douglas Fair
James Flood.
Marsha Hunt.
Henry Potter.
Max Ree.
Charles Lederer.
Laura Martin.
Sara Y. Mason.
Victor Heerman.
Dave Biederman.
John Hay Whitney.
Doris Dudley.
Katherine DeMille.
Al Boasberg.
Tamara Geva.

N. Y. to L. A.

John M. Stahl.
Ben Goetz.
Ben Bloom.
Mrs. David Loew.
Nicholas M. Schenck.
J. Robert Rubin.
Howard Dietz.
Leopold Friedman.
Otto Kruger.
Mike Riley.
Eddy Farley.
Onyx Club Boys.
David Bader.
Lillie Messenger.
Bill Pine.
Elizabeth Russell.
Arthur Willi.
Max Gordon.

'Rose-Marie,' 'Anything Goes,' 'Strike Me Pink' Songs All Restricted

Release of Metro's 'Rose-Marie' the coming week will provide the film industry with another major test of the exploitation restrictions existing over NBC and CBS as a result of the breakaway of the Warner Bros. publishing firms from the American Society of Composers, Authors and Publishers. 'Rose-Marie' score is controlled by Harms, Inc., and WB refuses to budge from its refusal of several weeks ago to permit any station without a Warner license to broadcast the 'Marie' music.

Picture version of 'Rose-Marie' contains two new tunes, 'Serenade Just for You' and 'Pardon Me, Madame,' the first also controlled by Harms and the latter by the Robbins Music Corp. This situation leaves but one song out of the film that may receive clearance over outlets licensed by ASCAP.

Another release in which a Warner Bros. music firm, also Harms, controls the performing (small) rights is Paramount's 'Anything Goes.' Broadcasting of this score is also restricted to those individual stations which have licenses with WB.

Eddie 'Strike Me Ink' (UA) score experienced the same non-radio exploitation restrictions.

BOYLAN LEAVING U FOR NEW SCRIB DEAL

Hollywood, Jan. 28.

Universal will not exercise its option on Malcolm Stuart Boylan when he winds up as scenario editor and associate producer in mid-February, at his own request.

Boylan wants to go back to writing and has two deals on with other majors.

'Texas Ranger' to Be Par's Outdoor Special

Hollywood, Jan. 28.

Walter Prescott Webb's novel, 'The Texas Ranger,' has been bought by Paramount to supplant 'Buffalo Bill' as studio's outdoor special next year.

Yarn written around Sam Houston and the Rangers.

Metro's 'Rose-Marie' Push

Loew's has pulled 'Rose-Marie' from first run key engagements set for Friday (31) everywhere except at the Capitol, New York, to enable the circuit to get behind the picture on a national campaign.

Loew home office has budgeted 2,500 line ads in a national campaign, as against the average 1,200 ads, and instructed all large keys to go to town on the picture for Feb. 7 playdates.

Franklin to Direct 'Earth,' Fleming Ill

Hollywood, Jan. 28.

Victor Fleming, who had to relinquish assignment to direct 'The Good Earth' at Metro on account of ill health, has been supplanted by Sidney Franklin. Irving Thalberg produces.

W. S. Van Dyke, also approached to handle 'Earth,' will direct Jeanette MacDonald and Clarke Gable in 'San Francisco.'

HEYBURN TO METRO

Weldon Heyburn, the lead in 'I Want a Policeman,' current Broadway legit, has been signatured by Metro for pictures on completion of his role in the stage production.

etro Renews Igor Gorin

Igor Gorin, operatic singer, has had his contract renewed for another six months by Metro.

Inside Stuff—Pictures

Universal newsreel has a flock of letters protesting against speech made by General Mitchell in recent issue. Bulk of these come from film department of the National Council for Prevention of War, at the rate of about 50 notes per day. Most of them charge that Mitchell's talk, on the inadequacy of U. S. air force, contained dangerous news. Charles Ford, editor of U reel, disclaims any attempt to editorialize, contending that it was an impartial handling of news item. Idea for Mitchell's camera talk was gleaned from feature item carried by daily newspapers.

It isn't often that a screen treatment jibes with the author's idea of how it should be handled, and much more rare when both the author and producer of stage play agree that the job's well done. That's the unusual circumstance surrounding Warners' adaptation of 'Petrified Forest.' Both Gilbert Miller, the stager, and Robert E. Sherwood, who created the piece, have signified their satisfaction of the handling in such positive fashion that they will use the screen technique in London production of the play this summer, they've announced.

Publicity department at one of the Coast studios has been bottled so tightly that by the time a question is answered it's old news. Contact man receives interrogation, passes it to the head of the department. He turns it over to department it affects. Latter sees studio top for permission to answer. If things are okay for answer, questionnaire is returned to publicity director who in quick order wires h.o. to okay the okay. By that time it's almanac copy.

An open fight between William Green, president of the American Federation of Labor, and unions of the A. F. L., which have or are threatening to go 'vertical,' will not deter the International Alliance of Theatrical Stage Employees from proceeding with an industrialization policy, it is declared by insiders. The attitude of the I. A. T. S. E., it is said, is to take whatever course it wants regardless of what the A. F. L. thinks.

Educational and religious names are being lined up here by Edwin Carewe to read scripts for his non-theatrical films before they hit the cameras. Board of 15 members, to serve without pay, representing all church denominations, schools, colleges and other organizations, is planned.

Buddy De Sylva's remembering Ralph Cooper's specialty dance in a Plantation revue (N. Y. nitery) 12 years ago got the colored dancer the job on the next Shirley Temple picture at 20th-Fox. When problem arose on dance routines, producer sent scouts to find Cooper in New York.

Metro sound engineers, headed by Douglas Shearer, have developed a small sized horn system for small theatres, projection rooms and private theatres, which comprises series of horns for sound reproduction with various units taking the frequencies for clarity.

Metro's 'Pretty Girl Is Like a Melody' (Irving Berlin) number for 'The Great Ziegfeld,' will have 182 dancers, tops for one routine on the Coast. Seymour Felix, staging, expects to take a month for rehearsing and cameraing.

Margaret Sullavan's starrer, 'Next Time We Love,' was brought in at Universal by Edward H. Griffith for $350,000, around $9,000 below figure set. This also is the lowest amount spent on any Sullavan pic. First cut was in 9,500 feet, with no retakes necessary.

First anniversary of 'March of Time' is Feb. 1. Started with 400 theatres, and is now being shown in more than 4,500 houses, with world distribution through RKO. Originally hit theatres via First Division and also through indie exchange set-ups.

Hollywood employs an average of 36,000 people yearly in the making of films, according to U. S. government figures. Exhibition end has 244,000 on the payrolls.

Radio's new contract with Wheeler and Woolsey provides for three pix and a guarantee against percentage. If they go over a certain gross, percentage jumps 5%. Comics also permitted to make one outside flicker.

Latest wrinkle in film production is financing of eastern shorts production by a distrib of screeno, door prize materials and other get-'em-in gadgets. Office is split between two activities.

Sunnie O'Dea's mirror dance in 'Strike Me Pink' was erroneously credited to Rita Rio in VARIETY's review. Both dancers have specialties in the Eddie Cantor pic.

Amus. Issues Rise, but Late Selling Keeps Them Below Expectations

By MIKE WEAR

While specific groups and stocks were singled out for upward whirls in yesterday's (Tues.) stock market, amusements as a group swept forward vigorously. Warner Bros. common, RKO and two Columbia Broadcasting issues registered new highs and Warner bonds also hit new 1935-6 top.

Paramount common and two preferreds were unusually active as they shot up. Par first preferred went up nearly 3 points at one time, making new peak for current move at 86¼. Common stock tipped 11⅜, only five-eighths from best price. Second preferred hit 12¾. Twentieth Century-Fox stocks both neared highest level, common showing point gain and preferred being up 1¼. Universal pfd. recovered smartly to 72, advance of 5. Loew common was firm around 52½, while Radio B came back more than 1 point. Paramount Pix liens went to highest point in current climb.

Inflationary sentiment swayed the stock market much of the time in last week's trading, bringing healthy recoveries in numerous groups, including amusements. But the early promise of considerably higher quotations for picture and radio issues was not fulfilled because of selling towards close.

Despite this late reaction, the amusement group hit 44 for the second successive week as measured by the averages of 12 stocks. Pressure Friday (24) forced group down to fractionally above 42. Group

(Continued on page 27)

Yesterday's Prices

Sales.		High.	Low.	Last.	Net chge.
600	Col. Pict..	44½	44	44	
600	Con. Film..	6¼	6	6	
100	East. K...	158	158	158	—2¼
6,200	Gen. El...	38⅛	38½	38⅞	
2,300	Loew	52¾	51½	52¼	— ⅛
34,100	Paramount	11⅜	10½	11⅛	+ ⅝
11,000	Do 2d pf.	12¾	12½	12½	+ ⅜
2,700	Pathe	8	7½	7⅝	+ ⅛
32,300	RCA	13	12⅜	13	+ ⅛
2,100	Radio B..	88⅞	87½	88¾	+1⅜
28,000	RKO	*8¼	7⅝	7⅞	+ ⅜
2,000	20th-Fox..	26½	25⅛	26½	+1
32,800	W. B....	*12¼	11⅜	12	+ ¼
		CURB			
2,300	Tech.	22⅞	22½	22⅝	
7,000	Trans-L ..	4	3⅝	4	+ ⅛
		BONDS			
350,000	Gen. Th...	24½	23½	24½	+ ⅝
1,000	Keith	93	93	93	
9,000	Loew	103¼	103¼	103¼	— ⅛
24,000	Par-Bway.	50¾	50¼	50¼	— ¾
70,000	Paramount	95¼	94⅝	95¼	+ ⅝
1,000	RKO	75½	75½	75½	—4½
63,000	W. B....	*92¾	91⅞	92	

* New 1935-6 high.

VISUAL EDUCATION FUTURE

FORM AMERICAN FILM INSTITUTE

May Become the Vital Factor in Development of Audible Visual Film Education in America — Appears Well Sponsored

END SKEPTICISM

lm Institute, patterned after a similar organization in land, which has been tentatively formed in Washington, D. C., may become a vital factor in the development of audible visual education in the United States in the next 12 months. The Institute which is rated as a new activity of the American Council of Education would serve as a clearing house for all facts pertaining to motion picture equipment, films and other data connected with establishing of visual education in the schools. Proposes to supply unbiased information on any set-up or situation.

George F. Zook, former U. S. Commissioner of Education and now president of the American Council of Education, Washington, is moving spirit in new proposition. The ACE organization is an old institution.

Film Institute has been endorsed by C. M. Koon, top man in radio and visual education division of the U. S. Department of Interior (Office of Education). Likely that it will seek the endorsement of the National Educational Association at its St. Louis convention next month.

Whether or not the Hays organization will okay the AFI probably will be officially determined at a confab in the next few weeks. The Film Institute is said to have obtained some funds already from the Rockefeller Institute but a further check probably will be made by Hayslan officials to learn if the organization has the financial backing necessary to carry on and become a fixed institution.

Reason for rather skeptical attitude on part of Hays office is that others in the past have sought to form similar organizations and associations without success. Records show that most of them enjoyed only temporary existence.

AFI's Initial Move

One of initial moves of AFI will be to catalog films of principal producing companies. Hays office probably will work with Institute in compiling such if reasonably sure that the new organization is to be a permanent affair.

If the Film Institute is firmly established it is expected to go far in heightening interest in audible visual education. Instead of educators running around in circles and going into new type of educational work in haphazard fashion, AFI would be able to answer when, where and how on all questions submitted by various education officials. It would eliminate present objections that school authorities have in listening to various sales talks of film and equipment manufacturers. That this latter factor is an important one can be judged by fact that there are now approximately 100 different firms interested in some degree in the sale of picture films, projection and camera supplies.

Motion Picture Theatres in the United States, January, 1936

Territory.	Total Theatres No.	Total Theatres Seat. Cap.	Total Theatres Sound.	Total Theatres Silent.	Closed Theatres No.	Closed Theatres Seat. Cap.	Closed Theatres Sound.	Closed Theatres Silent.	Theatres in Operation. No.	Theatres in Operation. Seat. Cap.	Circuit Theatres—Affiliated. No.	Circuit Theatres—Affiliated. Seat. Cap.	Circuit Theatres—Unaffiliated. No.	Circuit Theatres—Unaffiliated. Seat. Cap.	Independent Theatres. No.	Independent Theatres. Seat. Cap.
Albany	426	254,727	355	71	141	50,236	71	70	285	198,491	27	45,958	108	93,511	291	115,258
Atlanta	678	385,231	678		72	38,519	72		606	331,712	146	130,712	140	77,070	320	156,640
Boston	1,096	591,191	903		328	161,722	133		768	429,469	150	206,274	181	129,927	765	414,990
Buffalo	436	300,618	345		138	54,950	47		298	305,668	42	69,028	147	132,604	247	158,786
Charlotte	467	214,976	454		56	17,937	44		411	197,039	66	53,042	60	29,528	314	131,806
Chicago	895	652,710	782		187	78,759	74		708	573,951	123	200,113	219	198,922	553	254,325
Cincinnati	1,036	497,777	879		256	73,634	100		780	414,143	57	60,509	125	80,294	854	328,974
Cleveland	537	377,651	494		77	31,458	34		460	346,193	38	66,550	108	146,447	331	164,654
Dallas	1,022	484,244	861		225	84,300	64		797	419,944	133	224,746	233	114,290	656	145,202
Denver	380	192,011	333		30	8,402	24		350	183,609	55	48,362	60	20,534	264	117,115
Des Moines	378	165,248	378		36	11,268	36		342	153,980	28	33,306	62	32,528	288	99,324
Detroit	537	374,645	536	1	26	16,148	25		511	358,497	100	115,339	65	60,097	372	199,009
Indianapolis	532	285,384	484	48	94	28,536	36		448	256,848	4	8,331	112	98,521	416	181,232
Kansas City	735	308,448	653	82	201	69,025	119		534	299,423	96	97,570	76	54,391	503	216,487
Los Angeles	577	449,027	525	52	99	48,965	47		478	400,062	140	182,134	80	98,080	339	198,813
Memphis	308	145,964	308		22	10,543	22		286	135,421	23	19,944	55	31,035	230	94,963
Milwaukee	529	285,185	429	99	139	42,714	64		390	242,471	62	71,077	23	25,376	444	187,822
Minneapolis	926	378,530	909	17	93	31,705	76		833	340,834	84	74,282	59	28,658	783	275,604
New Haven	180	173,176	180		12	11,089	12		168	162,087	53	85,210	24	17,732	103	70,225
New Orleans	517	218,816	451		107	29,136	43		410	189,680	46	45,481	94	62,084	377	120,399
New York	1,140	1,208,066	1,112		109	81,293	61		1,031	1,216,773	176	903,036	510	585,070	454	351,354
Oklahoma City	429	207,022	428		8	5,405	7		421	201,617	11	12,729	90	63,799	319	130,404
Omaha	461	180,168	436		55	18,852	50		406	161,480	25	31,080	43	24,981	393	123,187
Philadelphia	745	677,408	735		36	29,504	36		740	647,904	183	240,411	124	121,350	473	306,147
Pittsburgh	688	386,680	653		80	31,891	45		608	354,789	71	97,755	118	68,270	499	230,655
Portland	228	117,405	228		4	1,300	4		224	116,105	20	20,055	23	14,761	185	76,509
St. Louis	644	365,465	530		113	41,052	99		531	324,413	62	92,765	95	76,407	397	165,063
Salt Lake City	568	210,249	425		181	45,492	51		387	164,757	31	28,596	52	18,085	485	162,068
San Francisco	444	354,489	438		66	32,517	60		378	321,972	45	75,404	123	121,936	276	157,089
Seattle	294	156,031	294		17	10,385	17		277	145,696	27	30,467	78	44,975	199	74,079
Washington	726	378,840	643	83	132	32,554	43	89	594	340,286	69	84,509	109	74,417	548	219,854
	18,508	11,308,041	16,980	1,519	3,130	1,209,121	1,638	1,492	15,378	10,098,920	2,192	2,908,226	3,464	2,766,806	12,852	5,633,009

A total of 15,378 theatres playing pictures are in operation in the United States, according to the latest annual survey of the Film Boards of Trade. Only 3,130 theatres are closed, of which nearly half, or 1,492, were never wired. This leaves the comparatively small total of 1,638 sound-equipped houses now bolted.

Survey reveals there are 18,508 theatres in existence in the U. S., representing a total seating capacity of 11,308,041. Of this number, 12,852 are independently-owned. The affiliated circuits control 2,192 theatres, the unaffiliated circuit theatres numbering 3,464.

Par Sets Back 2 Pictures, Casting, Story Hurdles

Hollywood, Jan. 28.

'Light That Failed' and 'Old Maid' have been set back on Paramount production schedule, due to casting and story difficulties.

Claudette Colbert is set as a co-starrer in 'Maid,' but the studio is still trying to placate Ann Harding, who turned it down.

MANNIX'S LEGAL MOVE IN MARY NOLAN'S SUIT

Nathan Burkan, attorney for Edgar J. Mannix, v.p. and general manager of Metro's studios on the Coast, obtained a court order yesterday (Tuesday) to compel attorneys for Mary Nolan to show cause why she should not accept an 'unverified' answer to her $500,000 suit against Mannix for a series of alleged beatings and also for allegedly ruining her screen career. Motion will be argued today (Wednesday) before N. Y. Supreme Court Justice Charles B. McLaughlin.

In the event that the motion is denied, Burkan will have to go to the Coast and get a sworn-to answer. In his 'unverified' answer, Mannix claims he paid Miss Nolan $3,000 in settlement of all possible litigation.

This is denied by Herbert Tenzer and Henry Zeltner, attorneys for Miss Nolan, the former Imogene Wilson. They claim her signature to a receipt for $3,000 from Mannix was gotten from her under duress by Mannix's representatives while she was recuperating at the Medical Arts hospital, New York. Miss Nolan claims she thought the $3,000 was for hospital expenses.

Gilbert's Estate

Hollywood, Jan. 28.

Executors estimate John Gilbert's estate at $363,494 which includes $186,306 in bank deposits.

Nicholls Gets 'Chair'

Hollywood, . 28.

George Nicholls, Jr., has been assigned to direct 'The Witness Chair,' next Ann Harding picture at Radio.

Gertrude Purcell, John Twist and Cyril Hume are writing the screen play from Rita Weiman's orig. Cliff Reid will be associate producer on the film.

'Unguarded' Uncast

Hollywood, Jan. 28.

With the switching of Francbot Tone, Rosalind Russell and Roland Young to other pix, Metro's 'Unguarded Hour' is without a cast.

"Hour' had been set to go this week with Richard Boleslawski directing.

WORKING 'PONY BOY' SCRIPT FOR CANTOR

Hollywood, Jan. 28.

Sam and Bella Spewack are scripting 'Pony Boy' for Eddie Cantor. Samuel Goldwyn expects to start production in May.

Norman Taurog, who directed 'Strike Me Pink' may draw assignment.

Jerry Jackheim succeeds Boylan.

U. S. TOPS ON WIRED HOUSES—15,378, BUT RUSSIA HAS THE MOST CINEMAS

Del Ruth Joins 20th

Hollywood, Jan. 28.

Roy Del Ruth has a straight one year's contract at 20th-Fox.

Director goes east next week to look over plays and make recommendations to the studio.

WB-RADIO FEUD HURTS PLUGS FOR CINEMAS

Lancaster, Pa., Jan. 28.

Radio's scrap with Warner Bros. has been carried into the zone of the 100-watters with all the force given it in the big time. Exception is that small stations feel their boycott, laid down solidly through the eastern territory, in which WB operates a long string of houses, will have a more immediate and stinging effect.

All stations' cooperation has been withdrawn in practically every instance, and theatre organs which have boomed and bellowed for radio audiences exclusively, since the advent of talkers, are completely silent again.

Organs, with no other commercial value, have been a powerful medium for theatre managers with scant advertising budgets to get air plugs gratis, and station operators say they have always been much more generous with free time than the newspapers ever were. In one community alone, a radio station operator reported, he traded a plug for each of three WB houses daily for one 15-minute organ program, and then furnished his own organist.

Script has also been a sock to station drama groups which depended on free picture scripts for program material and to film column scripters who find their stuff jerked off the air, due to occasional WB plugs. At least a half dozen eastern Pennsylvania stations which had one of the better known film chatter programs on a commercial basis decided to drop the revenue rather than plug the new sparring partner.

Metro's 2d 'Juliet' Yen

Hollywood, Jan. 28.

Metro wants to buy "here's Always Juliet' from Paramount.

Par shelved its own adaptation, but MG wants it regardless.

U. S. Dept. of Commerce World Survey—Europe's 60,050 Picture Houses, but Only 27,956 Wired —Germany's 4,780 Wired

The United States has more wired picture theatres than any other country in the world, according the latest annual survey of cinemas completed by N. D. Golden, chief of the motion picture division of the U. Department of Commerce. Russia has the most houses, if unwired houses are included and Europe, as an entity has almost twice as many theatres as the U. S.

There are in the United States, according to this survey, 15,378 theatres wired for sound. Europe is listed as having 60,050 picture houses, but only 27,956 of these are wired.

Latin America has 5,044 cinemas, 3,338 of them wired, the Far East has 3,712 wired houses out of a 5,185 total; Canada, 833 out of 905, and Africa (including the Near East) 480 out of 667.

In Europe the difference of rating of the various countries as wired and unwired is considerable. Germany leads with 4,780 wired houses as against 4,712 in England, 3,300 in France and 3,000 in Russia. But Russia is way ahead in the total figures, having 29,691 motion picture houses. Germany is all wired. England has a total of 5,070 houses; Italy is fourth with a total of 4,221 and France fifth with a total of 4,000. Sweden, with 1,581 houses, all wired, is sixth in that reckoning, but seventh to Czechoslovakia in a total count, that country having 1,343 wired houses out of 1,833.

100% Wired

Only countries round the world completely wired are the U. S., Germany, Sweden, Latvia, Puerto Rico, Panama, Costa Rica, Hondur. , Dominican Rep., Trinidad, Jamaica, Bermuda, British Malaya, New Zealand, Australia, Egypt, Palestine and Syria.

In Latin America, Argentina is tops with 1,000 wired houses out of 1,493 playing films, and Brazil next with 906 out of 1,351.

In the Far East, Japan has the most theatres, 1,634, but its wired house total of 827 is second to Australia's 1,334. India has 500 wired houses out of a 675 total, while New Zealand has 435.

Smallest country in the world, cinematically, is British Honduras with two picture houses, one of them wired. Only country in the world having no sound equipment is French West Indies, with 15 houses, 11 silent.

6 MORE 'CASSIDY' PIX BY SHERMAN FOR PAR

Hollywood, Jan. 28.

Harry Sherman has made a deal for next season with Paramount on continuation of the 'Hop Along Cassidy' series, doing six the same as the current season. Four this year are all finished and other two will be ready May 1.

William Boyd and James Ellson continue in top spots in the series, with the budget cost being boosted from $65,000 to $75,000 per picture. Pictures being financed by Nicholas Ludington and William Fiske, 3d, who did the same for the current series.

Scribs in Comish Suit

Los Angeles, Jan. 28.

William Morris agency has filed suit against Nat Perrin and Arthur Sheekman, writers, for commissions.

Perrin owes $903, plus 10% on $400 earned just prior to joining 20th-Fox on an agency deal, according to the complaint. Sheekman was placed at same studio and is alleged to owe $903 on salary he has received since that time.

3d Remake

Hollywood, Jan. 28.

Paramount is mulling a script of 'And Sudden Death' as a remake of 'Manslaughter,' done twice before.

Charles Barton will direct; Randolph Scott and Frances Drake in the leads.

Center Stays Pix

Rockefeller interests have turned down a proposal to turn the Center into a cabaret theatre.

Center remains a straight pix house.

Legiter's 'Dracula'

Hollywood, Jan. 28.

Gloria Holden, who played the lead in 'The Lone Frontier,' Max Gordon production last summer (tryout) has been put under term contract by Universal, going into 'Dracula's Daughter.' She plays the title role.

It's Tune Time in L. A., Cantor Heavy Ballyed, $25,000; 'Goes' Good $18,000; 'Mercy' 13½G Dualer

Los Angeles, Jan. 28.

(Best Exploitation: RKO-Pantages)

Long on musicals this week with Cantor's 'Strike Me Pink' at the Pantages and RKO Hillstreet getting most attention as well as being steadied for two weeks in both houses. 'Anything Goes' at the Paramount, and Warners has 'Broadway Hostess' topping double program at the Downtown and Hollywood, although this musical is just another roll of film so far as buyers are concerned. Fourth musical is 'First a Girl,' in its third and final stanza, and has been strictly depending on show biz mob for its patronage on strength of interest in Jessie Matthews.

Chinese and State have no forceful combo in 'Show Them No Mercy' and 'Melody Lingers On' which go only six days.

Hillstreet and Pan went heavy on 'Strike Me Pink' exploitation and advertising. Double truck in the Examiner; spot radio announcements on major stations, besides advance plug over air from the East by Cantor the Sunday preceding opening. Used 50 of the 24-sheet lithos on illuminated stands; had a 48-sheet board on illuminated truck perambulating all over town; banners in front and inside of chain drug stores featuring 'Pink' sundaes; posters in United Cigar stores on calabash pipe tieup, etc. Paramount also went a bit strong on 'Anything Goes,' but campaign not as thorough as the one devised by Jack Gross for Cantor pic.

timates for This Week

Chinese (Grauman) (2,028; 30-40-55)—'No Mercy' (20th) and 'Melody Lingers On' (UA) split. Kind of tough going for combo and, with couple previews to help out, only $5,500 on six days. Last week 'Wilderness' (MG) and 'My Marriage' (20th) did not get what was figured, but oke at $10,100.

Downtown (WB) (1,800; 30-35-40)—'Broadway Hostess' (WB) and 'Dr. Harrigan' (FN) split. Will be lucky to hit $4,000, a headache. Last week 'Capt. Blood' (WB), third and final stanza. Though under calculations, no kick coming at $5,500 takeout.

Four Star (Fox) (900; 30-35)—'First a Girl' (GB) (3d-final week). Has just its course and will tag off with around $2,200. Last week, close to $2,700.

Hollywood (WB) (2,756; 30-35-40-55)—'Broadway Hostess' (WB) and 'Harrigan' (FN) split. Even couple of previews helping none, as top for week will be around $4,500, blah. Last week 'Capt. Blood' (WB), third and final, shy on calculations, but $5,400 okay.

Orpheum (Bdwy) (2,270; 25-30-35-40)—'Baldpate' (RKO) and 'Another Face' (RKO) split and vaudeville. Tough situation for house, which will take sock at $3,800. Last week 'Dan Matthews' (Col) and 'Perfect Gentleman' (MG), so so $4,700, just over the break point.

Pantages (Pan) (2,700; 25-35-40-55)—'Strike Me Pink' (UA). Start good and with buildup may hit corking $12,500 for initial stanza. Last week 'Magnificent Obsession' (U), second and final, as expected, an even $7,500, good profit.

Paramount (Partmar) (3,595; 30-40-55)—'Anything Goes' (Par) and stage show. Crosby pic will go around $13,000 good. Last week 'Bride Comes Home' (Par) without stage help hit big $22,000.

RKO (2,950; 25-35-40-55)—'Strike Me Pink' (UA). Off to smash start and keeping at smart pace will mean big $12,500 for first week. Last week 'Obsession' (U), just a bit over the top calculations at $7,600 for second and bow-out week, which plenty to brag about.

State (Loew-Fox) (2,024; 30-40-55)—'No Mercy' (20th) and 'Melody Lingers On' (UA) split. No world beater against strong opposition, so $7,800 on six days will be the answer here. Last week 'Wilderness' (MG) and 'My Marriage' (20th), profit at $10,100.

United Artists (Fox-UA) (2,100; 30-40-55)—'Wilderness' (MG) and 'My Marriage' (20th) split. House depending more on bank nights than on screen attraction, with current week headed for around $4,800, okay. Last week 'Two Cities' (MG), not a complaint about the $5,400 this one pulled on moveover from the State, with aid of bank nights.

'Dream' Hit by Breeze, Stays 4 Days in B'ham

Birmingham, Ala., Jan. 28.

(Best Exploitation: Ritz)

Cold weather is still hurting business. This winter has been exceptionally hard and the public stays at home when the thermometer drops. 'Midsummer Night's Dream' at $1 top lasted only four days, although scheduled for one week. Cold weather affected attendance and price also had something to do with it.

Ritz had a campaign for 'Ah, Wilderness,' using small teasers with only word 'ah' in it. Empire had nice plan of radio and newspapers. Former played discs on parts of picture.

Estimates for This Week

Alabama (Wilby-Kincey) (2,800; 30-35-40)—'Anything Goes' (Par). At $6,000, fair. Last week 'Bride' (Par), $5,400.

Ritz (Wilby-Kincey) (1,600; 30-25)—'Wilderness' (MG). Getting $3,600, moderate. Last week 'Scarlett' (RKO). Light, $2,400.

Strand (Wilby-Kincey) (800; 25)—'Chan's Secret' (20th). Weak, $1,800. Last week 'Oakley' (RKO) and 'Great Impersonation' (U) on split, $1,500.

Empire (Acme) (1,100; 25)—'Dream' (WB). Below expectations and held for four days at a scale of 30c. and $1. Got $3,700. Monday thrugh Wednesday 'Little Big Shot' (WB), $1,200, maybe. Last week 'First a Girl' (GB), $3,000, moderate.

Cleve.'s 3 Standouts; 'Pink' $24,000, 'Zero' $20,000, 'Book' $21,500

Cleveland, Jan. 28.

(Best Exploitation: State)

Half of the box offices were frozen by sub-zero storms, which blew film rubberneckers back to the family fire-place. Figures dipped with thermometer, with only a couple of exceptions, first is 'Strike Me Pink,' striking a homerun for Loew's State which can score $24,000 if a bit of warmer weather sets in.

Vaude version of Earl Carroll's 'Sketch Book' good enough with aid of 'Chan's Secret' to warm up the Palace for another sweet gross, $21-500, calling Zero' almost reaching the Hipp's ceiling by $20,000. Others so-so.

Milt Harris, Charlie Wagner and Ed Huegle, working on Cantor's pix, earn the exploitation medal for State.. Three worked out an exceptional number of co-operative tieups, sweeping the avenue with 150,000 stickers, heralds in mags distributed by transfer companies, and toothpaste posters. Best tie-up with newspaper's auto-safety campaign, plugging traffic rules through 'Strike Me Pink' gags.

Estimates for This Week

State (Loew's) (3,750; 30-35-40)—'Pink' (UA). Lots on the ball here, sold right and soaring close to $24,000. 'Riff Raff' (MG) last week brought in nice $18,500.

Palace (RK) (3,200; 30-40-60)—'Chan's Secret' (20th) and 'Sketch Book' on stage. The leg show is being sold on the socko $21,500. Last week's 'Two in Dark' and 'Mayfair Casino Revue' came to $15,000, not so bad considering stage show was produced in Cleveland.

Hipp (WB) (3,000; 25-40)—'Zero' (WB). Plenty of b. o. punch for localites, who will contribute a swell $20,000. Last week 'Obsession' (U) rooted by critics up to $14,500.

Allen (RKO) (1,872; 25-40)—'Obsession' (U). Transferred from Hipp, still going strong, for good—$4,000. Though drawing rave notices last week, 'Crime and Punishment' (Col) disappointed at $2,500.

Stillman (Loew's) (1,872; 25-35)—'Splendor' (UA). Unusually smart film for this house, which may hold it to $4,500, yet above average. Last week, 'Melody Lingers On' (UA), $3,000.

KY. REJOINS UNION

11 elow Weather Costs It Confederate Franchise—'Dream' Oke

Loulsville, Jan. 28.

(Best Exploitation: State)

Despite temperatures as low as 11 below here, biz will be above normal in some instances and, of course, below par where the product is not of outstanding strength. 'Midsummer Night's Dream' had a gala opening performance Thursday night (23), with society turning out in force. Management had pulled in heavy advance sale, with direct mail approach and extensive list of patrons, which included most of the town's high hats. Pic is set for eight days only.

Best grosser in town is 'Strike Me Pink,' which looks to garner $8,000, and first picture in some weeks which really gave the house something to sell. Next in line appears to be the Rialto with 'Anything Goes,' which should get a good $5,400 on the strength of the Bing Crosby-Ethel Merman combo.

All houses going in heavily for newspaper space, but State rates the nod with additional help of ads in national mags, plugs on Cantor r lo program, etc.

Estimates For This Week

Loew's State (3,000; 15-25-40)—'Strike Me Pink' (UA). Eddie Cantor pic should put house in profit column again. Gross $8,000, and likely prospect for holdover. Last week 'Exclusive Story' (MG) and 'Dangerous Intrigue' (Col), dual, did fairly well, $4,800, with help of exploitation.

Rialto (4th Ave) (3,000; 15-25-40)—'Anything Goes' (Par). Looks good, and, if weather moderates a bit, headed for $6,400. Last week 'Coronado' (Par) and 'Master's Voice' (Par), dual, wound up with $4,500, okay.

Brown (Ind) (1,500; 15-25-40)—'Hitch Hike Lady' (Rep), with Lum and Abner, radio turn, in for two days. Pair are fairly strong draw, and $3,600 indicated. Last week, 'Fang and Claw' (RKO) and 'First a Girl' (GB), dual, didn't show much strength, winding up with fair $2,300.

Strand (4th Ave.) (1,500; 15-25-40)—'Professional Soldier' (20th) and 'Chan's Secret' (20th), dual. Looks to get around $2,900, somewhat better than average. Last week 'Obsession' (U) on second week pulled gratifying $5,400.

Mary Anderson (Libson) (1,000; 55-$1.65)—'Dream' (WB). Fine support from schools, parent-teacher organizations, etc., and pulling class trade of town, including most of the city's legit patrons. First roadshowed pic here in some years. Nice advance sale and biz good. Last week 'Dangerous' (WB) $3,300, on holdover, good.

National (Ind) (2,400; 15-25-40)—'Condemned to Live' (Ches) and Ed Lowry unit. Still plenty of patrons in this town to support vaude and they're doing it consistently at this house. Indications for $4,500 gross, assuming the thermometer will soon rise from its sub-zero readings. Last week 'Rip Roaring Riley' and 'Stratosphere Revue' displayed no strength at no better than $2,800.

Alama (Ind) (900; 15-25)—'Smilin' Through' (MG) and 'Clairvoyant' (GB), dual. Revival of Norma Shearer opus didn't create any noticeable flutter here, and looks like average. $1,200. Last week 'Kids and Queen' (U) and 'Nevada' (Par), dual, took $1,100.

CANTOR'S $20,000 DESPITE 10 BELOW ST. L.

St. Louis, Jan. 28.

(Best Exploitation: Loew's)

Blizzard hit town Thursday (23), sent mercury tumbling down to 10 below zero for new low since 1930 and crimped b.o. grosses along with natives. All houses suffered as temperature hovered around zero, public absorbing its entertainment via radio in homes.

Good celluloid features are offered in most of houses this week with Loew's highly publicized 'Strike Me Pink' set for a banner week if weather moderates sufficiently to encourage natives to leave their hearth. While Manager Chick Evens at Loew's has house set for a $20,000 week he won't make it if another week of severe weather is on tap here. 'Pink' will probably run for two weeks. 'King of Burlesque' and 'Lone Wolf,' dualer at huge Fox did enough business first week to warrant holding a second, which is second consecutive program Fox has run two weeks.

Three Stooges in person, in addition to five vaudeville acts and a screen feature makes a combo program that should enable Missouri to enjoy another good b.o. week.

Both WB houses, Shubert-Rialto and Orpheum, show dualers, leaving Loew's as town's only first runner offering a single feature. Warm friendship between Arthur Baer, exec of one of city's largest department stores, and Eddie Cantor enabled Jimmy Harris, p.a., to cash in on one of the best co-op ad tieups in years in exploiting 'Pink.'

Estimates for This Week

Fox (F&M) (5,038; 25-35-55)—'King of Burlesque' (20th) and 'Lone Wolf Returns' (Col) (3d wk). First week closed with $15,000, better than anticipated and second should not miss $8,500.

Ambassador (F&M) (3,018; 25-35-55)—'Invisible Ray' (U) and 'Hitch Hike Lady' (Rep). Dualer is set for $8,500 pace. Last week 'Chan's Secret' (20th) and 'First Girl' (GB) after a good start dropped to $7,400.

Shubert-Rialto (WB) (1,725; 25-35-55)—'Ceiling Zero' (WB) and 'Her Master's Voice' (Par). Cagney, fave here, helping house to count $8,200 for good week. Last week 'Fang and Claw' (RKO) and 'Freshman Love' (WB), dual, did not have appeal to better than $6,500, so-so.

Orpheum (WB) (1,950; 25-35-55)—'Baldpate' (RKO) and 'Widow of Monte Carlo' (WB). Despite weather, destined for good $9,500. Last week 'Rose of Rancho' (Par) and 'Two in Dark' (RKO), nothing to complain about with $8,700 take on this small house. More seats would have meant more business.

Loew's (3,162; 25-35-55)—'Strike Me Pink' (MG). Swell exploitation campaign should make $20,000 an attainable goal. Holds over. Last week 'Riffraff' (MG), bad weather clipped take to $12,000.

Missouri (F&M) (3,514; 25-40)—'East of Java' (U) and Three Stooges on stage with vaudeville. Stooges expected to bolster business to tune of $11,600 for okay week. Last week 'No Mercy' (20th) and vaudeville, $9,200, very satisfactory business.

'Dream' Roadshows to Big $6,500 in P'tland; 'Pink' Okay at $6,000

Portland, Ore., Jan. 28.

(Best Exploitation: United Artists)

After a couple of dull weeks Parker's UA headed into a b.o. blossomtime with 'Strike Me Pink.' Pic was heavily exploited with extra copy, but that house does not run to special stunts. 'Pink' is getting them in a big way and looks good for another two weeks.

Big winner, getting the raves and also ducat response, is 'Obsesh' going magnif at the Broadway. Looks as though it would wind up with coloss pickings for that house on an exploitation budget not greatly increased.

'Midsummer Night's Dream' closed a successful road show week at the Mayfair, collecting $1.65 top out of the burg without a murmur. It needed the fancy build-up to get attention and results. Mayfair follows this week with 'Stars Over Broadway' at regular 40c admish.

Evergreen's twin-engined policy produced a couple of queer combos at the Paramount and Orpheum this week. 'Mister Hobo,' none too strong on its own, was bolstered with Jimmie Oakley at the Par, helping some. Orpheum had 'Coronado' teamed with 'Sylvia Scarlett.'

Admiral Byrd's lecture with South Pole pics at the City Auditorium grossed a good $5,000 for two performances.

Estimates for This Week

Broadway (Parker) (2,000; 25-40)—'Obsession' (U). Launched into second big week and going strong for $6,000, may hold longer. First week big $8,600.

United Artists (Parker) (1,000; 25-40)—'Pink' (UA). Answering to a big bally splurge with first week getting okay $6,000. Last week 'Red Salute' (UA) never got going, closed five days for weak $3,300.

Paramount (Evergreen) (3,000; 25-40)—'Hobo' (GB) teamed with 'Oakley' (RKO). Fairish combo, good enough at $7,000. Last week 'Dream Too Much' (RKO) and 'Lone Wolf' (Col). Poor at $4,700.

Orpheum (Hamrick-Evergreen) (2,000; 25-40)—'Scarlett' (RKO) and 'Coronado' (Par). Pulled after five days with week $3,500. Last week 'Could Only Cook' (Col) and 'Two in Dark' (RKO). Not overly hot at $4,300.

Mayfair (Parker-Evergreen) (1,400; 25-40)—'Stars Over Broadway' (WB). Getting fair $2,500. Last week 'Dream' (WB) roadshowed two-a-day with admish upped to $1.65, registered well and closed a big week to $6,500.

CHILLY LINCOLN

'Bri at $3,200 Only Fair—Other B. O.'s a Freeze-out

Lincoln, Jan. 28.

(Best Exploitation: Stuart)

Snows still hanging on and an average of five inches a day has fallen for nearly a week. At times down to 15 below, b. o. pace accordingly away down, but expected to improve if the cold abates later in the week as forecast.

'Bride Comes Home' was given a bread tieup, the only exploiting this week.

Estimates for This Week

Colonial (LTC) (550; 10-15)—'New Frontier' (Rep) and 'Timber War' (Amb), split. Full week worth a probable $900, all right. Last week 'Rainbow's End' (FD) and 'Live Ghosts' (MG), split, got $800, in the face of box office slumping all over town due to the terrific snows.

Lincoln (LTC) (1,600; 10-20-25)—'Dangerous' (WB). Nothing very forte about this one and isn't stepping much better than $2,000, less than average. Last week 'Frisco Kid' (WB), fair $2,100.

Orpheum (LTC) (1,350; 10-15-20-25-40)—'Kind Lady (MG) and 'Passing Parade' unit on the stage, first half; Bowes' Ams, Unit No. 5, two days, with 'Hitchhike' (Rep). Five day pull has earmarks of probable $3,200, plenty good. Figure is based on the draw of the ams which have never played this town previously. Last week 'Forbidden Heaven' (Rep) and the stage show headlining Rudy Bundy's band, which gave way for 'Way Down East' (Fox) for the last half; week around $2,200, not up to former strength by quite a bit.

Stuart (LTC) (1,900; 10-25-40)—'Bride Comes Home' (Par). Considerable plugging via screenings and n 24-sheets adding local bread products, but weather against it and not likely to let it get more than $3,200, little better than fair. Last week 'Dark Angel' (UA) $3,000, not so good.

Varsity (Westland) (1,100; 10-20-25)—'Lady of Secrets' (Col). Will be kept secretive, judging from the pace here, brutal $900. Last week 'Lone Wolf' (Col) and the weather kept 'em out, around $850, n. s. h.

'Goes' Fairish in Boston, $20,000; 'Pink' $32,000 Uptown-Downtown

Boston, Jan. 28.

(Best Exploitation: Loew's)

Top money goes to 'Strike Me Pink,' running day and date at the Orpheum and State, single. Will strike a $32,000 vein, which would have been more lucrative if zero weather had not frozen opening days' biz. All spots suffered on early days of the week, but 'King of Burlesque' shapes up favorably at the Memorial with a $16,000 complexion. Maybe hefty enough for b.o. Keith-Boston in the $20,000 class, with a Fats Waller and Harlem show on stage and 'Melody Lingers' on the screen.

'Anything Goes' is mild at the Met with promise of $20,000 or bit over. By-play news being made currently by the Met, via a battle with the Boston Post. RKO advertising jam on placement of national advertising had hardly been settled when Met began to 'experiment' with ad budget, giving Herald-Traveler a litle edge on the Post space. Post retaliated as in RKO case, and now the M&P deluxer gets scant reviews, noticeably casual extra mentions, no art on Elliot Norton's Sunday page, and only a five line reader on Sabbath.

Loew exploiteers had a natural in Harry Einstein (Parkyakakus), local boy who has not been in Hub since he landed in pix. Luring Einstein in town day before opening of 'Pink,' Joe DiPesa of Loew's and Jack Goldstein of the New York UA office paved the way for some juicy press breaks. Luncheon for crix started ball rolling and this snowballed into a flock of interviews, human interest stories and plenty of pictorial.

Estimates For This Week

Keith's (RKO) (2,300; 35-50-65)—'Melody Lingers On' (UA) and 'Connie's Inn Revue,' featuring Fats Waller, on stage. Goin' to town in $20,000 tempo. Last week 'Sketch Book' unit attracted dandy $22,000, with 'Hitch Hike Lady' (Col), screen. One of the few houses in the country where stage strength is aimed to offset film weakness—and doing it week after week.

Orpheum (Loew) (3,000; 25-35-40-50)—'Pink' (UA), single. Very good at $17,000, but not hefty enough for holdover. 'Riffraff' (MG) finished nine-day run last week, day and date with State, with fair $16,000. Opened encouragingly, then skidded.

Keith Memorial (RKO) (2,900; 25-35-50) — 'King of Burlesque' (20th). Kicking in attractive $16,000, and second week likely. 'Obsession' (U) did not disappoint in its second week, with $11,200 count.

State (Loew) (25-35-40-50)—'Pink' (UA). Flirting with very oke $15,000 here, although pic is figured hotter for downtown sector. Last week 'Riffraff' (MG) clinched pale $14,500 for nine days.

Met (M&P) (2,200; 35-50-65)—'Anything Goes' (Par) and stage show. Going along sluggishly but may top $20,000. Last week outstanding, despite tough breaks in weather (Sunday bliz and Thursday zero) for 'Ceiling Zero' (WB) and Burns and Allen on stage, $34,500, big. Weather freeze-out a big stand at least $5,000, and this was bad news with a nut that required that difference.

Paramount (M&P) (1,800; 25-35-50)—'Dr. Harrigan' (WB) and 'Paddy O'Day' (20th), dual. Swerving to $5,000 with two freezing days as opening handicap. Last week $7,600 on 'Pacific Fleet' (WB) and 'Bride Comes Home' (Par). 2d run.

Fenway (M&P) (1,600; 25-30-40-50)—'Dr. Harrigan' (WB) and 'Paddy O'Day' (20th), double. Disappointing at $3,000. Got $4,800 last week with 'Miss Pacific Fleet' (WB) and 'Bride' (Par), 2d run.

Scollay (M&P) (3,700; 25-35-40-50)—'Bride' (Par), 3d run and 'Nevada' (Par), first run, double. Unexciting $4,500 for this combo. Last week $5,500 for 'Collegiate' (Par) and 'Dangerous' (WB), both second run.

17° Below in Loop, but 'Pink' Steps Up U.A. to $20,000; King Orch.-'Dark' Light $18,000, Palace

Chicago, Jan. 28.

(Best Exploitation: United Artists)

In the midst of a sub-zero wave that had the thermometer down to 17 degrees below the line, some houses in the loop are still managing to struggle through into good grosses with good attractions. At three spots business is fine. Elsewhere the business is down with the mercury.

Topping the street on public interest are Eddie Cantor in 'Strike Me Pink' and the Chicago with 'Dangerous,' Libby Holman and the Ina Ray Hutton band on the stage. Opening on the worst weather day of the current sub-zero squall, 'Pink' exhibited strength from the start. Rest of the town fell off to nothingness on this Arctic day (22).

Palace, where Wayne King orchestra is billed far above everything, got away badly. Two repeat pictures and holdover are in the money: 'Magnificent Obsession,' which is holding over at the Garrick for further looping after a smashing fortnight at the Palace, and 'Night at the Opera,' which is getting repeat play in its second week at the Roosevelt.

Eddie Levin turned in a bang-up job on the Cantor picture, getting top tie-ups with the dailies and crashing through with ad spreads and stories.

Estimates for This Week

Apollo (B&K) (1,200; 25-35-75)—'Riff Raff' (MG). Jean Harlow picture misses the ace spots in town for the first time. Should hold this house to fine $7,000. Last week weather was a reason and not an alibi, letting 'Mr. Hobo' (GB) down with a fairish $5,600 after strong start.

Chicago (B&K) (4,000; 35-55-75) —'Dangerous' (WB) and stage show. Double strength on the rostrum with Libby Holman and the Ina Ray Hutton band. Started away from the barrier at a fine clip. Getting all-around matinee and evening play, which will add to good $35,000 on the week. Last week, second for 'Bride' (Par) and Veloz and Yolanda dance team, plus Red Hodgson on stage, cold wave reduced gross on week to $32,000, of which $10,000 was collected Thursday night (23) on special house sellout to American Can company convention.

Garrick (B&K) (900; 35-55)—'Obsession' (U). Comes into this house after two big sessions at the Palace. Indications also strong here for follow-up. Around $7,500. Last week 'If You Could Cook' (Col) excellent at $4,800.

Oriental (B&K) (3,200; 25-35-40) —'Stars Over Broadway' (WB) and vaude. Bebe Daniels and Ben Lyon on stage. Couple on the rostrum accounting for bulk trade. Approximately $17,000, good. Last week 'In the Air' (MG) same.

Palace (RKO) (2,500; 35-55-65)—'Two in Dark' (RKO) and vaude. Wayne King orchestra headlining. House nosediving to woeful $18,000 on opening indications. Last week, second of 'Obsession' (U), powerful for holdover at $22,000.

Roosevelt (B&K) (1,500; 35-45-65) —'Nite at Opera' (MG) (2d week). Marx picture showing surprising holdover strength for $13,000 on second gallop after zooming through to bang-up $17,900 on initial round.

State-Lake (Jones) (2,700; 20-25-35-40)—'In Person' (RKO) and vaude. House continues its even pace despite weather; $11,000. Last week 'Devils Island' (Col) tucked way neat $10,700.

United Artists (B&K-UA) (1,700; 35-45-65)—'Pink' (UA). Cantor had 'em coming despite weather. On opening pace heading for mighty $20,000 on first week and looks set for several weeks to come. Last week 'Blood' (WB) finished fortnight to oke $10,300 for finale.

Crosby 9G, Cantor $7,800, N. H. Favors Filmusicals

New Haven, Jan. 28.

(Best Exploitation: Poli)

Fans' reluctance to buck frigidity will hold down grosses a bit this week. 'Anything Goes' looks like a holdover, however, at Paramount.

Some extra bally around town for current bills, with Poli doing the heaviest shouting. Went to town on the music angle, plugging song hits on air, at music counters and rated two swell windows in five-and-dime. Two ushers with 'Blind' signs, glasses and tin cups paraded with sandwiches reading 'Don't you feel sorry for us—we can't see Eddie Cantor in 'Strike Me Pink' at Poli'.

Other stunts included special Cantor mask in lobby; 24-sheet pasted to lobby floor; Pebeco toothpaste tiein; cigar store tiens; reduced price 'Pink' sundaes; co-op page; Sunday feature story with art on Goldwyn Girls; free fan mags with corner envelope; half-hour air show.

Estimates for This Week

Paramount (M & P) (2,348; 35-50)—'Anything Goes' (Par) and 'Confidential' (Mas). Packing 'em for town's best, around $9,000. Last week weather killed 'Master's Voice' (Par) and 'Impersonation' (U), light $4,500.

Poli (Loew) (3,040; 35-50)—'Strike Me Pink' (UA). As a single against tough competish, $7,800, okay. Last week 'Riff Raff' (MG) and 'Dan Matthews' (Col) went down with the mercury, weak $6,500.

Roger Sherman (WB) (2,200; 35-50)—'Ceiling Zero' (WB) and 'Hitch Hike Lady' (Rep). Should get nifty $7,800 on eight days. Last week 'Invisible Ray' (U) and 'First a Girl' (GB); fans couldn't see 'Ray,' red $4,000.

College (Loew) (1,565; 25-35)—'Chan's Secret' (20th) and 'Three Ghosts' (MG). Coasting along to moderate $3,500. Last week 'Wolf Returns' (Col) and 'Smith Speaks' (20th), plus local featurette 'It Happened in New Haven,' a slight disappointment at $4,300.

Coogan-Grable With 'Rancho,' Big 21G, Detroit

Detroit, Jan. 28.

(Best Exploitation: ichigan)

Top honors center around the Michigan and Fox, with RKO Downtown nearby. Mich, behind superior exploitation on both 'Rose of Rancho' and 'Hollywood Secrets' (Coogan-Gable) unit figures for around $21,000 this week, fine considering the storms.

Holding over Clyde Beatty's wild animal act, first vaude act so honored in several years, the Fox should come down the stretch current stanza with a good $17,000, unless entire town freezes up. 'King of Burlesque' also held over with Beatty, plus two new acts to fill up. Gross first session for combination was nearly $24,000, nifty, but could have been more had weather stayed normal.

With Carroll's tabloid 'Vanities' on stage, RKO steps into the higher bracket present week with about $18,000, bang-up, due. Pic is 'Another Face,' just another flicker. Matinees big at RKO, nights fair. 'Ah, Wilderness' lagging for mild $7,000 this week at United Artists, while biz is just so-so at two other downtown first-run houses.

Michigan sold 'Rancho' and Coogan-Gable in a wide area to gain exploitation laurels this week. Put on party in downtown hotel for young socialites to meet 'Hollywood's most prominent engaged couple'; worked up plenty of fashion and window tieups with downtown stores for both vaude and pic; used Postal window displays, numerous stills and lined up plenty of plugs for songs, etc., over radio.

Estimates for This Week

Michigan (United Detroit) (4,000; 30-40-65)—'Rancho' (Par) plus 'Hollywood Secrets' on stage. Extensive exploitation and combination should bring in a neat $21,000 this week despite cold and snow. House got almost $20,500, fine, last week on 'Riff Raff' (MG) with 'One Hour of Joy' revue ('One Hour with You').

Fox (Indie) (5,000; 30-40-65)—'King of Burlesque' (20th) plus Clyde Beatty's lion-tiger act on stage (2d week). First vaude act to be held over here for several years. Beatty continues to pull 'em in. About $17,000, good, due this week in spite of cold weather, after nifty $24,000 last week.

Downtown (RKO) (2,500; 30-40-65)—'Another Face' (RKO) with Carroll 'Vanities' on stage. Vaude unit doing all the attracting, around $18,000 bang-up, due current stanza. Wayne King, plus 'Hitch-Hike Lady' (Rep) not what should have been last week, but near $13,000, fine.

United Artists (United Detroit) (2,000; 25-35-55)—'Wilderness' (MG). Only large downtowner sticking to old prices, figures for only $7,600 this week. Got similar coin last week on 'Capt. Blood' (WB) (2d week) after a nifty $13,500 first session.

State (United Detroit) (3,000; 25-40)—'Pacific Fleet' (WB) plus 'Great Life' (Par). Just so-so here, under $5,000. Nifty $6,000 last week on 'Perfect Gentleman' (MG) and 'Millions in Air' (Par) dual.

Adams (Balaban) (1,700; 25-40)—'Chan's Secret' (20th) and 'Uncle Dudley' (20th). Mild gross in offing this week, $3,500. 'Obsession' (U), after a big session at Fox two weeks previous, nifty $7,000 last week and might have beaten house record if weather hadn't gone haywire.

'PINK' AT $20,000 BALTO'S LEADER

Baltimore, Jan. 28.

(Best Exploitation: Century)

The cold blast that blew over the burg late last week continues, and so does the b.o. slump. Vaudfilmer Century tops the town with 'Strike Me Pink' scrambling toward a nifty $20,000 despite the chill. Keith's has 'Magnificent Obsession' holding strongly for third and final week with $4,500 assured; pic the biggest item house has had all season.

New is keeping 'Professional Soldier' on tap till Thursday (30), which will make it a 10-day trip for the film which caught on right from start and overcame lukewarm press notices. Both McLaglen and Bartholomew boosted the b.o.

Exploitation for 'Pink' at Century was best in burg. Kazanova, femme leader on stage, got some nice publicity in that two rags sent sobbies for interviews which landed with art.

Estimates For This Week

Century (Loew-UA) (3,000; 15-25-35-40-55-66)—'Pink' (UA) and vaude. Weather hurting this spot and all others, but the Cantor tug is evident; $20,000, corking. Last week 'Exclusive Story' (MG) and vaude, $17,000, nice. Last couple of days eased sharply due to blizzard.

Hippodrome (Rappaport) (2,300; 15-25-35-40-55-66) — 'Lone Wolf' (Col) and Marcus show on stage. Pic lightweight, and the big billing is given the stage unit, from which is expected the pull. Take will be okay, but nothing to incite whoops at $13,000. Last week 'Another Face' (RKO) and Bowes' unit No. 4, just under $17,000.

Keith's (Schanberger) (2,500; 15-25-30-35-40)—'Obsession' (U) (3d week). Snapping up a succulent $4,500 on third and last lap. Second stanza swell $6,000.

New Theatre (Indie) (1,800; 15-25-30-35-40-55) — 'Pro. Soldier' (20th). Marching 10 days to a bully $7,000.

Stanley (WB) (3,450; 15-25-35-40-55)—'Rancho' (Par). Disappointing, with prospects no brighter than weak $5,500. Last week 'Bride' (Par) came home with plenty bacon at $10,400.

Al Smith on Raddio Is B. O. Poison in City Of Homes and Churches

Brooklyn, Jan. 28.

(Best Exploitation: Fox)

Zero weather in this region did serious harm to some b.o.'s leaving plenty empty but Albee and Met pull through good. Bad,. slippery roads and sidewalks gave population little desire to travel downtown for any picture. Also another cerebellum ache for theatre operators was the speech on radio Saturday by former Governor Al Smith which kept citizens indoors.

At the Paramount, 'Rose of the Rancho' will produce a meager $10,000.

Harry Cowen at the Fox brought out local contingent of Sea Scouts for the premiere of 'Conquer the Sea.' Staged parade opening night; display in lobby of nautical apparatus plus material from Admiral Byrd's South Pole ship with lectures by sea scouts in uniform; plugs on municipal station, WNYC, by seascouts and parade in downtown vicinity; seascouts also appeared in Monday night amateur hour on stage.

Estimates For This Week

Paramount (4,000; 25-35-50)—'Rose of Rancho' (Par). Mild at $10,000, due in large measure to bad weather, etc. Last week 'Dangerous' (WB) got $9,500. 'Ceiling Zero' (WB) due Friday.

Fox (4,000; 25-35-50)—'Conquer the Sea' (AC) and 'First a Girl' (GB). So-so $11,000 in view. Last week 'Dangerous Intrigue' (Col) and 'Hitch Hike Lady' (Rep), $11,000.

Loew's et (3,400; 25-35-50)—'Riff Raff' (MG) and 'Live Ghosts' (MG). Figures to do good $15,000. Last week 'Wilderness' (MG) and 'Last of Pagans' (MG), $14,000; nice.

Albee (3,500; 25-35-50)—'Magnificent Obsession' (U) (2d week) and 'Feast of Java' (FD). Doing pretty well, maybe $13,500. Last week $11,000, good.

Strand (2,000; 25-35-50)—'Freshman Love' (WB) and 'Eagle's Brood' (Par). Will snare only $4,500, weak. Last week 'Leavenworth Case' (Rep) and 'Coronado' (Par), satisfactory $6,000.

Burns-Allen Send 'Wilderness' To Easy 41G, May Hit New Record, 'Collegiate'-Kemp 37G; B'way Zero

(Best Exploitati tate)

Bitter cold has had New York town in its clutches for a fortnight, but on the whole box office results are satisfactory. Signs of a letup in the weather arrived yesterday (Tuesday) and may add to the pace of all attractions for the balance of the week.

Leader this week is the second-run combination State, where the box office windows weren't allowed to frost up with Burns and Allen unit on stage providing succulent lure. House has 'Ah, Wilderness' on its screen after four profitable weeks at the Center, and with the town beginning to thaw out, a new record may be set. A munificent $41,000 looks assured, with chances even the take may mount the $41,500, which stands as house's high. This was scored New Year', week with 'Night at Opera' and Ed Sullivan on stage, aided greatly by $1.50 prices New Year's eve. State did six shows Saturday, five Sunday and six Monday, going back to five for yesterday (Tues.). Record attendance of 20,000 admissions was struck Saturday (25).

Next to the State, mount is best on a chance to top $37,000 with 'Collegiate' and, on the stage, Hal Kemp's orchestra with the Yacht Club Boys. Show holds over except for the Yacht Clubbers, who have a Versailles club (N. Y. nitery) current engagement.

Other first runs of the week are 'Whipsaw' at the Capitol, 'Calling of Dan Matthew,' at Roxy and 'Dangerous Water. at the Rialto. Former two are showing no speed at all. 'Whipsaw' will be lucky to top $20,000, while 'Matthews' won't do over $22,000. 'Waters' at the fall-in Rialto, which people have been patronizing, despite mediocre pictures will get $7,300 first week and holds three more days to Friday (31) when 'Muss 'Em Up' opens. Rialto's subway entrance b.o. is a perfect invite to the crowds below the street.

'King of Burlesque' ended its second week at the Center last night (Tues.) at $16,000, after a first seven days draught of $25,000. 'Professional Soldier' opens here this morning (Wed.). 'Widow from Monte Carlo,' a weak sister for the Astor, and out last night (Tues.) after seven days at under $7,000. 'Man Hunt' the successor at this house.

'Ceiling Zero' holds up strongly at the Strand on its second week, probably over $30,000, while Cantor's 'Strike Me Pink' may not ease past $65,000, disappointing on its holdover. 'Pink' was hurt by the weather on first week also, ending at $80,000.

State extended itself with Burns and Allen unit on the boards and in addition to a generally good exploitation and publicity campaign, dug deep into the safe on advertising the show.

Estimates for This Week

Astor (1,012; 25-35-55)—'Widow From Monte Carlo' (WB). Lacked the necessary strength here and on week, ending last night, under $7,000. 'Man Hunt' (WB) came in on preview last evening (Tues.).

Capitol (4,620; 25-35-55-85-$1.25) —'Whipsaw' (MG). Never got started, $20,000. Last week's hocking, 'Exclusive Story' (MG) didn't get up to this figure. 'Rose Marie' (MG), backed by a heavy campaign, comes in Friday (31).

Center (3,525; 25-35-55-85-$1.10) —'King of Burlesque' (20th) (2nd week). Holed out first week for fancy $25,000 and on second round of seven days ending last night (Tues.), $16,000, snug profit. 'Professional Soldier' (20th) opens this a.m. (Wed.).

Palace (1,700; 25-35-55)—'Capt. Blood' (WB) (2nd run) and 'Freshman Love' (WB) (1st run), dual. Doing pretty good, maybe $9,500. Last week's duet, 'Dangerous' (WB) and 'We're Only Human' (RKO), failed to attract, under $8,000.

Paramount (3,664; 25-35-55-85)—'Collegiate' (Par) and Hal Kemp orchestra with Yacht Club Boys in pit. May top a good $37,000 with show held over except for Yacht Club Boys who fall out. Second week of 'Rancho' (Par) and Onyx Club Boys, plus Casa Loma band on fourth consecutive week, $21,500.

Radio City Music Hall (5,989; 40-60-85-99-$1.10-$1.65) — 'Strike Me Pink' (UA) and stage show (2nd week). Hard hit by inclement weather and on holdover may not get past $65,000, disappointing. First week $80,000, oke, but disappointing; a bilz casualty.

Rialto (750; 25-40-65)—'Dangerous Waters' (WB). Gaited for $7,300 and holds three more days to Friday (31). Final four days on second week of 'Dr. Crespi' (Rep), $2,800.

Rivoli (2,092; 35-55-75-85-99)—'Ghost Goes West' (UA) (3rd week). Falling off a bit but not in danger at pace third week (currently) of $21,000. Second week was $30,200. Chaplin comedy, 'Modern Times,' due in Wednesday night (5).

Roxy (5,336; 25-35-55) — 'Dan Matthews' (Col) and stage show. Ed Sullivan on stage after New Year's week at State down the street and credited with most of what little draw house has this week; only around $22,000; picture weak. Last week 'Chan's Secret' (20th), $22,500, little better.

Strand (2,767; 35-55-65-85)—'Ceiling Zero' (WB) (2nd week). Doing very well, over $30,000 likely on second week. Sticks part or whole of a third week. First seven days $32,100.

State (3,45 ; 35-55-75) — 'Ah, Wilderness!' (MG)' and Burns and Allen unit on stage. B. & A. show behind the feets bringing heavy crowds and with six shows on Saturday (25) and Monday (27), house will do $41,000 and possibly far enough over to beat previous high of $41,500. Last week 'Two Cities' George Giyot, just under $25,000, (MG) and vaude bill headed by good.

Cold Costs 'Blood' And Cantor $3,000 Each in 'Napolis

Indianapolis, Jan. 28.

(Best Exploitation: Loew's)

Sub-zero weather conditions hovering over the entire middle west seem to be centered here, with the mercury remaining on the negative side of the line for many days in succession. Attendant blight on the downtown box offices is severe, and such attractions as 'Strike Me Pink' at Loew's and 'Captain Blood' at the Indiana are being cut down around $3,000 apiece below figures they ordinarily should get here. The Cantor opus looks good enough to finish with an okay $7,000 at Loew's, in spite of the cold, and the Warner adventure film may be able to reach a fair $6,000 on the week at the Indiana, against the weather man. The usually consistent Lyric is off considerably with an indicated $5,800 on 'Charlie Chan's Secret' and vaude, while the Apollo is hurt at $2,500 on 'Widow from Monte Carlo.' It looks like a record low at the Circle at a scant $1,900 on a dual of 'Tang and Claw' and 'Another Face' unless it yanks the program.

Loew's garnered exploitation honors on the Cantor film, mainly as a result of its industriousness in effecting unusually good window displays in key locations. The Cantor optics were prominently enlarged in a number of optical shop windows, and department store windows were obtained on everything from hosiery to jewelry and pipes.

Estimates for This Week

Apollo (Fourth Ave.) (1,100; 25-40)—'Monte Carlo' (WB). Title played up strongly over the cast, but nothing is happening. Gross weak at $2,500. Last week 'Pro. Soldier' (20th) also a headache at $2,750.

Circle (Katz-Feld) (2,600; 25-40) —'Fang and Claw' (RKO) dualled with 'Another Face' (RKO). Very bad at $1,900 if it lasts out the week. Repeat of 'Obsession' (U) last week directly following its successful run at the Indiana was productive of good $4,100.

Indiana (Katz-Feld) (2,100; 25-40) —'Blood' (WB). Money-getting picture that is being cramped unfortunately by arctic weather. Gross $6,000, fairly good anyway. Last week 'Master's Voice' (Par) and 'Vanities' on stage at 55c. didn't do much after a good week-end and the total gross was not profitable at $11,500.

Loew's (Loew's) (2,800; 25-40)—'Pink' (UA). Cantor has always been aces here, but the natives won't risk the cold in numbers enough to boost the take above a $7,000 level, which is okay at that. Last week dual of 'April Blossoms' (Reliance), which was world-premiered here, and 'Lone Wolf' (Col) brutal at $2,500.

Lyric (Olson) (2,000; 25-30-40)—'Chan's Secret' (20th) and vaude, featuring Sims and Bailey. Considerably under house's usual mark at very mild $5,800. Last week 'Freshman Love' (WB) and B wes amateur unit big at $11,000.

20-35 Below in Mpls., but Waring Ups 'Colleg' to Wow 30G; 'Zero,' 'King' OK

Minneapolis, Jan. 28.

(Best Exploitation: innesota)

Coldest spell in local weather bureau history is just about ruining biz in some spots and hurting all around. Only one current attraction, Fred Waring's Pennsylvanians at the Minnesota seems immune to the weather handicap. Even 30 below zero temperatures can't keep 'em away there. Otherwise, however, sub-zero blasts are doing plenty of box office damage.

There has been more than a week of frigidity and, apparently, no relief is in sight. Most of time mercury has been hovering between minus 20 and 35 mark. It hasn't gone above zero in nine days; Minneapolis has been one of nation's three coldest cities.

When the Waring show is able to overcome the freezing breezes and travel along at a $30,000 clip, it demonstrates beyond the shadow of a doubt that the aggregation has what it takes. On a 28 below zero day they started strongly and there's no sign of any let-up. Picture with Waring is 'Collegiate.'

Two other highly regarded films are 'Ceiling Zero' and 'King of Burlesque' at the Orpheum and State, respec, but the weather and tough competition are making their going difficult. 'Magnificent Obsession' holds over for a second week at the World, third loop stanza for this heavy grosser. Surprisingly big business also is being done by 'The Informer' on its return loop engagement at the Time. 'Chan's Secret,' at the Lyric, completes an unusually strong first-run line-up.

Minnesota staged one of the biggest exploitation campaigns yet for Waring. Probably had more radio plugs than any attraction that ever has hit town. Star columnist and news commentator devoted a column to it in his newspaper and also plugged it over the ether. Waring on Tuesday night from the theatre announced the winner of the Star's 'Jane Arden' contest in which there were 3,000 young women entries. Ford company sent out three series of letters to dealers urging attendance at the theatre and dealers mailed 15,000 inserts to their accounts calling attention to the engagement. Five hundred one-sheets were displayed in their business establishments by 321 dealers. Eighteen towns within a radius of 35 miles were 24-sheeted and trailers were run in theatres in 21 towns. A white duck was presented to Fred Waring, a gift from Joe Penner, star of 'Collegiate.'

Estimates for This Week

Minnesota (Publix) (4,200; 35-40-60)—'Collegiate' (Par) and Fred Waring's Pennsylvanians on stage. Stage attraction a tremendous magnet and has public braving sub-zero blasts to attend theatre. Frozen autos and ozone discomforts can't keep 'em at home. Even without any break in the cold wave, house will go above $30,000, phenomenal, considering weather. If temperature moderates may top $32,000 mark set recently by Burns-Allen show with help of extra midnight New Year's Eve show at 85c—biggest biz house has had since 1929. Last week, Dangerous' (WB) and Ina Ray Hutton band, $10,800, hurt badly by severe cold.

Orpheum (Singer) (2,890; 25-35-40)—'Ceiling Zero' (FN). No slouch as an attraction and faring well enough, considering weather and opposition. Cagney and O'Brien magnets, favorable notices and word-of-mouth; under more normal conditions probably a cinch for impressive figures, but satisfactory $6,000. Last week, 'Captain Blood' (FN), $7,000, very good under circumstances.

State (Publix) (2,400; 25-35-40)—'King of Burlesque' (20th). Highly praised, may rise to pretty good $5,000. Last week, 'Riff Raff' (MG), $3,500, light.

World (Steffes) (350; 25-35-40)—'Magnificent Obsession' (U) (3d week). Hot box office stuff for cold weather, en route to big $3,000. Last week, $2,700, good after $15,000 first week at Orpheum.

Time (Berger) (290; 15-25)—'Informer' (RKO). A box office flop when first shown in loop at Orpheum, and hadn't done much on subsequent engagements at other house, now brought back with prestige of one of 1935's 'best,' giving this house its biggest biz in months, despite cold; big $1,800 indicated. Last week, 'Narcotic' (2d week), $900, oke for second run.

Lyric (Publix) (1,300; 20-25)—'Chan's Secret' (20th). Well liked and doing pretty well in face of discouraging conditions, pretty good $1,800 in prospect. Last week, 'Melody Lingers' (UA), $1,600, fair.

Uptown (Publix) (1,200; 25-35)—'Thanks Million' (20th). Weather likely to hold this one down to fair $2,500. Last week, 'Night at Opera' (MG), $3,500, big.

Century (Publix) (1,600; 15-25)—'Old Kentucky' (Fox), second loop run. Good $2,800 indicated. Last week, 'Rendezvous' (MG), second loop run, $2,300, pretty good.

Aster (Publix) (900; 15-25)—'Mary Burns' (Par) and 'Last Outpost' (Par), loop second runs, and 'Perfect Gentleman' (MG), first run, split. Fair $700 in prospect. Last week, 'Barbary Coast' (UA) and 'No Mercy' (20th), loop second runs, split, $900, pretty good.

Good Pics Do Good Biz Despite Cold; 'Cook' 18½G, Wash.

Washington, Jan.

(Best Exploitation: Fox)

Bitterest cold of season is holding box offices down, but not enough to worry anybody. Only pics taking on chin are those that haven't any pull anyway.

Biggest profit of week will accrue to Earle for third Maj. Bowes' amateur troupe to play local stage. 'Rose of Rancho' was given big send-off by Fox on Gladys Swartout angle, but gross won't be above average.

Belasco, local foreign flicker spot, is experimenting with first German film, 'Comradeship,' and suffering. Despite clever selling, it is getting neither pro nor anti-Hitler crowd, and local critics can't see why it won international award, even on art angle.

Best bally honors go to Fox for 'Rancho.' Conservative campaign, but it hit through every available channel.

Estimates for This Week

Palace (Loew) (2,363; 25-35-60)—'Bride' (Par). Average in ace house with probably $15,000. Last week second of 'Two Cities' (MG) got nice $15,000.

Earle (WB). (2,424; 25-35-40-60)—'Could Only Cook' (Col) and Bowes' amateurs. Headed for nice $13,500. Last week 'Dangerous' (WB) took oke $17,000.

Fox (Loew) (3,424; 25-35-60)—'Rancho' (Par) and vaude. Swarthout plus slight draw by Toby Wing personal will have to be satisfied with oke $20,000. Last week 'Pro. Soldier' (20th took oke $21,000.

Keith's (RKO) (1,830; 25-35-60)—'Obsession' (U). Bally on anniversary issue of 'Time' tossed in this week may push third stanza up to nice $7,000. Last week same feature drew big $10,000.

Met (WB (1,853; 25-40)—'Lone Wolf' (Col). Mystery stuff sure-fire in this house and should win good $4,000. Last week third on mainstem for 'Capt. Blood' (WB) took nice $4,000.

Belasco (Radin) (1,100; 25-35-50-75)—'Comradeship' (Asso.). First German flicker in local foreign-film spot dying. Maybe weak $1,800. Last week 'Kids and Queen' (U) in arty spot flopped with $2,000.

Columbia (Loew) (1,263; 2-40)—'Great Life' (Par). Lucky too better weak $2,000. Last week second downtown stanza of 'Wilderness' (MG) got nice $7,500 for nine days.

In Tacoma It's the Waterfront; 'Ah' $4,500

Tacom , Jan. 28.

(Best Exploitation: Roxy)

Rumors of trouble along the waterfront, with leading trans-Pacific steamship company 'reorganizing' under new federal act, is not making the town any too happy, but lumber is still up. Boxoffices are running at fair enough clip.

Best exploitation at Roxy for 'Ah, Wilderness' with local 'family' angles played up in press, and ad space upped.

Estimates for This Week

Blue Mouse)Hamrick) (750; 16-27)—'Scarlet' (RKO) and 'Missing Man' (Col), dual. Nice combo, hitting for $1,600. Last week, 'Ticket' (U) and 'Last Night' (U), dual, $1,400, almost fair.

Music ox (Hamrick) (1,400; 16-27-37)—'Whipsaw' (MG) and 'It's in Air' (MG), dual. Playing up Loy, Taxter and Benny for so-so $3,000. Last week 'Obsession' (U) and 'Paddy O'Day' (Col), dual, $5,000, great.

Roxy (Hamrick) (1,300; 16-27-37)—'Wilderness' (MG) and 'Navy Wife' (Fox) dual. Big $4,500. Last week, 'Burlesque' (20th) and 'Baldpate' (RK), dual, $3,800, good.

'Collegiate' $17,000, Very Rah-Rah in New'k; 'Wilderness'-'Gent' 14G

Newark, Jan. 28.

(Best Exploitation: State)

Newark hasn't yet recovered from the snowstorm and cold wave. Worst of it has passed but people are still staying home when they might be out. Despite this Proctor's will be okay with $17,000 for 'Collegiate' and 'We're Only Human' and Loew's will take about $14,000 for 'Ah Wilderness' and 'Perfect Gentleman.' The Branford will be very much okay if, as expected, it takes $12,000 for the second week of 'Magnificent Obsession' and 'Freshman Love.'

The New Mosque closed Tuesday, apparently for good. Evidently the b.r. wasn't big enough to stand the drains of the storm. No full payoff reported, with El Brendel mentioned as waiting.

'Name Your Poison' at the Shubert with Leonore Ulric closed here at the end of the engagement. Shows like this kill the road.

Loew's is using a radio transcription over WHOM and an old auto with people wearing 1906 costumes for 'Wilderness.' Factor makeup shows a display in drug stores. Ledger carrier boys attended theatre with resultant story and art in paper; 5,000 heralds distributed house to house and in stores with packages.

Estimates for This Week

Branford (WB) (2,966; 15-65)—'Magnificent Obsession' (U) (second week). Will take a fine $12,000 on holdover; first, though killed by weather, great at $16,000.

Capitol (WB) (1,200; 15-30-40)—'Night at the Opera' (MG) and Public Menace' (Col). Fair enough with $3,500. Last week 'Bride Comes Home' (Par) and 'Splendor' (UA) same figure.

Little (Franklin) (299; 35-50)—'Pioneers of Palestine' (Musa) (second week). Cold killed this and it hasn't come back, maybe $600 on second frame. First week started great and finished okay with $1,200.

Loew's State (2,780; 20-30-35-55-75)—'Ah Wilderness' (MG) and 'Perfect Gentlemen' (MG). No whirlwind but good enough at $14,000. Last week 'Could Only Cook' (Col) and 'One Way Ticket' (Col) better than hoped at $9,000.

Paramount (Adams-Par) (2,248; 15-25-30-40-55-75) — 'Conquer the Sea' (Acad.) and vaude. Dying this week with about $6,500. Last week 'Soak the Rich' (Par) also bad at $5,000.

Proctor's (RKO) (2,300; 15-55)—and Lyceum (roof) (770) same scale. 'Collegiate (Par) and 'Only Human' (RKO). Doing very well, Penner pretty popular here; should take a great $17,000. Last week 'Sylvia Scarlett' (RKO) and 'Fang and Claw' (RKO) came away with $9,000.

Terminal (Skouras) (1,600; 15-25-40)—'Informer' (RKO) and 'Swifty' (U). Sunday opening, not used in this town lately. Looks like a nice $4,500. Last week 'Dancing Lady' (MG) and 'Big House' (MG) proved to be just what they wanted and revivals cleaned up with $5,000.

Zero Biffs Buff Again; Nothing To Beat $9,000

Buffalo, Jan. 28.

(Best Exploitation: Buffalo)

Sub-zero wave is devastating local box offices this week, continuing the havoc by a similar frigid spell during the stanza just past. Takings are down plenty with nothing standing out over the general run. Turnstiles have been slowing up since the holidays and undergoing a seasonal slump.

No house looks set for anything over $9,000 currently, although the Buffalo may hit that figure. Between $6,000 and $8,000 seems to be the order of the day at all the rest.

'Anything Goes' exploitation was above average, chiefly by reason of the grouping of the tie-ups. Kraft cheese outfit plugged Crosby, employing all trucks and sales staff to spread the works. Dodge automobile people used newspaper space, also featuring Crosby, with theatre and date sniped. Magazine distribution trucks were utilized and men's wear, song shops and specialty stores fell in line with Crosby tie-ups.

Estimates for This Week

Buffalo (Shea) (3,600; 30-40-50)—'Anything Goes' (Par). Started okay but drew mixed notices, the bad ones being very bad. Cold spell whittling down attendance for around $9,000. Last week 'Blood' (WB) held up to estimates, but fig-

(Continued on page 25)

Comparative Grosses for December

Total estimated grosses during December for towns and houses listed as previously reported weekly. Dates given are the closing days of the week.

NEW YORK

	Dec. 5	Dec. 12	Dec. 19	Dec. 26
CAPITOL (4,260; 25-35-78) High. $110,400 Low.. 10,000	Mutiny $35,000 (4th week)	Night at Opera $55,000	Opera $40,000 (2d week)	Opera $20,000 (5 days)
PARAMOUNT (3,644; 35-55-75) High. $103,000 Low.. 8,000	Red the Rose $25,000	Rose $9,000 (2d week) (5 days)	Millions in Air $8,500	Coronado $8,500
MUSIC HALL (5,980; 40-60-85) High. $134,800 Low.. 44,000	Dream Too Much $93,800 (Stage Show)	Dream $52,000 (2d week)	In Person $50,000	Littlest Rebel $91,800
STRAND (2,767; 35-55-85-55) High. $81,200 Low.. 6,500	Frisco Kid $27,300 (2d week)	Kid $17,300 (3d week)	Broadway Hostess $12,000 (11 days)	Capt. Blood $43,000
ROXY (5,886; 25-35-55) High. $173,658 Low.. 5,200	Old Kentucky $47,900 (Stage Show) (8 days)	Miss Pacific Fleet $25,500	Great Impersonation $33,000 (Oisen and Johnson)	$1,000 a Minute $20,000 (5 days)

CHICAGO

	Dec. 5	Dec. 12	Dec. 19	Dec. 26
CHICAGO (4,000; 35-55-75) High. $75,000 Low.. 18,500	Mary Burns $23,500 (Stage Show)	Hands Across Table $22,800	Stella Parish $20,500	Littlest Rebel $25,100
PALACE (2,500; 25-35-55) High. $34,700 Low.. 7,000	In Person $24,200 (8 days) (Vaude)	Annie Oakley $17,200	Atlantic Tunnel $16,700	Great Impersonation $5,900 (5 days)
UNITED ARTISTS (1,500; 35-55-65) High. $43,500 Low.. 3,300	Mutiny $19,300 (2d week)	Mutiny $13,100 (3d week)	Mutiny $9,900 (4th week)	Splendor $11,200

LOS ANGELES

	Dec. 5	Dec. 12	Dec. 19	Dec. 26
DOWNTOWN (1,800; 30-35-40) High. $38,500 Low.. 1,700	Frisco Kid $10,800	Kid $5,700 (2d week)	Pacific Fleet $5,400	Personal Maid's Secret and The Payoff $2,700
HOLLYWOOD (2,756; 25-35-40) High. $37,800 Low.. 2,400	Frisco Kid $8,800	Kid $3,800 (2d week)	Pacific Fleet $4,800	Personal Maid's Secret and The Payoff $3,600
PARAMOUNT (3,595; 30-40-55) High. $57,286 Low.. 5,600	Strange Case of Love $11,700 (Cab Calloway) (Stage Show)	Millions in Air $19,800 (Jack Benny)	Crime and Punishment $13,300 (Bowes Unit)	Coronado and Nevada $11,800
STATE (2,020; 30-40-55) High. $48,000 Low.. 4,900	Mutiny $24,500	Mutiny $14,600 (2d week)	Rendezvous and Uncle Dudley $10,200	Whipsaw and Red Salute $9,800

WASHINGTON

	Dec. 5	Dec. 12	Dec. 19	Dec. 26
EARLE (2,424; 25-35-40-60-70) High. $27,000 Low.. 6,000	Red the Rose $20,000 (Vaude)	Stella Parish $17,000 (Ted Weems)	Stars Over Broadway $16,000 (Pat O'Brien)	Pacific Fleet $14,500
FOX (3,434; 25-35-60) High. $41,500 Low.. 11,000	Man Who Broke Bank $22,000 (Vaude)	Splendor $16,000 (Ed Sullivan)	Whipsaw $20,000 (Duke Ellington)	Chan's Secret $18,000
KEITH'S (1,880; 25-35-60) High. $24,500 Low.. 3,000	Melody Lingers On $4,000 (4 days)	7 Keys to Baldpate $3,800 (4 days)	Great Impersonation $6,500	Another Face $2,900 (5 days)
PALACE (2,303; 25-35-60) High. $32,000 Low.. 6,000	Crusades $14,000	Thanks Million $16,000	Thanks $6,500 (2d week)	(5 days) (2d week) Old Kentucky $11,500
COLUMBIA (1,203; 25-40) High. $19,000 Low.. 1,000	Two-Fisted $3,800	Mutiny $6,500	Mutiny $4,800	Gay Deception $1,800 (5 days)

TACOMA

	Dec. 5	Dec. 12	Dec. 19	Dec. 26
MUSIC BOX (1,400; 16-27-37) High. $10,500 Low.. 1,100	Stella Parish and Stormy $4,700	Rainmakers and Freckles $3,100	In Person and Powdersmoke Range $3,900	Annie Oakley $4,500 (Cab Calloway) (5 days)
ROXY (1,300; 16-27-37) High. $7,200 Low.. 2,000	Rendezvous $3,100 (5 days)	Old Kentucky $5,500	Kentucky $3,100 (2d week)	O'Shaughnessy's Boy and Grand Exit $1,700 (5 days)

SAN FRANCISCO

	Dec. 5	Dec. 12	Dec. 19	Dec. 26
PARAMOUNT (2,740; 30-35-40) High. $37,500 Low.. 5,000	Rendezvous and Broadway Hostess $15,000	Rendezvous and Hostess $9,000 (2d week)	Millions in Air and Mary Burns $10,000	Chan's Secret and Morals of Marcus $10,000
GOLDEN GATE (2,830; 30-35-40) High. $26,000 Low.. 5,400	Annie Oakley $14,700 (Stage Show)	In Person $14,000	Another Face $15,000	7 Keys to Baldpate $12,000
ORPHEUM (2,440; 30-35-40) High. $27,500 Low.. 2,120	Crime and Punishment $6,500	Crime $4,500 (2d week)	One Way Ticket $17,000 (Jack Benny)	Calling Dan Mathews $8,900 (Major Bowes Amas.)
WARFIELD (2,670; 35-40-55) High. $57,400 Low.. 8,200	Frisco Kid $23,500	Mutiny $27,000	Mutiny $20,000 (2d week)	Littlest Rebel $28,000

(Continued on page 32)

Mostly Seconds and H.O.'s in Philly; 'Zero' Leads New Entries at $15,000

Philadelphia, Jan. 28.
(Best Exploitation: Stanley)

Indications point to better weather breaks this week but nothing sensational in the way of biz is promised in Philly's downtown houses. A number of holdovers and second runs cut the list of important new offerings down to three.

Of this trio, 'Ceiling Zero' at the Stanley is being most closely watched. This one got a set of rave notices and is generally figured as b. o. Saturday's start was okay but not extraordinary, but yesterday (Monday) the management reported a steadily growing interest which is figured for some real trade before the week is out. Should approach $15,000. Doubtful if pic holds over as 'Anything Goes' is all set to succeed.

Special exploitation of 'Zero' by the S-W people involving a showing for heads of local air interests, noted flyers and other celebs got plenty of attention in the dailies.

Fox and Earle figure for only fairly good weeks. Former has 'Paddy O'Day' with Jane Withers on the screen and a not especially notable stage show. 'March of Time' may help, with $14,000 hoped for. Earle has 'Widow from Monte Carlo' on screen and Frank Parker heading a vaude array. This, too, figures around $13,000 or $14,000.

Stanton has apparently decided on a Wednesday-change policy in preference to its former Saturday date which, of late anyway, Stanley has been using. 'Invisible Ray' is ending its stay today (Tuesday) with a dreary $5,500. 'Exclusive Story' succeeds.

Of the holdovers 'Strike Me Pink' is easily the outstander. Hit, like all the others, by the weather its first week, it still featured the field and, with better weather breaks, ought to hit $12,000 this week. Three weeks figured sure. 'Ghost Goes West' is underlined.

Estimates for This Week

Aldine (1,200; 40-55-65)—'Pink' (UA) (2d week). Zooming along in great style with three weeks sure and maybe four. Close to $12,000. Last week $14,500 with storm and zero weather.

Arcadia (600; 25-40-50)—'Riff Raff' (MG). Completes five-day stay today. 'Tale of Two Cities' (MG) tomorrow. Both second runs. Another house which may switch to Wednesday change policy, 'Riff' getting $2,000. 'Bride' (Par), preceding pic, got rousing $4,600 in nine days.

Boyd (2,400; 40-55)—'Obsession' (U) (2d week). About $10,000. Last week $16,000, despite weather.

Earle (2,000; 25-40-50)—'Monte Carlo' (WB) and vaude. Frank Parker stage headliner. Fair $13,500 likely. Last week 'Freshman Love' (WB) and vaude. Sad $12,500.

Fox (3,000; 40-55-65)—'Paddy O'Day' (20th) and stage show. Juve draw helping days, but combo won't get much over $14,000, average. Last week 'Pro. Soldiers' (20th) and stage show. Swell $22,000 in nine-day stay despite bliz. Could have stayed.

Karlton (1,000; 25-35-40)—'Dangerous' (WB) (2d run). Maybe $8,-800. Last week 'Dan Harrigan' (FN), first run. Bloole, $2,200.

Keith's (2,000; 30-40-50)—'Collegiate' (Par) (2d run). Fair $3,100. Last week 'Blood' (WB) (2d week), second run, $2,500.

Stanley (3,700; 40-55)—'Zero' (WB). Rave notices and should get $15,000 or better, but appears not set for holdover. Last week 'Rancho' (Par) $10,500, sad, considering plugging.

Stanton (1,700; 30-40-50)—'Invisible Ray' (U). Ending weak $5,500 week, with 'Exclusive Story' to follow. Last week 'Last of Pagans' (MG) only $5,700.

'BLOOD' WITH HOPPE P.A. $11,000 IN MONTREAL

Montreal, Jan. 28.
(Best Exploitation: Princess)

Main stems will be affected by death of the King and all will close down today (Tuesday) until 6 p.m. Willie Hoppe in person Sunday night (26) on 'P's and Cues' short at Palace with special sport pages publicity helped week-end gross.

Palace has 'Captain Blood,' which filled house Friday and Saturday and looks for a good $11,000. Capitol under the new management of Harold Bishop has good double feature bill in 'Rose of Rancho' and 'Her Master's Voice' and should gross $8,000.

Mike Wilkes, 'A exploitation man from Toronto, in town building up publicity for 'Strike Me Pink' at Princess. Tie-up is with Mount Royal Dairies, controlling around 1,200 stores all over city, cards in English and French exhibited in windows; also with drug stores for Pebeco tooth paste and with tobacco stores on 'Calabash' song and cigar ditty. Gloves, sports clothes and bathing girl tie-up with department stores, one of the most thorough coverings in history of publicity here.

Estimates for This Week

Palace (FP) (2,700; 50)—'Blood' (WB). This town by no means fed up on costume pix and this one should be not less than $11,000. Last week 'Night at Opera' (MG), $9,500.

Capitol (FP) (2,700; 50)—'Rose of Rancho' (Par) and 'Her Master's Voice' (Par). Good average bill, which should gross $8,000. Last week 'Stella Parish' (WB) and 'Miss Paoific Fleet' (WB), $6,500.

Loew's (M, T, Co.) (3,200; 50)—'Navy Wife' (WB) and 'Chan's Secret' (20th) with 'Happy Days Revue.' Looks like $14,000, mainly on vaude. Last week, 'Oakley' (RKO) and 'No Ransom' (Emp) with 'Round and Round' Revue, $12,000.

Princess (CT) (2,300; 50)—'Pink' (UA) and 'Atlantic Adventure' (Col). Cantor opus should pull in on turnaway biz, not less than $12,000. Last week 'Crime and Punishment' (Col) and 'Sweet Surrender' (U) did very well at $8,000.

Cinema Imperial (Ind) (1,600; 34)—'Mimi' (Rep) and 'Rose' (French). At $2,000, fair. Last week 'Invitation to Waltz' (Emp) and 'La Nuit Seulement,' $2,500.

Cinema de Paris (France-Film) 600; 50)—'Marius' and 'Fanny.' May gross $1,200; $1,000 last week for 'Mariee du Regiment' and 'Stradivarius.'

St. Denis (France-Film)—'Maternite' and 'Jim la Houlette.' First will get good houses, gross jumping to $6,500. Last week 'Les Bons Jours' and 'Bourrachon,' 15,500.

Zero in KC but 'Pink' Big 17½G; 'Face'-Duke, 11G, 'Anything' Ditto

Kansas City, Jan. 28.
(Best Exploitation: Midland)

With the mercury hitting the zero mark, theatre business has been sad, and the present week holds but little encouragement for the managers.

All of the downtown first run houses are back on their regular Friday opening schedules, with the exception of the Newman, which got away Thursday with 'Anything Goes,' in for eight days.

The Uptown, Fox first-runner, which has been giving dual bills for a number of weeks at 25 and 40c, has changed to single features for 25c any time.

While suffering with weather breaks, the same as the other houses, the poor showing by the Bowes Amateurs unit at the Main-street last week was a surprise. Show had been given the sweetest kind of advance buildup and publicity, but the result was disappointing.

For 'Strike Me Pink' the Midland's management started early with advance stuff. Had 1,000-line art display in the Sunday gravure of the Star; gobs of extra space in the regular editions; tied up with large stores for cooperative ads, displays in windows, prizes for Cantor slogans, thousands of large heralds through chain drug company, etc.

Estimates for This Week

Minstreet (RKO) (3,200; 25-35-50)—'Another Face' (RKO) and Duke Ellington's band. In spite of stiff opposition looks set for close to $11,-000, pretty good. Last week 'Personal Maid' (WB) and Bowes unit $10,500, not so hot.

idland (Loew) (4,000; 25-40)—'Strike Me Pink' (UA). Strong advance publicity and the popularity of the star counting, headed for around $17,500, fine. Last week 'Professional Soldier' (20th) closed $7,500, only fair.

Newman (Par) (1,900; 25-40)—'Anything Goes' (Par). Best bet the house has had for some time. On eight-day run expects close to $11,-000, good. Last week 'Dangerous' (WB) $7,000, good considering weather.

Tower (2,200; 25-35)—'Crime and Punishment' (Col) and stage show. Good pace, likely close to $7,000, normal. Last week 'Magnificent Obsession' (U), second week, almost $10,000, okay plenty.

Uptown (Fox) (2,040; 25)—'Paddy O'Day' (20th). First week of the new two-bits-for-any-seat policy seems to be attractive; indications for around $4,000, good. Last week 'Mister Hobo' (GB) and '$1,000 a Minute' (Rep), dual, at 25 and 40c, $3,400, fair.

Anzac Biz Oke

Sydney, Jan. 8.

Iz build here is expected to hold well into the New Year, Best is being gotten with 'China Seas' (MG), 'Curly Top' (20th-Fox), 3rd week, and 'Love Me Forever' (Col). 'The Good Fairy' (U) opened rather suddenly, and without ballyhoo, but may develop into a hit.

Other pix includes 'Page Miss Glory' (WB), 'The Guv'nor' (GB), 'Big Broadcast' (Par), 'Murder in the Fleet' (MG), 'Scrooge' (BD), and 'The Rainmakers' (RKO).

Melbourne, Jan. 8.

Managers here are satisfied with biz and hopeful of a further build. Current attractions include 'Call of the Wild' (UA), 'Love Me Forever' (Col), 'Scrooge' (BD), 'Big Broadcast' (Par), 'China Seas' (MG), 'Heart's Desire' (BIP), and 'Bright Lights' (WB).

'OBSESH' SMASH 13G, 'GOES' BIG $9,500, DENVER

Denver, Jan. 28.
(Best Exploitation: Denham)

'Magnificent Obsession' is packing them in at the Denver and goes to the Aladdin for a second week, after which it may move to Broadway. Broke a house record for the past three years for midweek opening, and keeping up hot pace. Standouts every day and to sidewalk by 7 p.m. opening day. Picture has what it takes to drag in women and where women go the men will too. 'Anything goes' is sailing to a grand week at the Denham and on Sunday tied the house record, set by last Mae West flicker. Flim may be held more than week, although even with huge gross this is not certain. Manager Cockrill may pull because of big ones coming up from Paramount, which are only films Denham runs.

Other films average or under.

Beer exploitation to the Denham with song contest; over 300 entries, three winners to be submitted to Paramount studios for possible use stunt good for several extra stories in Post, usually tough paper to crack on exploitations.

Al Smith's speech Saturday night hurt grosses. While talking, but folks rushed to theatres as soon as over. Stock show past week and a half boosted grosses with thousands in from the sticks.

Estimates for This Week

Aladdin (Huffman) (1,500; 25-40-50)—'Dan Matthews' (Col). Blah at $1,500. Last week 'First a Girl' (GB) above average with $3,000.

Broadway (Huffman) (1,500; 25-40)—'King of Burlesque' (20th). Following a week at the Denver, okay biz at $1,900. Last week 'Splendor' (UA), after a week at the Aladdin, just average with $1,000

Denham (Cooper) (1,500; 25-35-40)—'Anything Goes' (Par). Crosby the candy here; big biz at $9,500 should be a holdover, but for piling up of product. Last week 'Millions in Air' (Par), very good $3,500 for five days.

Denver (Huffman) (2,500; 25-35-50)—'Magnificent Obsession' (U) and stage band. A smashing $13,000 and a cinch holdover for two or three weeks. Last week 'King of Burlesque' (20th) pulled down a good $8,000, more than 50% above average.

Orpheum (RKO) (2,660; 25-35-40)—'Sylvia Scarlett' (RKO). Not so good, $3,500. Last week 'Last of Pagans' (MG) low with $4,000.

Paramount (Huffman) (2,000; 25-40)—'Crime and Punishment' (Col). Mild at $2,500. Last week 'Pacific Fleet' (WB) showed to balcony holdouts every night, and a few main floor holdouts also; $4,000.

'ZERO' WARM $5,500 IN ICE COLD OMAHA

Omaha, Jan. 28.
(Best Exploitation: Omaha)

Old man winter is showing the natives he's not kidding with 10 straight days of subzero temperatures and snow measured in feet. Thermometer skidded to lowest mark in score of years, and signs of relief vague.

Opening in a regulation snowstorm, Omaha theatre with 'Magnificent Obsession' put on a 'Hollywood premiere,' the biggest stunt the town has seen this winter, but Jack Frost still holds the upper hand. It will, nevertheless, lead the town to excellent money. Right behind will be the Orpheum and the Brandeis with 'King of Burlesque' and 'Ceiling Zero.' Last named gets the backing of the Hearst Bee-News and gets the splurge of ad notice, but opposition films more than keep it company.

Exploitation merit to Ted Emerson on the Omaha opening stunt, made the more effective by as strong an accompanying and following campaign as a film ever had here.

Estimates for This Week

Omaha (Blank-Tri-States) (2,100; 26-40)—'Obsession' (U). In the town spotlight with a grand campaign behind it and an extra evening of showing as it opened Wednesday night (22). To stay at least seven and a half days and should reach top money at near $10,000, remarkable in this weather. 'Here's to Romance' makes it a double bill. Last week 'Bank at Monte Carlo,' coupled with 'Chan's Secret' (20th), fair at $5,400, pulled midway in its seventh day.

Orpheum (Blank-Tri-State) (2,-976; 25-40)—'King of Burlesque' (20th). Will make a kingly impression on the ticket till, despite the weather. Due to build and finish strong, especially if a letup in the cold occurs within the week. 'Socrates' (WB) as the double half of the bill helps. $8,500 more than satisfactory. Last week 'Wilderness' (MG) opened in the height of last week's series of blizzards with 'Mary Burns' (Par) as second half of bill. Two topped expectations to $6,800, good work under the snow.

Brandeis (Singer-RKO) (1,250; 25-35-40)—'Ceiling Zero' (FN). Continues the single feature pace started here last week, and will in all probability do as well by itself. Strong bill of shorts to assist with 'March of Time' getting ad space, but it's the film and stars and newspaper ads that make the biz. Headed for $5,500 and can easily do more with better weather. Last week 'Blood' (FN) began the single feature policy and came through in nice shape, though again snow cut down the figures; $4,600, under expectations, but reasonably so.

'Dream' $11,500, Seattle Okay All Around; What, No Zero-Weather Cry?

Seattle, Jan. 28.
(Best Exploitation: Liberty)

Usual moveovers from Orpheum to Blue Mouse and from Fifth Ave. to Music Box giving the late-goers additional chance to see 'Ah, Wilderness' and 'Obsession,' respectively, with returns okay. 'Captain Blood' is going to town at Fifth, but was given only added newspaper advertising and is going it alone, due to feature running two hours. This is no change from the dual policy recently put into the town by Hamrick-Evergreen, but is deviation, in that where pix runs extra length, singleton will prevail.

Liberty had best exploitation for 'Strike Me Pink.' Included advance with usherettes having silk banner across chest, with words, 'We Want Cantor' for week prior opening; street stunts, extra newspaper and radio advertising; billboards, also reaching nearby towns, and circulars stuffed into key boxes of all leading hotels.

Marvelous co-op given last week for first roadshowed pix in this burg in over a year. School supt. dismissed different public and high school each day for mats, which meant capacity mats all week, for 'Midsummer Night's Dream.' On Saturday a. m. spec. mat had 2,000 teachers in the seats.

Estimates for This Week

Blue Mouse (Hamrick) (900; 27-37-42)—'Ah, Wilderness' (MG) and 'Navy Wife' (Fox). Dual direct from Orph, getting good $4,500 here. Last week 'Burlesque' (20th) and 'Baldpate' (RKO), dual (2d week), $3,800, fair.

Coliseum (Evergreen) (1,800; 21-32)—'Night at Opera' (MG) and 'This Is Life' (Fox), dual. Big $4,-000. Last week 'Metropolitan' (20th) and 'Bad Boy' (20th), dual, three days, $1,500, fair; 'Thanks a Million' (20th) and 'Great Life' (Par), dual, seven days, $3,000, okay.

Fifth Ave. (Evergreen) (2,400; 27-37-42)—'Blood' (FN). Going it alone with 'March of Time' and balanced shorts; $8,500, good. Last week 'Obsession' (U) and 'Paddy O'Day' (Fox), dual, $10,100, great.

Liberty (JvH) (1,900; 10-27-37)—'Pink' (UA) and shorts. Big campaign drawing hefty $11,000; new house record set opening day. Last week 'Whispering Smith' (20th) and 'Dangerous Intrigue' (Col), dual, $4,100, big.

Music Box (Hamrick) (900; 27-37-42)—'Obsession' (U) and 'Paddy O'Day' (Fox), dual, from Fifth Ave., okay at $4,200. Last week 'Two Cities' (MG), singleton, landed $4,100, big.

Music Hall (Hamrick) (2,300; 57-$1.73). This week dark. Last week 'Dream' (WB) with local school and college angle and organizations played to limit, reached big $11,500.

Orpheum (Evergreen) (2,700; 27-37-42) — 'Dangerous' (WB) and 'First a Girl' (GB), dual. Good at $6,500. Last week 'Wilderness' (MG) and 'Navy Wife' (Fox) dual, $8,000.

Paramount (Evergreen) (3,106; 21-27-32)—'Fang and Claw' (RKO) and 'Freshman Love' (WB), dual. Bad at $3,000. Last week 'East of Java' (U) and 'Perfect Gentleman' (MG), dual, $4,100, oke.

Weather Hurts Everybody, but 'Pink' $13,000, 'Pro Soldier' $4,000 in Ptsgh.

Pittsburgh, Jan.
(Best Exploitation Penn)

Cold continues to nip grosses, second consecutive week that weather has played havoc with business around here. There was a bit of relief over week-end, but sub-zero returned yesterday (27), dropping take to almost nothing again and no relief in sight for present.

Mild Sunday (26) was a break for most part, with big attendance all over town and a help. Fulton, with 'Professional Soldier,' had its best seventh day since they were legalized and looks as though McLaglen-Bartholomew combo will do fairly well at $4,000 but won't hold. 'East of Java' and 'Dance Band' to go in Thursday (30).

At Penn 'Strike Me Pink' got off fairly well but weather's hurting plenty and will be lucky to get $13,-000, one of poorest grosses here in some time for a Cantor picture. Management had hoped for nine days on this one in order to get back to Friday opening, but it goes out tomorrow (29) for 'Ceiling Zero.' Stanley doing only so-so with 'Riff Raff' and Lucky Millinder's band, with not much chance of more than ordinary $16,500.

Warner taking it on the chin, too, with 'Three Live Ghosts' and 'Coronado,' maybe $3,600, while Alvin holding over 'Magnificent Obsession' again will have to hurry to get $3,000 in five days beyond end of second week. That's to get house back to Friday inaugural, 'If You Could Only Cook' and Earl Hines' band opening this week (31).

Special exploitation splurge in general at Penn for 'Strike Me Pink,' tied in on radio plugs, product contacts, extra snipe and 24-sheet locations in addition to big institutional advertising splurge.

Estimates for This Week

Alvin (Harris) (2,000; 25-35-40)—'Obsession' (U) (3d week). House had 'First a Girl' and 'Lone Wolf Returns' penciled in to open Sunday (26), but decided to hold 'Obsesh' for five more days to get back on Friday schedule this week. For the extra time, looks like around $3,000, not so bad considering weather. Second full week brought about $5,-000, weather keeping it far down, with more than $20,000 seen in 19 days. Considering all the breaks against it, excellent.

Fulton (Shea-Hyde) (1,700; 15-25-40)—'Pro Soldier' (20th)—McLaglen's recent 'informer' accolades has made him a b.o. name, and, with Freddie Bartholomew, should get okay $4,000. Last week 'Paddy O'Day' (20th) and 'Whispering Smith' (20th) took it on chin with rest of them, just hovering around $3,000 mark.

Penn (Loew's-UA) (3,300; 25-35-40)—'Pink' (UA). Feeling the mercury pinch, too, and will be fortunate to wind up with $13,000. House would have sworn this one would get nine days in order to put spot back on Friday opening but no go and 'Zero' (WB) opens tomorrow. Last week 'Bride' (Par) $6,500, brutal.

Stanley (WB) (3,600; 25-40-55)—'Riff Raff' (MG) and Lucky Millinder's band unit. Also hitting the skids and doubtful of collecting more than $16,500, n.h. Last week Lyon-Daniels-Wing-Perkins stage combo credited with holding 'I Dream Too Much' (RKO) to $18,000 despite coldest weather here since 1899.

Warner (WB) (2,000; 25-40)—'Coronado' (Par) and 'Three Live Ghosts' (MG). Behind the eight ball, maybe $3,600. Last week 'Perfect Gentleman' (MG) and 'Fang' (RKO) got away nicely but fell to pieces day of storm and never got back on its feet again. Around $3,500.

338 New British Film Companies In 1935 Capitalized at $17,000,000

London, Jan. 19.

Checkup of the official figures at Somerset House, London, reveals that 338 new cinema companies have been registered in this country during the past 12 months. Capitalized value of this group is $17,000,000.

Figure, of course, is purely nominal, as most important British film companies have a nominal capital of a few hundred pounds, backing being private.

Of the 338 companies formed, 12 were public, which means that share dealings can be made in them on the Stock Exchange. Their authorized capital aggregates $3,300,000.

In the same 12 months 162 theatrical companies were registered, capitalized at $2,500,000.

Largest public issue made during the period was by National Provincial Cinemas, which increased its issue from $500,000 to $3,750,000.

Technicolor, registered during the period, has a $500,000 capital.

Gaumont Super Cinemas, largely registered by the Gaumont British interests to cover their deals for circuit supervision of indies, was capitalized at $2,000,000.

Amount of capital sunk into British films and film theatres during the period can't be estimated, as the extent of the private backing to companies registered with only a few dollars may run into millions—and in one or two cases definitely does.

Snider-Dean Start In Sydney on Aid To M-G, Paramount

Sydney, Jan. 8.

Snider-Dean combo is all set to spring into competition against the big units. Takeover of the Fuller houses in the capital cities has been consummated, with the Snider-Dean name up over the houses previously controlled by the Fuller outfit.

Not content with the theatres already set, S-D will come into the Civic here with M-G and Par product. M-G pix will also run at the Mayfair, formerly all- , M-G thus getting release in every important spot in both up and downtown outside the General Theatres' houses.

Metro, as a matter of fact, is in a strong position all over Australia today, both on solo exhibition and in conjunction with the bigger indies. Dave Martin of the indie Liberty has booked 'Escapade' for a long run commencing Feb. 10, thus adding another spot, although the tieup is only for the one pic so far.

Paramount is not too far behind M-G in city spots, using the Prince Edward for aces, and Cameo for programmers' also working with M-G in the nabes, especially in Melbourne. Both M-G and Par have denied any biz combination to combat the General Theatres chain, simply stating they are spotting pix wherever possible. Also deny any financial holdings in indie theatres.

The S-D break into the indie field has proved a great help for M-G and Associated Distributors, the C. M. Woolf unit here. S-D will set aside certain theatres to run all-British pix.

New combo will not stick with pix solely and will take a fling at vaude in certain spots. Sam Snider is reported as keen on the vaude idea in conjunction with pix.

LOEW IN SOUTH AFRICA FOR SCHLESINGER SUIT

Capetown, Jan. 28.

Arthur Loew arrived here yesterday (27) to personally testify in Metro's suit against the Schlesinger interests (South African Theatres). M-G suit would void a five-year film franchise contract.

Metro claims the contract was obtained by Schlesinger's unfairly. Company figures it would rather handle its pictures here on its own.

Moskowitz Back

After supervising the start of construction on two new theatres in South America and acquisition of sites for two others for the Loew circuit, Harry Moskowitz is due to arrive in New York tomorrow (Thursday). He has spent six months in South America, supervising new houses at Lima, Peru, and Santiago, Chile. Sites were acquired for two others at Montevideo, Uruguay and Buenos Aires.

Brisbane, Jan. 8.

Metro-Goldwyn-Mayer is just about set to erect a new theatre in city proper. Grant has been secured from the city to build, and M-G holds an option on a suitable site.

At present M-G operates a theatre just outside the real city limits.

100% U. S. PIX IN SYDNEY; NO BRITISH

8.

When 'Metropolitan' (20th-Fox) comes into the Embassy, and M-G pix go into the Mayfair, next week, there will not be a British house operating in this city.

Both the Embassy and Mayfair have been all-British for some time, excepting for a fling now and then with a Yank.

This state of affairs is not expected to last very long and the Embassy will probably swing back to British following the 'Met' run.

ven when three British theatres here were in operation the distribs were left with plenty on ice. Now looks as though the London bosses will be asking their local reps for an answer. It is the smaller Britishers who have had to fight tremendously hard to get spots for their product. Angle is that although this is a British community, the public just will not respond very strongly to the average British pic. Should a British pic be exceptionally strong on entertainment, b. o. results are okay, otherwise nothing doing.

HAGUE TAX SQUAWKS

Exhi laim Toughest Load—Press Helps in Protests

The Hague, Jan. 8.

Trade papers, exhibs, theatre owners and the Bioscoopbond (film theatre combine), are uniting in a common defense against the exorbitant maximum tax now imposed on amusements in general and film theatres in particular. Cinemas are in desperate straits, they claim.

Heaviest tax load falls on shoulders of the pic folk. Others, vaude and legit, fare a trifle better. Owners are threatening to shut down their houses and force employees on the government dole unless measures are taken to reduce the incumbent levies. Authorities have decreed that all maintain the maximum tax of 20% on the gross.

Journals are clamoring in type, but Bioscoopbond has taken action and appealed to Rotterdam and Amsterdam for an amendment more favorable to the entertainment biz. Press is pointing to the revisions instituted in England, where taxes were abolished on all cheap seats.

Bader Expected

London, Jan. 19.

Dave Bader is expected here some time in February. He has been looking over the situation in New York and Hollywood and reports several hook-ups with the film industry.

When he returns, he intends to establish an agency catering for stars and film scenarios for English and continental companies.

Royer Plans Spanish Pic Series in H'wood

Hollywood, Jan. 28.

Fanchon Royer has returned from Mexico City where she has been producing Spanish pix for two years. She is planning similar series here.

Jack Gallagher, her husband, remained in Mexico as exec in the Department of Motion Pictures.

ANZAC QUOTA LAW PUZZLE

Looks as though Victoria will experience the same difficulty as New South Wales in figuring out just how its Quota Act will operate. Government has passed the Bill, but at present there is not one camera grinding in the tate. Cinesound (Victoria, Ltd.), the only unit likely to start work in the near future.

Money from the pic production is just a laugh here, and flotation via stocks is regarded as an impossibility. As in N. S. Wales, only recognized units stand a chance to swing into production. Unknowns no not mean a thing to the investors.

So this State has a quota, but distributors can't buy pix to sell to exhibs if there are no pix to be had. And they say they will not produce. Maybe the government will figure a way out of that.

Korda Orders Heavy Exploitation Layout For His Pix in Paris

Paris,

Dissatisfied with the lukewarmness of the continent towards his films, and desirous of seeing personally that they go over better, Alexander Korda has arranged for expensive pushing in Paris showcases of his two next releases here, 'Ghost Goes West' and 'Things to Come.'

Launching of the duo will be on a roadshow principle, with London Films paying all promotion expenses. Theatres will get a fixed cut, for overhead, out of first receipts, and after that the gate will be split on a sliding scale, with Korda getting the big end.

Deal was made with the Umanski circuit, which operates three Champs Elysees houses, the Lord Byron, Avenue and Le Paris. Korda saw the Umanskis personally while passing through Paris a couple of weeks ago and started the negotiations. Lacy Kastner, United Artists continental chief, was out of town at the time, UA sat in on further negotiations, however, and final deal was made in London, in the UA offices, with the approval of Murray Silverstone. Local U.A. offices will handle all actual details of launching.

'Ghost' will go into the Lord Byron early next month, with about $5,000 worth of ads dished out to the local press to smooth its passage. Exploitation is being handled by Curtis Melnitz.

H. G. Wells picture will go into the newer and bigger Umanski house, Le Paris, at a date not yet determined. Publicity nut is $13,500. Facade of house will be redecorated futuristically by Paris architect, plus with banquets and whatnot.

Hague's '35 Shears

The Hague, Jan. 8.

Although general opinion of exhibs here was that the total amount of censored film was considerably less than last year, the amount of nixed footage totalled 150,000 feet.

This was culled from 20 features, ten shorts and a few minor clippings from newsreels. Of the features Mae West's 'Belle of New York' (Par) and 'Le Grelucon Delicat' (French) suffered most. Motive for deletions blamed on criminal and immoral taints.

Newsreels spent a comparatively unmolested year. No reel was completely axed. Several were subjected to minor ommissions.

Britons in Hollywood

Maxwell's Chain Nabs Jack Hylton's Pic

London, . 19.

'She Shall Have Music,' Julius Hagen-Jack Hylton film, opens at the Regal, Marble Arch, around end of March, to coincide with Hylton's return from America. English maestro is likely to make a personal on opening night.

Film was intended play in Gaumont-British houses, but nearest releasing dates available were in May, which is considered the off season here. Now it will play the Associated British Cinemas as soon as it terminates the Regal date, which is also a John Maxwell house.

Understanding is that it plays all Maxwell houses on general release, with exception of the spots where A. B. C. has no supers, such as Manchester and Newcastle. There it will play the Paramount Astorias.

'Reelers Worried By French Court Libel Judgment

Serious blow to local newsreel activity is seen in decision of Court of Appeals sustaining libel judgment granted to Dr. Pfeiffer of Dijon against Germaine Dulac, manager of France Actualities. Newsreeler is ordered to pay $500 fine and $1,640 damages for having shown uncommented picture of Pfeiffer's private clinic in the same subject with shots relating to the Judge Prince slaying and the Stavisky scandal. Lower court set fine at only $10 and damages at $260.

This is the first judgment in France to be granted for libel by motion picture. Feared it may open way to suits by all persons filmed while charged with crime, if later they're freed, and even by railroads or airlines for accident pictures. Mme. Dulac is expected to carry appeal to the supreme court.

France Actualites was the only reel to make a shot of the Pfeiffer Clinic. Firm contends the picture was made by a cameraman after the news had been covered, merely to get some additional shots of the city of Dijon while he was there on the story, and it would never have been shown in a theatre if a local exhib had not asked for everything taken in connection with the story, including cuts. Only this one exhib showed the clinic shot.

SEE HOPE FOR END OF MEXICAN STRIKE

Mexico City, Jan. 28.

Efforts to settle the strike against the eight major American distributors here, which has lasted since Sept. 27, are very much in again out again.

Reps of the distributors called off conversations with leaders of the strikers, which were held at the offices of the federal board of conciliation and arbitration, because of reported obstinacy of the help in insisting upon a pay raise of 10% to 25%. Operators flatly nixed this, saying their biz cannot afford of such increased assessment.

Reported that things looked favorable for a settlement when the talks broke off. A little later the strikers induced the distributors to resume conversations, which are now in progress and with indications that some sort of an agreement may be reached before long.

Meanwhile, the organized exhibitors have reminded the ministry of finance that if it doesn't grant them an extension of 60 to 90 days on the privilege of importing pics at a flat rate of $0.72 per kilogram, allowed in December as an emergency measure, they must shutter, because the normal duty of $19.85 per kilo would sink them.

Talks between government and mixed comish representing the film industry are designed to settle tax and duties controversy, are expected to resume this month.

Hollywood, Jan. 28.

These are gray, dull days in the British colony in Hollywood. The King is being mourned with brief informal services conducted in various Episcopal churches pending the formal service to be held next Sunday (2) in St. Paul's Cathedral, at which Hugh Walpole will read a portion of the ritual.

The few who cannot avoid being absent participated in preliminary prayers last Sunday. Chief of these was the service conducted at St. John's, at which Guy Standing assisted.

To add further to the inactivity of the British colony, several are ill and others are leaving. Marian Marsh is recuping from an emergency appendectomy, as is Errol Flynn, who has been assigned the romantic lead in 'Ceasar's Wife,' with Olivia de Havilland.

Ida Lupino, who was ill with flu last week, has returned to her studio but is working short hours. Reggie Owen, who is skeded for 'Petticoat Fever,' has returned from Palm Springs where he was recuperating from a recent illness, but is not fully recovered yet.

Among those leaving the Coast for England is Ray Milland, making a fast trip home. He expects to fly across to Paris to visit his mother, who is ill. Reginald Denny is planning to visit India with Jack Barrymore. And Mark Sandrich leaves next week for a two months' stay in England previous to starting work on his new five-year contract with RKO.

May Robson is taking an auto trip up the coast with illian Harmer.

David Torrance and Jean Hersholt reminiscing about the silent days when they first met.

Molly Lamont is having considerable trouble these days getting her nails in shape on account of her gardening activities.

Henry Stephenson hates dining out so much that he brings his lunch to the set. . . . Ronald Colman entertained the John Masefields on the Fox lot and took them to the set, where he is making 'Under Two Flags.'

Alan Mowbray's English billiard table, which is the only one of its kind in town, is getting quite a play from the filmites.

Warner's have cast several Britons in new films. Claude Rains is on the set of 'Anthony Adverse'; Pat O'Brien starts work in 'I Married a Doctor,' and Eric Blore is working in 'Sons of Guns.'

Elsa Buchanan seen week-ending at Laguna Beach with her mother and sister, wearing slacks of sailor blue silk with stitched brim hat and scarf from the HMS 'Furious.' She just finished work in 'Little Lord Fauntleroy.'

Halliwell Hobbes, who is quite a racing fan, seen often at Santa Anita, always glued to the same spot.

Parched sands of the desert are shifting beneath the feet of Britishers in two spots this week. E. E. Clive, Sir Guy Standing, Ernest Cossart and Dave Niven on location near Palmdale. Down at Palm Springs, Mrs. Ralph Bellamy (Katherine Willard) is staying behind to manage the Racquet club while hubby goes back to the set.

W. P. Lipscomb entertains every Thursday evening in his Laurel Canyon home for other Britons.

Out of respect to the King's passing, a group of Britons in Hollywood did not attend the Mayfair Supper Dance last Saturday (25).

The Basil Rathbones (Ouida Bergere), the Frank Laughtons, the Eddie Gouldings, Herbert Marshall, Constance Collier, Merle Oberon and C. Aubrey Smith had a quiet dinner at the Beverly Wilshire and went homo early.

Sydney Giveaways

Sydney, Jan. 8.

Indies still continue with the giveaway gag in the nabes, despite trong protests from other exhibiting bodies.

Latest angle is to give the kids free ice cream at all mats, together with toys and so forth.

Police are watching activities; so far no action has been taken.

WB's French 'Crime'

Paris, Jan. 19.

Warner Bros.' first French talker release, out next week, is titled 'Crime of Mr. Lange.'

Picture is an experiment on Warners' part in following the Par example of releasin 'renchers.

BRITAIN'S HOME PIC RISE

Films in England

BRITISH FOOTAGE

Year	Features	Footage.
1928	91	788,954
1929	83	707,779
1930	132	975,194
1931	145	938,497
1932	156	1,049,164
1933	189	1,202,197
1934	190	1,283,841
1935	198	1,443,023

IGN FOOTAGE

Year	Features	Shorts	Total Footage
1928	605	818	4,929,082
1929	525	962	4,739,535
1930	564	987	4,890,828
1931	502	977	4,374,430
1932	459	720	3,780,813
1933	476	621	3,773,496
1934	480	690	4,004,867
1935	503		4,090,538

New Reich Regulations Announced For Importing or Exporting Money

Berlin,

Further regulations concerning foreign exchange were issued last week governing German traffic to and from foreign countries.

All foreigners coming into Germany are entitled to obtain a Grenzbescheinigung (border certificate) from customs officials on the border stating the amount of foreign currency taken into the country, but it must not contain any registered marks or mark notes. Mark notes only to a maximum of 30 per head can be brought in, and under no circumstances may they be exported. A note is now necessary in the passport to the effect that a border certificate has been issued.

Decree further states that any monies sent to foreigners during their stay in this country may be taken out without permission of the Devisenstelle provided the German bank which paid the monies out certifies the payment, also to be noted in the passport. No registered marks or mark notes can be taken out ever.

Further provision, also entirely new, covers cases where foreigners not conversant with the German regulations have overlooked the Grenzbescheinigung. In such cases it will now be sufficient if the foreigner proves by means of a bank invoice that he has changed foreign money inside Germany into Reichsmarks. Any amount changed can again be converted into foreign currency and taken over the border. Any Reichsmark amounts still in the possession of a foreigner when he arrives at the border station must otherwise be deposited with the customs house and will be treated as blocked marks, i.e., they can be disposed of only via special permission.

Cochran Pic Prod.?

London, Jan. 17.

Charles B. Cochran, who has flirted with films off and on for years without ever getting near to production, is now clinching a deal to film his new revue, which was to open in London this week, but has been postponed.

Cochran probably will do the production himself.

HARLEY PROMOTED

Paris, Jan. 28.

Walter Hutchinson, new head of the 20th-Fox foreign department, has appointed F. L. Harley, company's local rep, as managing director of Great Britain. Hutchinson held the G. B. post himself until appointed to replace Clayton Sheehan.

Ernest Koenig, local sales chief under Harley, is temporarily taking over here.

More Mex Taxes

Mexico City, Jan. 28.

Still another new drain has been laid upon theatres, cinemas and all other paid public amusement enterprises here. President Cardenas has decreed that these enterprises must from now on pay a federal as well as the municipal tax on their gross. This means a 100% impost boost.

Operators have protested to the civic consultive board.

CENSORS BAN 1ST MAGYAR DUB PIC

Budapest, Jan. 17.

Government decree that 15% of all picturcs shown in this country should be Hungarian-speaking, either local originals or synchronized, was intended as a boon to the local industry but has proved to be just the opposite.

First Hungarian-dubbed English language picture, heralded by great clashing of cymbals, 'Men of Tomorrow,' a London Film production, did not even reach the public. Hungarian dialog was so hopelessly bad that the censors refused to let it pass, on the grounds that it was not fit for public exhibition.

Tibor Hegedus, playwright, who did the translation, says that the Hungarian language is so utterly different from the English that it is impossible to fit Hungarian words to the text spoken on the screen by English actors.

An official communique, however, maintains that the bad result of this first pic is due to the translator's limitations and to the fact that the synchronization was not done with the officially tested Pulvary apparatus.

Sound City Buildup

London, Jan.

Work on the building of the new Sound City studios, near London, started Jan. 16.

Unit, which has been in existence for about four years and was previously a two-stage lot used by indie producers, was at one time considered by Hal Roach, when flirting with the idea of switching production work to England. Later it was taken over on lease by Universal, which still makes its British quota footage there.

Idea now is to get more ambitious.

26.9% NATIVE PRODUCT IN '35

Twice as Much Film Produced as Called For by Quota — Practically No French or German Pix

U. S. IMPORTS TOP

London, Jan. 19.

Detailed statistical analysis of the British film situation to Dec. 31 last year is now possible, following the dribbling into circulation of Board of Trade returns, etc.

All films shown in Britain must now be registered, and labeled according to their country of origin. British studios supplied 1,443,023 feet of film in 1935, against 4,090,538 feet of foreign, nearly twice as much as the official quota requirements demand.

While British footage supplied an easy all-time record for the home industry, foreign figures were below those of 1928, when 4,929,082 foreign feet were registered against 788,954 British. Foreign figure for 1935, too, is lower than all years since 1928, with the exception of 1932, 1933, and 1934.

Americans First

Greatest source of footage, naturally, is American. Hollywood supplies rather more than nine-tenths of it. The German influx, once important here, is substantially dead, and others don't count at all.

Most surprising feature of the figures is the sudden zoom in the production of shorts here last year, it generally being reckoned by the producers that shorts were a sheer waste of production time.

Deduction to be made from the foreign footage table is that distributors, especially American, are gradually adjusting themselves to the situation which arose in 1932, when British films first won a place on the local map, and lots of Hollywood indie product, which would normally command some sort of release here, was dropped out as being useless.

Percentages

Percentage of British footage to the whole registered footage in 1935 was 26.9, whereas in 1930 it was only 18.9 and in 1928 still less.

Statement that Hollywood accounts for more than nine-tenths of the foreign footage registered here can be substantiated by an analysis of the films trade shown—not merely registered—in 1935. Total was 706—a few of which, naturally, would have been registered the year previously.

Of that figure Hollywood was responsible for 478, Britain 189, France 10, Germany seven, Australia five and Austria five.

German slump to only seven is result of the present political situation there. Germany was a safe bet for 40-50 pictures per year in this market until the Nazi problem arose.

French Slump

French slump to 10 is due to the fact that the home market here is now so swamped with British and American features that it has no room for foreign language pictures with subtitles.

Further analysis of the 189 British films tradeshown reveals some interesting tendencies.

Highest classification is comedy, which accounts for 32 of the 189, followed by melodrama at 30, farce at 18 and drama at 16, and mystery melodrama of the light thriller type weighing in with 14.

Sex pictures, as such, are practically non-existent in the list of 1935 British screenings, but costume accounts for 14—compared with 23 period plays from Hollywood.

METRO'S SHOWCASE

Paris, Jan. 28.

Metro has leased the Olympia for one year from Jacques Haik's company.

Paris Talking Theatre Strike Again; Seems Serious This Time

Doubling

Sydney, Jan. 8.

Mike Lustig, formerly on the San Diego Union, is now the pic critic for The Sydney Mail, regarded here as one of the classiest weeklies.

Lustig is also handling exploitation for Republic, on the side.

CHAMP FRENCH ANTI-FOREIGN MEASURE

Paris, Jan.

Theatre strike threat against Paris and other municipal poor taxes has brought out the champion anti-foreign measure in local municipal council.

Georges Ory, councillor, proposes to settle the problem by granting tax relief to all shows except those which contain any foreign element whatsoever, or are written in whole or in part by foreign authors.

Press is pointing out to Ory that if foreign films stopped coming in, at least 50 French film theatres would have to close for lack of product; that his project would hit the Opera for playing Wagner or Verdi; that no French dancer could use American or Viennese dance music; that symphony orchs would have to drop Beethoven and that English boxers would have to stop fighting Frenchmen in Paris.

TWO NEW FILM COS. IN ENGLAND

London, Jan. 19.

Two new units came into being here this week.

Korda group formed a subsidiary company, Denham Laboratories, to cover its lab work on the new London Film Studios. Capitalization is at $350,000 and the unit intends to take work from outsiders. Alex Korda and Sir Connop Guthrie are the chief directors.

Understanding is the real movement behind the registration is to afford an outlet for Technicolor in indie companies. Korda group has the local license for the color plant, and is believed to be arranging to farm it out to other producers who may want it.

Other unit is Worton Hall studios, Ltd., directed by Cunningham Reid, a parliamentarian financier who has dabbled with film financing for some time; Douglas Fairbanks, Jr., and Paul Czinner, Elizabeth Bergner's husband.

Latter proposition is privately financed, its registered capital being nominal.

Col's New Anzac Chief

Sydney, Jan. 8.

Harry Neville is newly appointed sales manager for Columbia here.

Neville is at present concentrating on selling 'Crime and Punishment' to Australian audiences.

FLOOD'S 'LONELY ROAD'

Hollywood, Jan. 28.

Completing 'Everybody's Old Man' at 20th-Fox, James Flood is London-bound to direct 'The Lonely Road' for Associated.

Clive Brook top hole.

, Jan.

Most serious theatre strike threat since 1932, when the first post-w tax relief step was won by a nationwide shutdown, is now stirring French show business.

Refusal of the Paris municipal council to reduce poor tax, as it had been authorized to do by the national government, was the signal for the new strike movement. Lots of other city governments throughout the country have also refused, so all France threatens to join in closing down.

Cinema theatres in Nice, claiming that high local taxes (which had been temporarily lifted during the summer) were driving them to bankruptcy, jumped the gun a week ago and closed down. Strike, coming in the midst of the Riviera season, bothered the city fathers no end, and after hurried negotiations an armistice was signed whereby the tax will be suspended until Feb. 20, when an arbitration committee will consider a definite settlement.

Feb. 20 was also set, at first, for unloosening of the general nationwide strike, because on that day the Paris municipal council is to meet again to consider the poor tax, and strike leaders thought they ought to impress the city fathers on the first day. But now Max Maurey, head of the theatre owners', says this date is no longer valid, and won't say exactly when the strike is to start. Trouble will probably break loose toward the end of February, unless the lawmakers come through in the meantime.

Unanimous

Entire show biz is showing greater signs of unanimity than in previous 'strike' moves during the past few years. Leaders are the legit managers in Paris, who are having a bad season. Film exhibs, however, seem quite ready to follow along. Pointed out that the two big chains, Pathe and Gaumont-Franco Film-Aubert, are in the hands of government-appointed liquidators and therefore won't be able to join a strike movement, but the solution to this is seen in the refusal of distributors to supply them with pictures during the strike period. Whether this can be put into effect is another matter.

Tax reduction which is asked is not particularly big. Ten per cent of the gross now goes to the Paris Department of Charities, which supports hospitals. Decree-laws of July authorized the city to cut this, if the revenue was supplied from another source. If the percentage had been dropped from 10% to 8%, theatre owners would have kept quiet, but the aldermen wouldn't even do that.

Show people suggest that a part of the radio tax be turned over to the charity department, on the theory that the new competing amusement, whose competition is taking customers away from theatres, should share a part of the public burden.

All forms of amusement, including dance halls, carneys and professional sports, are expected to join the strike move.

Sir Ben's Retirement From Show Biz Denied

Sydney, Jan. 8.

Now that Sir Ben Fuller has gotten out of the Australian show biz (for the time being) rumors are afloat that the showman will also quit the New Zealand field. Strong denial has been given this rumor, although known that dickers have been on for a buy.

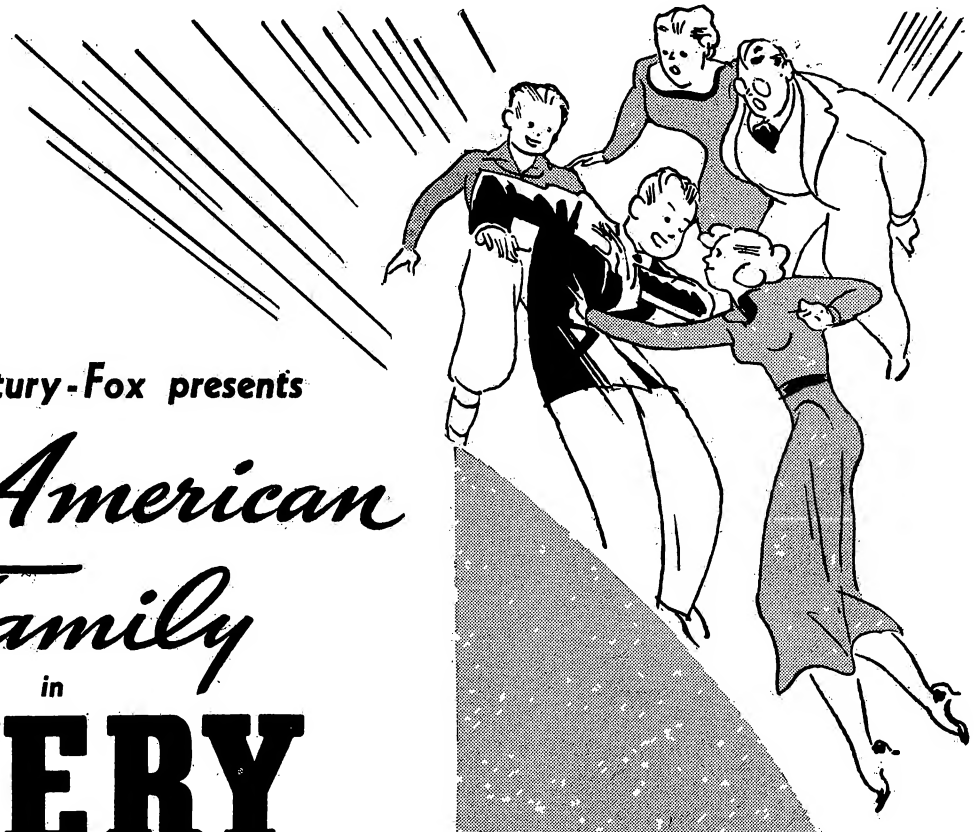
It was in N. Z. that the Fuller firm first came into being, with a waxworks show, finally developing into the biggest vaude unit in the country and then swinging into the pic field.

EVERY NIGHT WILL BE SATURDAY NIGHT WHEN YOU PLAY THIS!

The happiest, scrappiest family picture of the year! As "homey" as your bedroom slippers! As hilarious as the first pair of long pants! As tragic as breaking your wife's best china! And how it hits HOME!

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE



20th Century-Fox presents

Our American Family

in

EVERY SATURDAY NIGHT

with

JED PROUTY • SPRING BYINGTON
JUNE LANG • FLORENCE ROBERTS
KENNETH HOWELL • GEORGE ERNEST
JUNE CARLSON • WILLIAM MAHAN
and **Thomas Beck • Paul Stanton • Paxton Sisters • Kay Hughes • Phyllis Fraser**

Associate Producer: Max Golden **Directed by James Tinling**
Screen play by Edward Eliscu. Based on the play by Katharine Kavanaugh

A FOX PICTURE

EXTRA!

Preview reaction was so tremendous that 20th Century-Fox has decided to make an "Our American Family" *series!*... four a season. The same featured cast in all. Remember how Mr. & Mrs. Sidney Drew pictures packed in the crowds?

COLLEGIATE

(MUSICAL)

Paramount release of Louis D. Lighton production. Features Joe Penner, Jack Oakie, Ned Sparks, Frances Langford. Directed by Ralph Murphy. From Alice Duer Miller's 'The Charm School'; adaptation, Walter DeLeon, Francis Martin. Songs, Mack Gordon and Harry Revel; camera, William Mellor. At Paramount, N. Y., beginning Jan. 22, '36. Running time, 80 mins.

Joe	Joe Penner
Jerry Craig	Jack Oakie
'Scoop' Oakland	Ned Sparks
Miss Hay	Frances Langford
Dorothy	Betty Grable
Sour Puss	Lynne Overman
Dance Instructress	Betty Jane Cooper
Mack Gordon	Mack Gordon
Harry Revel	Harry Revel
Mr. MacGregor	Henry Kolker
Thos. J. Bloodgood	Donald Gallaher
Headwaiter	Albert Conti
Detective Browning	Julius Tannen

'Collegiate' is fair entertainment. Light, diverting, but no bore. It'll probably be an in-and-outer, big where they're strong for Joe Penner and Jack Oakie, and indifferent in other spots.

'Collegiate' is the musical version Alice Duer Miller's 'The Charm School' and under the Gordon and Revel musical setting, embellished by some moderate song-and-dance staging, it's an engaging enough filmusical.

The shortcomings will come from the captious customers who may look askance at Oakie's Paul Whitemanesque avoirdupois and refuse to reconcile that with his juvenile assignment. The inclination to girth, manifested by Oakie in 'King of Burlesque,' was more consistent in that picture, with his al fresco, secondary role, but here he's the main male romance interest. On the subject of 'Burlesque,' the same effective clowning and ad lib travesty on the Jolson school of song delivery is slipped in here.

Frances Langford as the femme lead is wistful, sings well, but also leaves something lacking. Penner's role is amnesiastic—i' e.' he's a victim of who-am- until for the tag, Julius Tannen (as a dick, no less) helps the duck-comedian back to self-recognition, and he discovers he's Joe Penner.

Oakie, having been willed a girls' seminary, at first dodges the heritage, but later, with the aid of a never-ending bankroll supplied by the light-headed Penner and abetted by Ned Sparks and Lynne Overman—two excellent foils—puts it over. Overman did the musical version of 'Charm School' as a shyo.

Among the faculty are Mack Gordon and Harry Revel, who play themselves, as heads of the music dept., introducing 'You Hit the Spot,' a peach of a foxtrot ballad. 'Feather in the Breeze' is the No. 2 runner-upper in song routines.

Betty Jane Cooper, now just Jane Cooper, of 'White's 'Scandals,' likewise is herself as head of the tap dancing course. She gives out two corking tap specialties, scoring personally, notably in 'Rhythmatic' (with Oakie). The rest are bits, save Betty Grable, attractive vis-a-vis to Penner. Penner's vocal opportunity is 'Who Am I?', and he milks it.

Production high grade in every department. *Abel.*

WHIPSAW

Metro release of Harry Rapf production. Stars Myrna Loy and Spencer Tracy. Directed by Sam Wood. Liberty Mag story by James Edward Grant; adapted by Howard Emmett Rogers; cameraman, James Wong Howe. At Capitol, N. Y., week Jan 24, '36. Running time, 80 mins.

Vivian Palmer	Myrna Loy
Ross McBride	Spencer Tracy
Ed Dexter	Harvey Stephens
'Doc' Evans	William Ingersoll
Harry Ames	Clay Clement
Steve Arnold	Robert Gleckler
Wainsworth	Robert Warwick
Monetta	Georgia Caine
Chief Hughes	Paul Stanton
Humphries	Wade Boteler
Curley	Don Rowan
Dabson	John Qualen
Mme. Marie	Ireno Franklin
Aunt Jane	Lillian Leighton
Bailey	Anthony Hughes
Dr. Willis	William Ingersoll
Larry King	Charles Irwin

'Whipsaw' is good entertainment. It should account for better than average takings. And it should stregthen the popularity of its two leads, Myrna Loy and Spencer Tracy. Both have been nicely treated by the story and the production and both repay the compliment by turning in strong performances.

James Wong Howe's camera work is especially agreeable from a female star's viewpoint. Miss Loy runs a rather rangy gamut of emotional versatility while remaining pert and fetching throughout. Harry Rapf, the developer of Joan Crawford, is bringing her along with beaucoup canniness. She has matured as an actress and is using her eyes and voice with a flexibility and trickiness absent from the Myrna Loy of some seasons back.

With Director Sam Wood putting in the light and shade Spencer Tracy leads the male contingent in a picture that consists chiefly of one pretty miss surrouded by a maze of gents on both sides of the law, all of them pretty tough.

Essentially melodrama and rather hokey and stereotyped in its basic plot elements, the success of 'Whipsaw' is entirely a studio victory for smart treatment. Romance and sex angles mingling with the light touch of sophistication that is so popular nowadays carries events along at a speedy pace that is unabated until the fadeout.

Metro's fondness for brevity in titles is again demonstrated. 'Whipsaw' is an obscure Americanism now seldom heard. Most people probably will be uncertain as to its meaning. Which may or may not matter. Funk & Wagnalls defines it: 'to get the best of an opponent despite his every effort.' It fits the plot well enough as the story unfoldment is essentially a battle of wits.

Although some of the hoodlums are pretty much on the brutality side the illegal business concerns stolen pearls. That's a comparatively elegant and specialized form of larceny for modern cinematics.

Robert Warwick as the owner of the pearls cops some attention for able handling of his small role. Such Hollywood toughies as Bob Gleckler, Bill Harrigan and Harvey Stephens expertly impersonate muggs who will do anything but work. *Land.*

DAN MATTHEWS

Columbia release of Sol Lesser production. Stars Richard Arlen; features Charlotte Wynters, Douglass Dumbrille, Donald Cook. Directed by Phil Rosen. From novel by Harold Bell Wright; adaptation, Dan Jarrett, Don Swift, Karl Brown; camera, Allen G. Siegler. At Roxy, N. Y., week Jan. 24, '36. Running time, 69 mins.

Dan Matthews	Richard Arlen
Jane Strong	Charlotte Wynters
Hardy	Douglass Dumbrille
Kitty	Mary Kornman
Blair	Donald Cook
J. B.	Frederick Burton
Hypo	Lee Moran
Herman	Tommy Dugan
Partington	Edward McWade
Tommy	Carlyele Blackwell, Jr.

'The Calling of Dan Matthews' needs more than Harold Bell Wright and the many fans his novels brought him through the years to make it a go. It will require the most insistent selling campaign to pay its board. Points to secondary playdates.

'Dan Matthews' a slow article and creaky film material. Central character is Matthews, a militant minister, who sets out to clean up the gambling and vice in 'old town.'

Arlen plays the man of the cloth and Charlotte Wynters is opposite him for romantic interest that's a bit silly. She's worthy of much better opportunities than provided for her here. Dumbrille is satisfactory per usual as the leading menace and Donald Cook okay as a mugg who's also after the girl. Tommy Dugan has a minor assignment, well done, as a henchman of the racketeering mob. *Char.*

Widow from Monte Carlo

Warner Brothers production and release. Features Warren William, Dolores Del Rio, Louise Fazenda, Colin Clive, Herbert Mundin, Olin Howland. Directed by Arthur G. Collins. Based on play by Ian Hunter and A. R. Rawlinson. Screen play, F. Hugh Herbert; dialog, Chas. Belden; camera, Warren Lynch; editor, Thomas Pratt. At Astor, N. Y., week Jan. 22, '36. Running time, 60 mins.

Chepatow	Warren William
Ines	Dolores Del Rio
Mrs. Torrent	Louise Fazenda
Eric	Colin Clive
Mr. Torrent	Herbert Mundin
Eaves	Olin Howland
Dopey	Warren Hymer
Lady Maynard	Ely Melyon
Lord Steyne	E. E. Clive
Lady Holloway	Mary Forbes
Joan	Viva Tattersall
Butler	Herbert Evans

Grim determination to be farcical at all costs spoils what more sensitively handled might have been made into a bright little society comedy. It is behind the eight ball where big time dates are concerned. In lesser houses it probably will be better liked. It has a long stretch of a British equivalent of our own Coney Island, a man running around in his shorts, an old time Keystone race around a house, and it is not much hampered by what might be termed the story.

Plot is simple; too simple to carry much weight. A social climber seeks to blackmail a duchess into friendliness with a letter written by the latter and stolen by the climber from its recipient. It is stolen back by an American crook befriended by the man to whom the letter has been sent, but the incident serves to break the girl's engagement to the wrong man and pave the way for the right one.

Visit of Warren William and Miss Del Rio to Margate is made to serve for much needed filler, but overdone unless they care to see Miss Del Rio and Louise Fazenda sprawling around in a slowly turning barrel and in other comedy stunts. Dragged out too long, but footage is needed.

William plays in the right note as the ardent suitor, and seems to be enjoying himself, but Miss Del Rio is less happy in what should have been a slightly reckless assignment. She takes herself and her character too seriously for best results. Miss Fazenda is at home as the climber and wears some gorgeous dresses made too elaborate to stress her character. Colin Clive and Herbert Mundin are almost lost in small parts and Warren Hymer, as the imported convict, is required to play his action on the louder and funnier theory, which keeps him from doing what could be done. Viva Tattersall, a newcomer in a microscopic part, brings charm to her scenes. *Chic.*

Miniature Reviews

'Collegiate' (Par). Pleasing, lightweight filmusical with Joe Penner, Jack Oakie, Ned Sparks and Frances Langford featured.

'Whipsaw' (Metro). Myrna Loy and Spencer Tracy in a zippy romance unfolded in a background of jewel thieves. Should do okay biz.

'Calling of Dan Matthews' (Col). Weak results obtained from Harold Bell Wright's novel starring Richard Arlen.

'Widow from Monte Carlo' (WB). Good cast wasted on over-stressed farce, but okay for the lower brackets. Dolores Del Rio and Warren William.

'Dangerous Waters' (U). Weakie of the men-go-down-in-ships school, with Jack Holt. For the duals.

'Between Men' (Sup.). Actionful indie western starring John Mack Brown, but otherwise not much. A dual biller.

'I Conquer the Sea' (Acad). Life among the whaling folks with small chance of getting out of dual-bill fold.

'Swifty' (Diversion). Hoot Gibson western among the better films of its type.

'Freshman Love' (WB). Tepid conglomeration of high and low jinks around the campus; filler-in material sans marquee values.

'The Eagle's Brood' (Par). Second Hopalong Cassidy western, with William Boyd. Fair enough.

DANGEROUS WATERS

Universal release of Fred S. Meyer production. Stars Jack Holt; features Robert Armstrong, Grace Bradley. Directed by Lambert Hilliyer. Story by Theodore Reeves; adaptation, Richard Schayer, Hazel Jamieson, Malcolm Stuart Boylan; camera, Harry Forbes. At Rialto, N. Y., week Jan. 23, '36. Running time, 62 mins.

Jim Marlowe	Jack Holt
Dusty Johnson	Robert Armstrong
Joan	Grace Bradley
Ruth Denning	Diana Gibson
McDuffy	Charley Murray
Bill McKeechie	Willard Robertson
Chips	Dewey Robinson
Noun	Ed Sarzen
Captain Denning	Guy Usher
Hayes	Richard Alexander

'Dangerous Waters' tries hard to work up some excitement but the triteness of the story and the dullness of the dialog prove too much of a deadweight. It's tailored into the Jack Holt pattern, a two-fisted ruler of men but a pushover for a two-timing dame. The most that this sputtering firecracker can figure on is a dual setup.

Holt plays a sea captain in this one, the kind of guy who brings his tub to port no matter what mishaps behind. Wear.

Accompanying him on the trip is his coquettish wife, Grace Bradley, and a lad he had helped raise from the crew to a third omicership, Robert Armstrong. After the racketeers' henchmen on board put in their dirty work and the water starts pouring into the hold, the wife forces wifes on Armstrong, and when Holt catches them in a clinch she turns on Armstrong and charges him with strong-arming her. Holt floors Armstrong but eventually the climax finds them again in a Damon-and-Pythias, and together they overcome the resistance of the crew and save the ship. Out of the more or less comes the realization to Holt that his wife isn't the pal he thought she was. When the ship gets to port he's rewarded with a check for $10,000 from Lloyd's and a new command.

Holt's jutting chin and swinging fists are up to par, Miss Bradley overstrains herself in the siren assignment, Armstrong acts like a real storybook buddy. Charles Murray contributes in solid fashion the much needed comedy relief as the chief engineer who has a mania for repairing things, while Diana Gibson looks nice and gives the required lipservice to the part of the girl who silently adores Holt. Fadeout shows Miss Bradley gracefully bowing out of the captain's life and her husband discovering the other girl's love. *Odec.*

BETWEEN MEN

Supremo Pictures release of A. W. Hackel production. Stars Johny Mack Brown, features Beth Marlon, William Farnum. Directed and written by Robert N. Bradbury; adaptation, Charles Francis Royal; camera, Bert Longnecker. At Globe, N. Y., week Jan. 25, '36. Running time, 60 mins.

Johnny Wellington	Johnny Mack Brown
Gale Winters	Beth Marlon
Wellington Rand	William Farnum
Trent	Earl Dwire
Sir George Thorn	Lloyd Ingraham
Gentry Winters	Frank Ball

Inexpensively made western which crams a lot of action into its comparatively short running time. Far from high class drama of the sagebrush country but six-shooters and horses hoofs beat an almost continual tattoo for the edification of the fans who like that sort of thing. For the dual billers strictly.

Scenario is from an original by the director, Robert N. Bradbury, writen mostly to provide for a lot of badman tactics, wild riding, shooting and fighting. Anything goes with nothing but villyuns around most of the time and plenty of killings. With what the script called for, the casting has been for the toughest types.

Picture opens in Virginia and moves to the wild west of pioneer days to which a blacksmith has flown after killing two men in a brawl. Murders resulted when one of the victims shot down the smithy's son, the father believing the boy killed. He survives instead and grows up under the care of a titled gentleman who some years before had put his daughter out of his life because of a marriage he refused to approve. John Mack Brown, a good type for westerns of this kind, plays the boy who goes out to New Mexico to search for his benefactor's granddaughter

The fistic stuff is worth seeing, with the veteran William Farnum putting up a good contest. The girl is Beth Marlon. As usual, she shouldn't be out in the wild country demanded by the script or in the company of the men around her. *Char.*

I CONQUER THE SEA

Academy Pictures release of Halperin production. Features Steffi Duna, Stanley Morner, Douglas Walton. Directed by Victor Halperin. Story by Richard Carroll; camera, Arthur Martinelli; musical director, Arthur Kay. At Mayfair, N. Y., three days, Jan. 24-26, '36, as half of double bill. Running time, 68 mins.

Rosita	Steffi Duna
Tommy	Stanley Morner
Leonard	Douglas Walton
Caleb	George Cleveland
Pedro	Johnny Pirrone
Sebastian	Fred Warren
Mrs. Gonzales	Madame Dellinsky
Gabe	Olin Francis
Stubby	Fred Peters
Tiny	Jim Hertz
Josh	Albert Russell
Zack	Charles McMurphy

As a whaling story, with all the thrills attached to harpooning expedition, this may attract, but as screen entertainment it has extremely limited appeal. For the secondary dual-bill spots, though the title and running time are against it. Further box office weakness is the absence of names, only Steffi Duna and Stanley Morner being recognizable to average American audiences.

Effort to combine some truly vivid shots of giant whale being speared with a sketchy story is not aided particularly here either by the writing, acting or direction. Result is somewhat curious miscellany of tragic life among the Portuguese, who seemingly predominate po, ulace engaged in whaling along Newfoundland shores. Lack of humor is another detriment.

It's the time-worn theme of the two brothers loving the same girl, with suitor of first choice a victim of whaling trip in which he loses an arm. Then the plot climbs to ultimate sacrifice of cripple when he learns of his brother's success in winning the girl. In more capable hands it might have meant something.

Exciting moments on whaling juntas are marred by an admixture of real and studio shots. Film reaches its peak in grim scenes of sea, after small boat has been wrecked by two whales.

Steffi Duna, the Portuguese heroine, is competent enough, indicating promise if given a better break. Stanley Morner enough, indicating promise if given a better break. Alec McNeil, Ralph Lewis, Clam Givens, Bob Kortman, Choevars, William Gould, Fred McNeil, Wally Wales, Sandy, Late McKee, Squid, Art Mix, Starlight, Starlight. *Wear.*

SWIFTY

Diversion release of a Walter Fuller production. Stars Hoot Gibson. From story, 'Tracks,' by Stephen Payne. Directed by Alan James. Adaptation, Walton Farrar, Roger Allman; screen play, Bennett Cohn; camera, Art Reed. At Arena, N. Y., on double feature bill, Jan. 26-28, '36. Running time, 62 mins.

Swifty	Hoot Gibson
Helen	June Gale
Dan Hughes	George F. Hayes
Alec McNeil	Ralph Lewis
Clam Givens	Bob Kortman
Choevars	William Gould
Fred McNeil	Wally Wales
Sandy	Late McKee
Squid	Art Mix
Starlight	Starlight

Hoot Gibson in a rollicking horse frolic against plenty of scenic background, which sagebrush eaters should find good fun.

Gibson, a lone rider, is suspected of killing a respected rancher of the community. He escapes a lynching with the aid of the rustic sheriff. Gibson is the kind of a fugitive who makes his getaways on conspicuous white animals and when riding away from trouble throws guns his pistols. His heart interest is a blonde orphan of the plains. Simple, but beautiful.

When she screams for help to be rescued from the villains who try to steal her late pappy's will, she sings her plaintive plea with a yo-de-do serenity. But everything winds up okay. Gibson nails the girl's foster brother as the real culprit in the plot.

Shaggy ranchers and dusty villains are numerous throughout the film. The heroine's voice is thin. She looks new. *Shan.*

FRESHMAN LOVE

Warner Bros. release of Bryan Foy production. Features Frank McHugh, Patricia Ellis, Warren Hull, Joe Cawthorn. Directed by William McGann. Based on story idea by George Ade; screen play, Earl Felton, George Bricker; music, M. K. Jerome; lyrics, Jack Scholl, Joan Jasmyn; camera, Sid Hickox. At Palace, N. Y., on double bill, week Jan. 24, '36. Running time, 83 mins.

Coach Hammond	Frank McHugh
John Simpkins	Patricia Ellis
Bob Wilson	Warren Hull
Wilson, Sr.	Joe Cawthorn
H. Prander	George E. Stone
Squirm	Mary Treen
Pres. Si	Henry O'Neill
Sandra	Alma Lloyd
Princess Oggi	Anita Kerry
Fields	Johnny Arthur
Tony Foster	Walter Johnson
Coach Kendall	Joseph Sawyer
Mrs. Norton	Florence Fair
Eddie	Spec O'Donnell

George Ade's college widow may have been responsible for bringing a winning crew to dear old Billings but she shouldn't take the rap for the low entertainment content that's been built here around her achievement. 'Freshman Love' does a weak song and dance around the campus nonsense, with the interest of the lagging sort, the story too easy to anticipate, the laugh moments thin and the casting just good enough to pass muster. It's filler-inner fair.

Task of keeping the thing going falls for the most part on Frank McHugh's shoulders. Assigned to aid him in the comedy department are Joe Cawthorn and Mary Treen, and the struggle is a tough one all around. Three tunes bob up in the proceedings; also a mixed tap routine, but since none of these get in the way it's okay.

Narrative revolves around McHugh's trials at building a winning crew of oarsmen for Billings and the complications that follow when the prexy's daughter, Patricia Ellis, uses her wiles to lure husky material. Realizing that next season's bunch must win the regatta or he's out as coach, McHugh pushes the rigging a notch further and, unbeknown to the girl, circulates the outstanding oarsmen of other colleges with come-on letters, to which Miss Ellis' name is signed. Attached to each letter is a photo of the miss.

Interpolated for laughs is George E. Stone, as the band leader who becomes coxswain and introduces a stroking influence with jazz rhythm. Teamed with a newcomer who suggests possibilities, the squirm, Miss Treen, Stone cuts a row of bell-ringing capers. Cawthorn's comicalities derive from his tendency at Dutch tongue-twisting, while the part has him cast as a gum manufacturer who is determined to buy his son into college. 'The Collegians,' 'Frenchmen in Love' and 'Romance After Dark' are the film's melody and lyric contributions. *Odec.*

Builders of Socialism

(RUSSIAN MADE)

Produced and photographed by Soyuzkinonews in U.S.S.R. Chronicle of International Worker Delegations visit to the Soviet Union in May, 1935. At Cameo, N. Y., starting Jan. 25, '36. Running time, 88 mins.

(In Russian, with English Comment)

This may please members of the International, followers of Stalin's ideas and so-called Communists. But nobody else. Reason is self-evident—it's an attempt to make a glorified newsreel or travelog. No story. No plot. Just a prolonged procession of views in Russia as it existed last year when International Worker delegations converged on Moscow.

Camera work is spotty, jerky and ineffectual. Had this been high-grade and picture half its present length, it might have been a fair travel picture.

Accompanying English dialog is highly colored Communistic-Russian propaganda. Which squelches any chance it might have of appealing to average American audience. Scenes in factories, in mines and throughout industrial agriculture field are familiar to those who've seen an American travel pix. Much of what is supposed to be illuminating is old stuff.

Scenes in Red Square, Moscow, at the May Day celebration are excellent, but previously covered by newsreels. Shots of workers digging subway for Moscowites and completed system fall to startle. *Wear.*

THE EAGLE'S BROOD

Paramount release of Harry Sherman production. Features William Boyd and Jimmy Ellison. Directed by Howard Bretherton. Adapted from Clarence E. Mulford's book 'Hopalong Cassidy and the Eagle's Brood.' Screen play, Doris Schroeder and Harrison Jacobs; duties and Sam H Stept and Sidney Mitchell; camera, Archie Stout. At Strand, Brooklyn, week Jan. 23, '36, as half double bill. Running time, 61 mins.

Hopalong Cassidy	William Boyd
Johnny Nelson	Jimmy Ellison
El Toro	William Farnum
Soko	George Hayes
Sir Henry	Addison Richards
Dolores	Joan Woodbury
Dolly	Dorothy Revier

This second in the series of George Mulford's 'Hopalong Cassidy' stories is a marked improvement over initial effort in many respects. 'Eagle' Brood' is less stilted and stagey and Director

(Continued on page 59)

All America Is Going To Celebrate The

REUNION OF THE "CLASS" OF 1934

Personally Arranged and Supervised by Warner Bros.

LESLIE HOWARD and BETTE DAVIS

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From the "exciting success" in which Leslie Howard starred for six months on Broadway!

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Opening RADIO CITY MUSIC HALL FEB. 6th

STATE, N. Y.

(BURNS AND ALLEN UNIT)

New York, Jan. 24.

Dear Santa Claus (if any):

There are 336 days till Christmas, but if you are taking orders early this year, please wrap up 52 nice Burns and Allen units for delivery to New York.

Take the current State show and multiply it by 52, and then you will have something. Simply follow the State's recipe: Burns and Allen with Ben Blue, Cardini, Stone and Vernon, Gene Marvey and Jacques Renard in front of the house band on the stage.

Let Burns and Allen open with some comedy introductions and have Marvey follow with some tenoring that puts everybody in scoring position. Follow with Ben Blue's pantomime, plus Mary Blue to lend it some class, and then bring back Burns and Allen to dance and mugg with Blue for the kind of laughs that can't be found in a joke file. With Burns and Allen jointly stepping with the finest eccentric dancer of his day, you will have to go back a long way to find a more audience-proof piece of business. Georgie, who hasn't been on the hoof since Dr. Pantages took down the shingle in Salt Lake City, was puffing like a big, bad wolf on the fifth show Friday. But he blew the house down.

Change the pace with Cardini, who takes it slow and easy while the peasants try to unravel his mitt work. But they can't. He's too good. Then give 'em Stone and Vernon in swift adagio with two gents tossing outcurves with a lady. And Burns and Allen for the finish in a routine that's filet mignon compared to 'Lamb Chops.' Bring the picture screen down quickly, for that's the only thing that can follow.

Not too much production, Santa. As at the State, let them look at the actors instead of the scenery. And keep the stage well lighted in white, as all good comedy shows should be lighted, so they can see what's going on without guessing. Hold it all down to 50 minutes, as per the State, and you will have a show that's vaudeville through and through, and entertainment all the way. The box office will take care of the rest. Of course, the bookers will help. After all, somebody's got to write the names in the book. Packed, delivered and assembled, such a unit should cost $10,000. A lot of money. You say $10,000 bills won't bring that vaudeville comeback, which is later than a Long Island train in a snowstorm, because they're too much for a sufficient number of theatres to carry? Right. But the other theatres are another story and another problem. Give the theatres that can pay and play 'em 52 shows like the one prescribed, and that will solve the problem for one strata of vaudeville, anyhow. The State will have a $40,000 week with this $10,000 show, which is better than $15,000 for $5,000.

You're the last resort, the final hope, Santa. The boys have tried everything else. They've tried making it look like anything but vaudeville, and it hasn't helped. They've had their tea leaves read. They've taken up religion. They even gave the air to Martin Beck. All for naught. What they need is a Santa Claus. And after all, you do owe a debt of gratitude to vaudeville. Where was the first sleigh ride ever given and taken? In the U.B.O.

So hop to it, Santa, and prove yourself a right guy.

Incidentally, with $10,000 to spend, don't act like a Congressman—or a 1932 booker. For $10,000 your show will have to draw business. Plenty. Phoney headliners won't do. Remember, Santa, that you can't sing tenor from a trombone part.

Address the shows to Sid Piermont, Bill Howard, Charlie Freeman, Steve Trilling, Harry Kalcheim, et al. Don't bother delivering them, kid. These boys will be glad to go all the way up to your shop at the Pole and call for 'em in person.

Yours, *Bige.*

P.S.—'Ah, Wilderness' is the picture at the State. Do you happen to know any of the boys out in Hollywood, Santa?

A. B. C., PARIS

Paris, 18.

Raymond Baird's sax virtuosity gets past the sales resistance of a very Frenchy audience for a warm reception here. When caught, the A.B.C. customers were in no mood to tolerate foreigners, and they gave the bird to a couple of colored Americans earlier on the same bill because they sang in English, but Baird's rhythm won them over, and he rated an encore.

What seemed to get them was his fast technique, rather than his hot playing, although the latter was appreciated, too. His number on two saxes at the same time got a good hand.

Victims of the audience's sudden spurt of patriotism were Browning and Starr. Somebody started to yell 'Sing French' in the middle of one of their numbers, and that did it. Their last number was a mixture of French and English: 'Darling, Je Vous Aime Beaucoup' but that pleased no more than the straight English.

Baird did what every artist should do who has anything to say which the audience should catch: he spoke in French—with a terrible accent, but understanable. And he apologized for his French at the beginning of the number.

Headliner is Noel-Noel, who was here a month or so ago in song numbers. This time he plays a sketch by Paul Colline embodying his popular film character, Ademai, the conscript soldier. Goes all right, but no more than that. Better are Charpini and Brancato, former a man with a soprano voice, and latter a tenor, who sing opera, parodies, very funny and at the same time musically okay. Humor is a spot off-color, on account of the male soprano. Rebla, a juggler with a bored technique, also scores.

Alfred Escaver, tenor of the Vienna opera, gets good billing and a fair reception. Nona Reed, English girl hipshaker from the Tabaris show, goes on with Mae Elgin, toe tapper. Miss Reed's number is not strong enough to hold a vaude stage.

Other acts are Young Kee, Chinese acrosz, who close, and Jean Marsac, wise-cracking French monologist. *Stern.*

FOX, PHILADELPHIA

Philadelphia, Jan. 28.

Fox's stage show this week is slightly under average in length, due to presence on bill of 'March of Time.' Quality mild. Pic, 'Paddy O'Day' (20th), with Jane Withers, will bring out the kids. Whether juves will go for stage part of bill is questionable.

Show opens with 12 Aristocrats appearing before curtain. Shandor, bill's headliner, follows. Staging for appearance of 'radio's midrite violinist,' is not bad. Set has a gate which swings open, framing Gypsy fiddler in pink spot. His presence has been forecast by striking shadow on back drop. Violinist's program has a quality of sameness with most classical and semi-classical tunes. No really familiar standbys included and audience is kept rather than enthusiastic. Why he chooses to play with muted strings and into the mike at the same time seems hard to figure. Background, included costume (Gypsy) and all the rest of the build-up bulk large with Shandor, who isn't any giant with the fiddle. He is accompanied by two pianists (not programmed), who have no individual solo material. Also with him are three girl singers (unprogrammed) who, standing on a platform in the rear, and looking rather well in evening gowns, vocalize in okay style. Their numbers are mainly background stuff for Shandor's own contribution.

Third offering is Three Were Brothers, who were with the current 'Scandals' when that revue played the Met here recently. They use same routine and click just as solidly as in the revue.

Four-a finale the Aristocrats appear again (10 at the show caught Friday) doing a ballroom adagio in which five couples perform some corking precision stuff. It's fast, intricate and easy on the eye.

SHEA'S, TORONTO

Toronto, Jan. 25.

Chiefly a laugh session at the Shea show-shop this week, with 70 minutes of fast-moving prez in which clowning and mayhem take up most of the time. Eddie Peabody is headlined, but a string of talent trails after him. Tagged 'Happy Days,' it's another Anger production with unbalances that stack's reals.

Peabody does his usual, swift manipulations on the banjo, a swing-em-low pop medley on his cumbersome harp-guitar, some double-stopping on his violin plus bird-imitations, and then 'whams with 'Tiger Rag' on banjo for a clincher. Brought back for a curtain speech and had to beg off.

Full stage opening has the line girls emerging from a gigantic bed for a hi-kick routine in yellow pajamas, and very nice. Al White, Jr., trails for a tap-eccentric and over on smooth hoofology. Then Grace Perry, brunet soprano in black, for a couple of warbles in 'one' and the versatile Ina Ray Hutton and her 14-piece band follow.

Starter has Don Cummings out for rope spinning and breezy chatter, some new gagging with the pit boys, and a tap and rope finish complete with back-flips which goes big. Then the Nonchalants, who missed the first two shows through trunk trouble in getting here from the Roxy, N. Y. Lots of kicking and manhandling on the part of this trio, but the knockabout spasm is climaxed by clever risley-work and a triple-stand that draws gasps at the topple finish. Chatter and easy personality aid.

Medley and Dupree add to the hysteria. Peabody next to closing, with line girls introducing by means of banjos, inverse of which spells out Peabody. Girls work hard throughout the bill. Besides the opening, they do another routine in rhinestone green scanties, with Joan Zanna in for a burlesqued sur-less-points specialty then a sleeve-drill production number that gets over on disciplined grace, and all on for a hot finale plus company round up.

Feature, 'In the Air' (Par). *Stay.*

Wintergarten, Berlin

Berlin, Jan. 17.

For two generations, the Wintergarten has been the best known and most popular vaude house in Germany and today, as in 1880, it sails merrily along with straight vaude of 12 acts, only one show a day, except for matinees on Wednesday and Sunday. Crowded houses are the rule, and an appreciative capacity audience on a Monday night in the middle of Berlin's tempting ball season seems to indicate healthy biz.

Acrobats always form the base of the Wintergarten's popularity, not headliners. The Flying Codonas, great favorites here, should be topping the bill this month, but owing to Alfredo's accident two seasons ago at the Ringling Show, Wintergarten informed the troupe that without Alfredo the act would have little appeal. So a substitute was found in the six Flying Artonis (four men, two girls) and strongly enforced by five other acrobatic turns. Artonis have not the thrilling flying trapeze sensation of the Codonas, they contend themselves with four aerial bars just beneath the Wintergarten stars, but manage to squeeze out lots of excitement by a daring double backward somersault and scores of double pirouettes from bar to bar. It's a pleasing act.

Other highlight of the current show is a Hungarian orchestra of 24 Gypsys who make a nice picture on the huge stage and specialize in Czardas and other native tunes with remarkable rhythm, considering the fact that most of boys are seemingly of school age.

Three Orantos, known in the United States from their long association with the Ringling Show, are experts on perch and foot ladder, especially their two-men-high on the pole, a great stunt.

Contra and Re, comedy acrobats somewhat on the lines of Collins and Hart, have a dandy opener, when the tall fellow walks in with a seeming dwarf, kicks his head and the partner is revealed in contortionist fashion, head down on feet.

Hilde Selpp and Otto Berco, local radio stars, fail to shine, except that Hilde is a shapely blonde with a fair voice and Otto a good mimic. Old Wintergarten tradition of putting on colored lights to heighten stage effects is very much in evidence during this act.

Three American Babes do peppy acrobatic tumbling with good comedy business plus the essential acrobatics and register strongly.

Tokawa, in Japanese make-up but hailing from this country, excells in acrobatics with the assistance of three cute spitzhounds, while Emmy and Louis in clown attire play several instruments nicely.

May and May, opening second part with more gymnastics are splendid head and hand equilibrists, one man an unusually good contortionist.

Three Veronas are good roller skaters, and Wilhelm Kunze entertains with comedy songs and patter, reminding the audience that comedians nowadays in Germany are much handicapped in their choice of material.

Kay, Kay and Kay, English knockabouts and eccentric acrobats, close, with their 'Dying Swan' parody going over strong.

CHICAGO

Chicago, Jan. 25.

Plenty of entertainment and a flood of box-office strength on this bill, which is in line with the recently adopted policy of this Balaban & Katz flagship to go to town on names and marquee strength. It has resulted in the doubling and tripling the grosses. With stage budgets of $4,000 and $5,000, the Chicago managed an average $23,000-$27,000 weekly. By forgetting about the budget and increasing the purchase of stage power to $10,000, the house has boosted its recent average gross to $40,000-$50,000.

Libby Holman and Ina Ray Hutton band share the spotlight. Miss Holman figures as box-office at present. She demonstrated she could draw when she went into the Chez Paree here and boosted that nitery back into the winning column. And here she is doing the best stage show trade of the town. The house was well-filled at the fourth of the five shows on Friday and indications are for a fine gross this week.

Miss Holman is standing up there as 'one' and on her smart delivery is giving this audience some 15 minutes of genuine entertainment. Using two current songs and then closing her act with a medley. Miss Holman has a pair of smooth as silk pipes, but she adds to the delivery by skillful use of her hands. It's a pleasure to see a singer on the stage who knows how to use her hands, after the radio singers who can only stand there with their hands glued to their sides or wrapped around a handkerchief.

For hotcha swing and girl stiff there is still Ina Ray Hutton. A constant repeater in this town, she still retains a load of box-office strength. Steadily developing, Miss Hutton has become a shrewd worker on the stage, handling herself, the orchestra and the other acts on the bill to the best advantage. Hard-working and willing orchestra, even playing for the Jack Pepper act and doing a bang-up job of it.

Pepper finds himself here with his two-stooges, one femme and one man. The girl, who is one Miss Taylor, is a knockout. Just a tiny person, she makes a cute appearance in kid clothes and then comes through with a great job.

On the other side of the fence is Pepper's other stooge. Designed to be funny, his costume is merely sloppy. Fortunately, Pepper is using him to open the act and is permitting the girl to save the situation for closing. Pepper, himself, can warble a pop song for anybody's money. He is depending too much on the stooge. He could do better on those comedy lines himself. With a bit stronger material, and a better taste and the femme partner, Pepper has the makings of a surefire comedy two-act. It would take a little work, but would be worth it.

Opening the show after the line of girls are two dancing acts, Dorothy Crocker with her control specialty, and the Romoffs and their comedy Russian adagio. Miss Crocker's four-minute one-leg control dance is a cinch, and this time is no exception. Grace and Nikki Romoff have a fine flair for burlesque adagio dancing and top the bulk of other acts doing this type of work. Make a fine appearance, especially the woman, and come through with genuine performance.

Picture, 'Dangerous' (WB). *Gold.*

EARLE, PHILLY

Philadelphia,

Frank Parker is star of stage bill at Earle this week. Radio singer shows clear, flexible voice with distinct enunciation and shrewd choice of numbers. Songs include only popular ballads of kind that brought him his rep. Drawbacks are an uneasy stage manner and what appears to be a lack of forceful personality in face to face appearances. For a name his reception was little more than polite.

That may have been partly due to couple of unfortunate remarks he made from stage. One was reference to his radio 'popularity' as evidenced in telegrams from fans. Other was totally unnecessary plugs for radio sponsor. If part of Parker's air contract, it would have been better taste just to be introduced as 'through courtesy of, etc.'

Runner-up of show brings Emera Sisters, trio of girl tumblers deftly combining agility with humor. Plenty of their stuff is beamoup tough. It's all fast, smart and not too long.

Rest of bill includes Virginia Bacon and troupe offering ensemble rhythm taps, Miss Bacon doing solo toe routines, and a so-so crooner. Stone and Lee, an above-par comedy patter duo, and Bob Hall, extemporaneous rhymester. 'Film, Widow from Monte Carlo' (WB). Business big. *Hobe.*

PARAMOUNT, N. Y.

Par's new bit band policy, under Bob Weitmann's aegis, seems to be a clicker. A bit too vivid illustration of this occurred change day (Wednesday) at 12:30 a. m. when a waiting line of 2,000, fearing they'd be caught at the 50c tap after 1 p. m. (instead of the 25c gate mornings) rushed the ushers, reserves, et. al.; did a little physical damage to the outer premises and to themselves in the fervor of trying to get in. By 2 p. m. all had finally been admitted.

'Collegiate' (Par) is the feature and the live entertainment comprises the crack Hal Kemp orchestra doubling from the Hotel Pennsylvania, plus the Yacht Club Boys, who are now traveling on a cinematic rep attained in 'Thanks a Million.' Both ring the bell for a flock of cigars.

The Kemp music is smooth, rhythmic jazz at its best, melodic and not cacaphonous, yet tempo-tingling and dance-compelling. He has a nice range of numbers from smooth to hot with Saxy Dowell, Maxine Grey, Bob Allen and Skinny Ennis officiating vocally. Latter, always a clicker on the air, on the Kemp band's Brunswick disks and at the Pennsy, somehow overacted in the 'Alone' rendition. As a result, his vocal effectiveness is militated against by a straining for dramatic rendition. Among the instrumental highlights, Kemp's 'Bolero' (Ravel) in foxtrot tempo is an outstander.

Maxine Gray's three vocals register well, including 'Nasty Man' to set the Joe Penner mood. The Kemps, like the Yachtsmen, work in the rising pit.

Yacht Club Boys (Adler, Kelly, Kern and Mann), open with their ABC number, encore with the campaign song, also out of 'Thanks a Million,' and then a hokum Russe number, all getting over. Their lyrics are crisp, a bit intricate, but ever clear through seasoned rendition plus the good acoustical assistance of the Par mikes.

Complement of shorts and Don Baker at the console round out the Par's currently good show, which should garner okay trade, judging by the initial pace. *Abel.*

ROXY, N. Y.

Ed Sullivan, N. Y. Daily News columnist turned actor, heads the stage bill here this week, moving up the street a ways from Loew's State, which he played New Year's week. He didn't have much of a layoff between the two houses and whatever draught he has acquired may help here, together with the rest of the show, but outside of Sullivan there isn't much to entice. The picture is weak and the unit layout with the columner proves only fair. Feature is 'Calling of Dan Matthews' (Col), a slow stream of 35 millimeter tape.

Rostrum portion runs exactly an hour, or did Friday night, and in many spots is pretty slow. Sullivan himself does okay, doing a thesp role as m.c. that's smooth and agreeable. The columnist has an easy stage presence and a good voice. He even goes in for a bit of song at the close. It's a return date for him here.

Dave Vine is spotted in the audience for a crossfire with Sullivan which marks the highest degree to which the entertainment thermometer up here reaches this week. Sully makes a perfectly satisfactory straight for Vine's dialectic cracks. Some novelty is provided by the special trailer of personalities of another day, about whom Sullivan comments from the side of the stage. It's the 'Water Under the Bridge' routine, now standard with the columnist.

Freddy Mack and his pit crew are on stage for a change in a setting that's adequately stage-filling. Ahead of the band the Gae Foster girls do three routines and specialty people perform. These include Georgie Tapps in a flashy tap dance; Frazee Sisters, from the niteries, in songs agreeably done, and Ella Logan. Last mentioned scores well in torch and other numbers, going into cowgirl character for a portion of the song which leads into the finale. Her 'Round and Around' is also done in an effective manner. Foster line has done much better than currently but their routine with the big rubber balls isn't hard to take.

Business fairly good Friday evening on first show. *Char.*

MINNESOTA, MPLS.

Minneapolis, Jan. 22.

With several acts brought in to supplement Ina Ray Hutton, this ace Publix house has first-class stage entertainment to offset any lack of strength on the part of its screen feature, 'Dangerous' (WB).

In contrast with the bitter cold that sent the thermometer outside tumbling to the 25 below-zero level, the hot rhythm of the Hutton band and even hotter hip swaying of the blond Miss Hutton in her tight fitting gowns set well with the customers inside. The band plays well enough, but Miss Hutton is the real treat and the optics are more regaled than the ears. Miss Hutton makes several changes of costume and each gown, as worn by her, is more blood-heating than its predecessor.

Miss Hutton swings a mean baton as she wiggles her 14-piece orchestra through a medley of pop numbers to start the entertainment. Then she introduces Jack Pepper, who strums his ukulele and sings a bit before engaging in some clowning with his funny stooge, Sammy Canter. Pepper also gags and tells an amusing story or two. He is followed by Dorothy Crocker, a remarkable control dancer who performs across the stage on one leg.

Helen Honan next, does imitations in passable fashion. After another orchestra number Lela Moore does her novel 'Dance of the Lovers' in 'one' with the pit band providing the musical accompaniment.

Going back to full stage, the show next offers the three Burke Sisters, who warble through a mike in front of the orchestra. Then follows Miss Hutton in pink pantaloons, stopping the show with her 'trucking.' Pepper works next with Terry Howard, a diminutive miss who impersonates a small child and lands solidly with comedy and singing. The orchestra winds up with a strong finish.

Usual shorts along with the feature. All for 60c top, but business badly off, undoubtedly due to the weather handicap. *Rees.*

EMBASSY, N. Y.

King George V and induction of Edward VIII comprise the first and most heavily detailed items on current bill. Fox opens with a biographical sketch from time of the late king's coronation until his reign concluded, by far the most complete. Hearst and Pathe in successive order stress the new ruler. The libraries were ransacked for most of the compilation of foregoing three reels and result is a pretty good pasting job. Universal and Paramount went light in this division. Par lends glimpses of flags at half mast throughout nation. Universal ditto at British Embassies and eulogizing by Cordell Hull, Senators King and McAdoo and former Ambassador Gerard. Graphic study in contemporary British history.

Pathe flashes of dog rescuing a cat from pool, servicing and sup-

(Continued on page 29)

World Premiere

WEDNESDAY, FEBRUARY 5th

RIVOLI THEATRE, N. Y.

of the picture the whole wide world has been waiting for

CHARLIE

Chaplin

in

MODERN TIMES

written, directed and produced by CHARLES CHAPLIN

Released thru

UNITED ARTISTS

EXPLOITATION

By Epes W. Sargent

For 'Annie'

For the run of 'Annie Oakley' the Astor, N. Y., used a red and yellow tent structure atop the marquee. Looked all right through the day, but at night, with lights inside, the effect was much improved, and it stood out of the huddle of electric signs around the square at probably a tenth of the cost. Tent was virtually one-half of a four-sided pyramid, standing 10 or 12 feet and affixed to the theatre front. It was provided with blow holes to fend blow-overs, and carried no lettering, so it can be used repeatedly for circus titles. Lettering is provided on the marquee sides and a banner above. Gives the circusy effect without messing up the under-marquee portion.

Same effect could probably be gained with white canvas, and probably look more circusy, but this touch of realism is offset by the greater attraction power of the red and yellow. If paint is used for the striping, a transparent color should be used.

Another gag, this time for the lobby, could be one of the electric target rifles operated in a glass case, the hits being registered. Fairly safe to offer tickets for bull's-eyes, since the gun is of doubtful accuracy. Can be borrowed or rented from a slot machine parlor. Air rifles shooting darts can be used, but it will be less effective and take up more space.

A decidedly effective bally can be arranged in the shape of a girl sharpshooter, if the proper ammunition can be obtained. This is a shell with a brittle bullet which will shatter into 100 or more fragments when shot against a steel plate. If the girl can hit the plate, the pieces will fly back and hit any glass ball within reach.

Striking 'Em Pink

St. Louis.

With Producer Samuel Goldwyn dangling a C note for the theatre which produces the best campaign on 'Strike Me Pink,' Jimmy Harris and 'Chick' Evens of Loew's, aided and abetted by Maurie Davis, UA exploiteer, did everything but storm the City Hall on the latest Eddie Cantor opus.

National tieups stressed included 300 window streamers on Lux; 250 on Old Gold; 175 on Peter Hauptman cigars; 500 Pebeco window broadsides; 10,000 imprinted tabloid heralds; 5,000 package inserts through department stores and specialty shops on Gotham gold-stripe hosiery and 50,000 heralds distributed through a department store tying in with a new game. In addition, the Loew boys succeeded in grabbing a number of national and local co-operative ads which cost nix.

Biggest break was due to friendship of Arthur Baer, exec. of one of largest department stores in town, and Cantor. He not only permitted co-oping of about a dozen newspaper ads but gave several windows for display of actual wardrobe from the picture's femmes, all of which interested the women and sent them one block down the street to the theatre. The picture was featured in Jewish newspapers and a display at Y.M.H.A. A greyhound bus, plastered with 24's paraded streets from morn until night for a week before feature opened attracted considerable attention. Around the theatre, big cut out letters, studded with electric lights and big mechanical displays featuring Cantor's roly-boly eyes, helped decorate theatre front.

Got the Monkey Back

Lancaster, Pa.

'Fang and Claw,' Buck jungle snarler, got some very snappy exploitation at the hands of Ray O'Conner of the Capitol.

As part of his campaign O'Connell borrowed a stuffed monkey which he wished on a local V & X for use in a special window display. Store put in a solid window of ginger snaps with the monkey on top. Monk held a photo of Frank Buck in one hand and a ginger snap in the other. Copy read "For a snappy snack try ginger snaps—for snappy entertainment see Frank Buck's 'Fang and Claw.''

The window attracted so much attention that O'Connell was elated—until the picture finished its run. But the window was still selling ginger snaps and the store was reluctant to pull it. O'Connell had to plead with the manager and finally killed the already dead exploitation by arguing that the stuffed monkey was only borrowed and had to be returned to its rightful owner.

Plenty

Universal has made a tie-in to Standard Red Crown gasoline which is running 1,200 line ads in 1,400 midwest papers.

Hook is to the effect that Irene Dunne uses the gas. Standard takes less than 20% of the space for the oil. The rest is art and picture mention.

For 'Ceiling'

Big stunt for the front of the Strand, N. Y., on 'Ceiling Zero.' Display front shows a scene from the picture in which Cagney, O'Brien and an operator are receiving an S. O. S. over the short wave set. Backed by a p.a. loudspeaker with dialog from the scene apparently coming through the horn. In the lobby was an actual short wave set picking up aviation messages coming into nearby airports.

Junior Irdmen, a Hearst juvenile organization, were invited to a special morning show, which was broadcast, and the regular Birdmen broadcast over WINS made much of the picture in its daily airing. The Quiet Birdmen, aviation organization, attended the opening.

Hearst American had serialized the story a few weeks in advance, with emphasis on the Strand showing, and 29 model planes, borrowed from an air magazine, were spotted in as many Broadway store windows. Other stores displayed were in the Postal Telegraph windows, in Roth's restaurant, a baggage chain store sportwear in another chain and cards in bus terminals.

Two weeks in advance the pic was advertised on the barricade of the empty Hollywood theatre, and banners were hung on both sides of a dance hall on a Broadway corner.

Makes Presswork

Detroit.

Capped by party in downtown hotel for young socialites to meet Jackie Coogan and Betty Grable, Hollywood's most prominent engaged couple,' Michigan theatre treated its combo program this week to an exploitation. Pic, 'Rose of Rancho' (Par), got a good share of Publicity Director Hudson's attention, but 'Hollywood Secrets' unit proved a 'natural.'

Besides the party, Coogan-Grable were featured in several fashion tie-ups with downtown department stores; got lords of society art and stories in daily press in addition to the usual roto art and interviews; spoke over couple of radio stations and mugged in numerous window displays and stills.

Pic received window-display tie-up with Postal Telegraph; countless plugs over radio with songs; special daily press art and stories; window displays in better class music stores; use of songs by local radio sponsors with plugs for flicker; and art in 35 window stills, 11x14, scattered throughout the town.

But His Ears Froze

Indianapolis.

Venturing out into the coldest weather in 27 years, Orville Crouch got two frozen ears and some of the best exploitation breaks of the season on 'Strike Me Pink' at Loew's. Very few items on the work sheet were unchecked when the pic opened.

Those which got the favorable marks were: Advance announcement stories in all papers; special art break in Times; 2,000 'men or more' coins distributed; 3,000 tabloid heralds distributed with papers on downtown corners; 20,000 Pebeco heralds given away by distributors; 10,000 menus at McCrory's five and ten; 2,000 inserts in laundry bundles; 10,000 napkins imprinted for Murphey's five and ten on Cantor sundaes; a hosiery ad with Wassons; Fur Company ad in the Sunday Star; Lux ad in opening day's edition of the Times; girl art window in Block's; special front with pennant streamers from upright; 110 downtown ash cans; 150 bumper strips on Red Cabs, 20,000 paper bags imprinted for Kresge's five and ten; 100,000 parking checks and restaurant checks; 25 drug store windows; 200 slugs in News classified section; roto breaks in Star; 5,000 Parkyakakas cards istributed on street, and windows in drug stores on pipes; mask in optician's window, and window in music store.

'Popeye' Suits

Lynchburg.

Popeye costume giveaway has been worked out by the Isis here to promote a special children's cartoon show on Saturdays.

Outfit will consist of a sailor suit, the blouse of which is stamped with Popeye's mug, and a real corncob pipe. The anchor tattoo on Popeye's left arm doesn't go.

Tie up with department stores and the manufacturer was effected by Manager Dick Eason and Max Karmitz, Publix exploiteers.

Candid Shots

Bridgeport.

Morris Rosenthal, manager Majestic (Loew-Poli), capitalizing on current candid camera vogue in tie-up with Bridgeport Post.

Sneak shots of Bridgeporters shopping, walking, chatting, etc., run daily by paper. Subjects of pix bring tear sheets to Majestic b. o. and exchange for Oakleys. Theatre gets daily explanatory break as well as plug on current bill.

Got 'Em

One of the gags that had a traffic-stopping crowd lined up in front of a store window was based on an old aquarium which had a hole in the center of the bottom. Through this hole white mice would emerge and apparently run around in the water in which fish were swimming.

Hole was bored in the tank and then a small round fish globe was cemented in, being turned upside down, of course. Sand was sprinkled over the bottom and the usual marine growth and fish introduced. Mice would pop in and out of the hole from a cage fastened to the underside. Advertisement for the picture was lettered on the glass front in such a way as not to cover up the globe.

Simple to construct, but difficult to figure out to most persons. A special card announced 'Samoan Submarine Mice,' which helped to put a kick into the idea.

BEHIND *the* KEYS

Spartanburg, S. C.

Flames, which for a time threatened the entire business district, destroyed the Chadnourn theatre Jan. 22. House was opened a year ago in a new building. Mr. and Mrs. E. L. Derrick, owners and operators, announce plans for rebuilding.

M. F. Schnibben, operator of the Carolina and Colonial theatres at Florence, has bought the former from John M. O'Dowd, owner. Purchase price, $55,000.

First federal theatre project for N. C. started at Asheville, where rehearsals for 'The Master Builder' (Ibsen) are under way. First show opens Feb. 10, per info from Prof. Frederick H. Koch, director of theatre projects in Va. and Carolinas. Wilbur K. Morgan, playwright and Little theatre head, directs.

Sixty-five miles per hour gale blew down a wall between hotel and Broadway theatre at Fayetteville, causing estimated $3,000 damage, but not all to theatre. House ok. and biz goes on.

State, Palmetto Amusement Corp. second first-run house here, sidestepped a fire when nearby tar ignited. Show was on, but audience didn't know until later, hence no panic.

Denver.

Gibraltar Enterprises, Inc., Denver, has added another theatre to its string, making 22 houses. Lyric, which was owned by the Lyric Powell Theatre Co., is latest acquisition.

New Boulder theatre, Boulder, opened by Fox Intermountain. The new house, which will seat 1,040, is on the site of the old Curran theatre.

Empress here, which has been closed for three years, was purchased by L. F. Eppich, Ed P. Eppich and A. G. Talbot, real estate men, who formed the Center Investment Co. for the deal. It is planned to reopen as a first run house with stage show.

St. John, N. B.

Harold Parker, manager of the Yarmouth, N. S., picture house and dance hall, and also a local orchestra musician and a star rifle shot, was suddenly stricken while at his desk in the theatre and rushed to the local hospital for an emergency operation. Several times previously during the past year Parker has been threatened with appendicitis, but medical treatment sufficed, temporarily. He is now convalescing from the operation.

Houston.

Weldon Parsons, formerly of Galveston, has been transferred to the Houston publicity staff of Interstate, to handle new suburban houses. First of five neighborhood theatres opened Christmas day, with others to follow shortly.

Denver.

Rick Ricketson, manager of the Fox Intermountain division, has made following managerial changes and promotions: Ben Benda, assistant at Fort Collins, Colo., to the Coronado, Las Vegas, N. M., as manager; Otto Brown, manager of Fox at McCook, Neb., resigned and succeeded by John Taylor from Strand, Rawlins, Neb.; Edward Voorhels to the Strand, from the Coronado, Las Vegas; Si Sanders, assistant manager at Strand, Rawlins, moved into Denver headquarters in charge of poster department; Harold Jones, temporary manager of the Babcock, Billings, Mont., moved to Nampa, Idaho, to manage the Majestic and Adelaide, newly acquired.

Fox Intermountain division now has 52 theatres with new leasings of the Majestic and Adelaide, from Herman Brown.

Longmont theatre, Longmont, Colo., re-leased by Fox for term of three years from J. J. Goldstein.

Down in Pensy

Lancaster, Pa.

Lancaster newspapers were busted wide open for the first time in a series of moons when Frank Leighton, manager of the Grand theatre, cut loose on a unique campaign on 'Magnificent Obsession.'

Not only did Leighton's stuff hit page one, he also broke through a hard boiled City Council for the use of the city's sacred lamp standards.

Playing up the angle in which the heroine steps into the path of an auto and is blinded as a result of the injuries suffered, Leighton put on a one man safety campaign which quickly drew in the city fathers to say nothing of civic clubs and the public print.

Papers, which are famous as being tough to crack, went all the way, giving 'Obsession' greatest play any picture has received here in at least five years.

Los Angeles.

Garden theatre, nabe, will be reopened by Claude Spaeth. He will operate spot with Fred Herschon of the Trojan.

With Simon Lazarus reopening Colonial theatre, Pasadena, Dave Cantor is abandoning plan to erect new house in same locality. Colonial being remodeled as second Lazarus house.

Charleston, W. Va.

Immediate sale of the Capitol, Wheeling, to satisfy claims of bondholders was halted by decision of Court of Appeals, which also held that tenancy of theatre by subsidiary of Warner Bros. should be terminated. Decision reverses two decrees of the Circuit court of Ohio county, and remanded the complicated and long-fought case for further hearing. The action was brought by Cleveland Trust Co. as trustee for large group of bondholders.

Lincoln.

Cavalcade of Cooper Enterprises officials moved on out of town this week. Cooper, himself, is understood to have gone south to Oklahoma City, with his division manager, Pat Magee, who rules the Oklahoma end. L. J. Finske, the Colorado and Nebraska division head, went back to Denver.

Jack Sweet, editor of the Nebraska City News Press suggested in an editorial last week that churches take on bank night in his town to boost attendance. Decided to take it all back when he heard one patron had sued to collect a pot from a theatre. Said editorially, 'You can't sue a church and promote dignity; sorry I brought it up!'

Albany.

Changes in Schine theatres' personnel includes: Harold Kayes, from manager of the Oneonta theatre to the Olympic, Watertown; Clinton E. Dadison, from the Olympic to the reopened Avon, Waterfown; Charles Howard, from assistant manager at Malone to the Avon, Watertown; Frank M. Brown, assistant manager of the Olympic, Watertown, to Oswego, as manager of the Capitol.

Hamilton, O.

Southio Theatres, Inc., Paramount subsidiary, has taken over the Sorg and Gordon, Middletown, O., from Gordon Theatres, Inc., which gives Southio domination of the town with present operation of the Paramount and Strand. The organization also has the Paramount, Palace and Rialto here, and operates the Palace, Marion, under name of Mohio Theatres, Inc. Tracy Barham is general manager and George Fetick booker of both organizations, with headquarters here.

Birmingham.

Bill Coury, manager of the Strand, transferred to the Ritz, succeeding Tom McConnell who has gone to the State at Chattanooga. Milton Newsome, manager of the Rialto, becomes boss at the Strand and Milton Samuels takes over the Rialto.

Wheeling, W. Va.

Kenn Hoel now manager Capitol, replacing Andrew Gibson, who goes to State, Kittanning, Pa.

Newark.

Robert Ungerfeld, manager of Proctor's, is made also manager of the Terminal. That house, belonging to Skouras, is also run by RKO. George Nichols has gone to the Fox Liberty in Elizabeth. Anthony Bell from the Tilyou, Coney Island, has become house manager.

San Francisco.

Fox-West Coast again juggling mgrs. Doug Graham from Fox California, Watsonville, to El Rey, Salinas, and Harry Hunsucker of

(Continued on page 63)

Played Local Angle

Lincoln.

F. F. Vincent came in here from the Coast and Universal to help the boys sell 'Magnificent Obsession' and he ideaed one of the best stunts lamped here in quite awhile. Since the pic stars Robert Taylor, and Taylor is a Nebraska boy, Vincent went to Taylor's Beatrice, Neb., home town and got the mayor to drive through the worst snow in years to get here for a special screening of the picture; a similar invitation and acceptance was made by the glee club from Doane college, where Taylor went to school; and the Governor (Roy Cochran) also attended.

After seeing the picture at a morning pre-view, the whole party went immediately to KFAB, highest powered local ether link, where the governor gave an applause testimonial on why the state should be proud of Taylor, the mayor of his home town did likewise, and the glee club filled in for a few of the 15 program minutes. It went on the air at noon, a good time to catch the larger share of listeners.

For the pic, 'Three Live Ghosts,' Bill Lindeman, house manager for the Colonial, did the obvious thing to sell it. By offering three kids passes to see the show, he was able to tog them out in some muslin sheeting and have them wander up and down the street for a couple of hours opening day. Worked out okay and without any signs, which are tabooed by city ordinance here.

Two at a Time

Winnipeg.

Larry Graburn, manager of the Orpheum, has the local boys all green with envy after a recent stunt of his that crashed the front pages twice in one week.

First crack came on Wednesday when Graburn had Anita Muth, singer with the Cushman unit playing house, pose with an ancient model lizzy being shown at the local auto show. This took up three columns and was sliced between the Hauptmann story, and the Arkansas plane crash.

Second bust came on Friday night, with five of the line girls, in costumes used in the show, helping to show off the cars being raffled off at the auto display. This took up a six column spread across the bottom of the page.

Stresses Trips

Montreal.

For 'Tale of Two Cities' coming to the Palace here in the next few weeks, George Rotsky, manager, has planned his campaign well in advance in conjunction with A. Labelle representing the French Line in this city to show a $15,000 model of the Normandie in the line's window.

This is in connection with the grand-prize of three-trips to Europe aboard the ship given by MGM in a continent-wide contest. While other cities in Canada showing or about to show 'Two Cities' have neglected this aspect of exploitation of the film. G. Rotsky has made it the keynote of his publicity and has started it well in advance of the showing of the film. Further, at night, the Normandie model will be electrically lighted.

Tie-In Helped

San Francisco.

By far the best exploitation on the main drag was Herman Kersken's tie-in with Hale Bros. dept. store. Gag netted solid block of big window flashes—star enlargements to life size of Baxter, Oakie and Alice Faye in 'King of Burlesque.'

Sold store on idea of holding 'All-Star Sales Event' for week picture played. Store also paid for double truck in Examiner grabbing lion's share of top space for Loew's Warfield and pic title. Stunt considered with upping business considerably on first week of house's first double bill inaugurating new policy.

French Temple Club

Paris.

Following success of contest to find Shirley Temple's double, local Fox is organizing Shirley Temple Club for French kids. This comes after organization some years ago of Laurel and Hardy club by Metro, with great success.

Memberships for Shirley outfit are rolling in by thousands, and kid star, thanks to local exploitation under Bob Harley, seems to be working up to position in France commensurate with her popularity in rest of the world.

Can Be Done

'Captain Blood' hardly lends itself to co-op pages, but Frank Shaffer, of the Warner Virginia theatre, Harrisonburg, worked a page on the idea that certain merchants also had a main sale, which is pretty far fetched—but it got the page.

Paper tossed in a half column to help along, and put it on the editorial page.

The king and queen of rhythm . . . whirling away to romance on a tidal wave of joy!

★

FRED
ASTAIRE
GINGER
ROGERS

Follow the FLEET

with
RANDOLPH SCOTT
HARRIET HILLIARD
ASTRID ALLWYN

Directed by
MARK SANDRICH
PANDRO S. BERMAN PRODUCTION

LYRICS AND MUSIC BY
IRVING
BERLIN

Who gives you a broadside of seven new song hits, including "Let Yourself Go," the new ballroom dance sensation; "Let's Face The Music and Dance"—"We Saw The Sea"—"Here Am I, But Where Are You?"—"I'm Putting All My Eggs In One Basket"—"Get Thee Behind Me, Satan"—"I'd Rather Lead a Band."

RKO-RADIO PICTURE

FOUNDED UPON THE PLAY "SHORE LEAVE" BY HUBERT OSBORNE

Studio Placements

Hollywood, Jan. 28.

Lionel Atwill, 'Reunion,' Par.

Porter Hall, 'Concertina,' Par.

Sylvia Breamer, 'Too Many Parents,' Par.

Bob Kortman, 'I Loved a Soldier,' Par.

Ray Harris, Francis Faragoh, dialog, 'Dancing Buccaneer,' Pioneer.

Dickie Jones, utter's Gold,'

George O'Brien; David Howard, directing, 'O'Malley of the Mounted,' Lesser.

H. F. Fowell, technical director, 'The Cou y Beyond,' 20th-Fox.

Selmar Jackson, 'Matron' Report,' 20th-Fox.

John Dilson, 'Charlie Chan at the Circus,' 20th-Fox.

John Grah t 'Sons o'Guns,' WB.

Barry Shipman adapti 'Wolf Call,' Berke.

Dorothy Vaughn, 'The Gentleman from Big Bend,' WB.

Dick Foran, Ivan Lebedeff, Alma Lloyd, Rafael Storm, Kathleen Doucet, 'The Golden Arrow,' WB.

Lois January, Murray Kinnell, Phyllis Barry, 'One Rainy Afternoon,' Pic-Lasky.

Alan Mathews, 'Cissy,' Col.

Eric Von Stroheim, scripting 'Witch of Timbuctoo,' MG.

Guy Bates Post, 'Reunion,' Par.

Ernest Pascal, screen play, 'Lloyd's of London,' 20th-Fox.

Gertrude Astor, Ralph Bushman, 'Romeo and Juliet,' Metro.

Claudia Coleman, 'Small Town Girl,' Metro.

John Bright, Robert Tasker, scren play, 'Duster,' Par.

Warren Hymer, Raymond Hatton, Betty Compton, 'Laughing Irish Eyes,' Rep.

Johnny Harmon, 'One Rainy Afternoon,' Pickford-Lasky.

Paul Barret, '13 Hours by Air,' Par.

Humphrey Bogart, Barton McLane, 'Bullets or Ballots,' WB.

Larry Kent, 'Golden Arrow,' B.

Rober Liebman, 'Oldtimer,' Par.

Norman Riley Raine, adapting 'God's Country and the Woman,' WB.

Melvyn Douglas; Elliot Nugent directing, 'Bless Their Hearts,' Col.

Ian Keith, 'Angels in White,' Zeidman; 'Witness Chair,' RKO.

Maurice Black, 'Laughing Irish Eyes,' Rep.

Lola Lane, George Meeker, Chick Chandler, Shaw and Lee, 'Let's Pretend We're Sweethearts,' RKO.

Sam Wood, directing 'Suicide Club,' MG.

Sid Saylor, John Kelly, 'Kelly the Second,' Roach.

Thelma White, Jack Daily, 'Moon Is Our Home,' Wanger.

Mischa Auer, 'Concertina,' Par.

Bianca Vischer, 'House of 1,000 Candles,' Rep.

John Blood, Robert Middlemass, 'Reunion,' Par.

Edward Keene, 'Farmer in the Dell,' RKO.

Gabriel Cansino, 'Dancing Pirate,' Pioneer.

Paul Fix, 'Wooden Crosses,' 20th-Fox.

Oscar Apfel, 'Farmer in Dell,' RKO.

Bill Frawley, 'Concertina,' Par.

Robert Presnell, 'The Mine With the Iron Door,' Principal.

Muriel Goodspeed, 'Flash Gordon,' U serial.

John King, 'Show Boat,' U.

Don Briggs, 'Love Before Breakfast,' U.

Mary Bovard, 'Palm Springs,' Wanger.

Leslie Fenton, Sheila Terry, Christian Rub, 'Briar Pipe,' RKO.

Anthony Veiller, scripting 'Winterset,' RKO.

Ernest Vadja, screen play, 'Portrait of a Rebel,' RKO.

Eve Southern, Grace Moore pic, Col.

Lloyd Hughes, William Dieterle directing, 'The Schoolhouse in the Foothills,' WB.

Winifred Shotter, 'Petticoat Fever,' Metro.

Harry Clork, screen play, 'Absolutely Quiet,' Metro.

Spencer Tracy, 'San Francisco,' Metro.

Frank C. Baker, Hooper Atchley, Edmund Mortimer, G. S. McDowell, Barbara Denny, 'Reunion,' Par.

Lona Andre, 'High Hat,' Cameo.

William Benedict, 'The Country Doctor,' 20th-Fox.

Dickie Moore, Ann Doran, Lloyd Hughes, Ralf Harolde, Frank Coghlan, Jr., Richard Carle, Sidney Miller, Frank Sheridan; Charles Lamont directing, 'The Little Red Schoolhouse,' Chesterfield.

Rita Carlisle, Tempe Pigott, Charles McNaughton, Phyllis Coghlan, John Rogers, Yorke Sherwood, Barbara Denny, Harry Allen, 'Reunion,' Par.

Matthew Betts, 'Little Red Schoolhouse,' Chest.

Billy O'Brien, 'Too Many Parents,' Par.

John Howard, Frances Farmer, order Flight,' Par.

Robert Middlemass, 'I Love a Soldier,' Par.

Thomas Pogue, 'Country Doctor,' 20th-Fox.

obert Graves, 'One Rainy Afternoon,' Pic Lask.

Marjorie Moore, Rosemary Lick, Alfredo Perdoza, Julian Rivero, Frank Mills, Alma Real, 'Dancing Pirate,' Pioneer.

Ruth Donnely, 'Opera Hat,' Col.

Advance Production Chart

Hollywood, Jan. 28.

Production activity at the major plants in Hollywood continues to function at slightly above normal pace with 43 features before the cameras, 28 in the editing stages and 77 stories in process of treatment and preparation for early production. These figures include eight new features that started work last week, while six were completed and previewed.

Pioneer producing four technicolor features for RKO-Radio release, got under way with its third feature last week under title of 'Dancing Pirate.' At the RKO studio, Sam Briskin started his first production under his new regime as general production manager. It is the fourth of a group of Stewart Palmer mystery novels produced by this company. New story is from the book, 'Mystery of the Briar Pipe.'

Metro placed screen version of 'Petticoat Fever' into production, while at the Roach studio, 'Kelly the Second' went into work as an an all star feature.

Among new pictures to start last week was 'For the Service,' sixth Buck Jones western in series of eight for Universal. Republic placed 'Laughing Irish Eyes' and 'Red River Valley' into production. Columbia brought back the Harry Richman picture, 'Music Goes 'Round,' for added scenes when it was decided to work in sequences with composers of the tune. Picture was about to be previewed and shipped when a deal was made to have the songwriters come here and appear in the picture with the Onyx Club (N. Y.) band which introduced the number to the public.

Features previewed last week and reviewed by Daily Variety were: 'Colleen' (WB), previewed Jan. 21; 'Call of the Prairie,' fourth of Harry Sherman's 'Hopalong Cassidy' series of six westerns (Par), previewed Jan. 21; 'Dangerous Waters,' (U), Jan. 22; 'Every Saturday Night,' (20th-Fox), Jan. 24; 'Tough Guy,' formerly known as 'The Getaway,' starring Jackie Cooper for Metro, previewed Jan. ; and 'Milky Way,' Harold Lloyd picture for Paramount, previewed same night.

In checking over the accompanying table of production schedules, 20th-Fox and Warners are way out in front with their deliveries. 20th has only nine to go to complete its current program of 53 features while Warners has six to complete its program of 60. While both companies have several more months to wind up the 1935-6 program, it is obvious that by the end of March they will be into the 1936-37 lineup of product. Warners, as well as 20th-Fox, does not, at present, anticipate any recess in production, but will continue at normal by producing advance product for the new season.

Columbia, Metro and Republic lead the list for lagging in product for the current season. With a lineup of 82 stories in preparation, many in final stage, it looks like production activity will continue right through without the usual spring lull that has occurred in past years.

Columbia

Five in work, one editi
Those in work:

'OPERA HAT'; 'DEVIL'S SQUADRON,' complete screen credits and story content reported VARIETY, Jan. 15; **'U. S. SMITH' and ' ISSY,'** reported Jan. 22.

No new pictures were started last week.

Production of 'Money Mad,' featuring Bruce Cabot and Ann Sothern, reported in VARIETY, Jan. 15, is now in the cutting room with title changed to **'DON'T BET ON LOVE.'**

'ROLLING ALONG' (Harry Richman) was practically completed when the pop music sensation of the year, 'Music Goes Round' caused producer to negotiate with the authors of the number as well as the Onyx Club orchestra to appear in the picture. They arrived yesterday (Monday) and started work with Harry Richman in the remake of the picture.

'MUSIC GOES ROUND'—Directed by Victor Schertzinger. Original by Sidney Buchman, screen play by Jo Swerling; Producer, Max Winslow. Music and lyrics by Lew Brown, Harry Akst and Victor Schertzinger; additional lyric by 'Red' Hodgson. Cast is headed by Harry Richman, Edward Farley and Michael Riley, composers of the song, and their Onyx band. Supporting players: Rochelle Hudson, Walter Connolly, Douglass Dumbrille, Lionel Stander, Henry Mollison, Etienne Girardot, Walter Kingsford, Wyrley Birch, Victor Killan, Dora Early, Gene Morgan.

Story—Broadway star splits with his producer friend because he doesn't agree on the value of a hit song to put over his show. Star in disgust hits for the road and finds himself stranded in a sleepy Mississippi town. He is drawn to a showboat, becomes romantically involved. Showboat troupe finds itself in hard circumstances, star wires producer he has a swell show for Broadway; it opens with the usual Broadway critical reception, gets razzed and all concerned are happy to return to the showboat.

Metro

Four in work, four editing and eight prepari
Those in work:

'SMALL TOWN GIRL,' complete screen credits and story content reported VARIETY, Jan. 15; **'ROMEO AND JULIET,'** reported Jan. 22.

New pictures to start this week are:

'PETTICOAT FEVER'—Directed by George Fitzmaurice from play same name by Mark Reed. Adapted by Harold Goldman. Producer, Bernard Hyman. Cast: Robert Montgomery, Myrna Loy, Reginald Owen, Otto and Iris Yamaoka, Alaskan players.

Story—Comedy about wireless operator stationed in lonely Labrador station. Suddenly visited by an engaged couple who become grounded with a plane. Operator falls in love with the girl, makes the couple virtual prisoners, girl finally consents to marry him. Another woman who had jilted the operator two years before shows up. About to marry the ex-sweetheart, he receives a notice from London that he has fallen heir to a fortune and title in England, which news also had prompted the jilted woman to seek him out. He rushes to the port where stranded couple is about to depart for the States and meets boat just in time to explain to his new love what had happened.

'KELLY THE SECOND'—Produced as a feature by Hal Roach. Not yet decided who gets credit for direction or scripting. Originally planned as Patsy Kelly starrer, later changed to all-star picture. Cast: Patsy Kelly, Pert Kelton, Charley Chase, Guinn (Big Boy) Williams, Edward Brophy, Harold Huber, De Witt Jennings, Maxie Rosenbloom, Syd Saylor.

Story—Irish truck driver always getting into fights and landing in jail. Patsy Kelly can't keep him from scrapping, so advises him to fight for money. As pug he gets big chance to become champ.

Paramount

Five in work, 11 editing, 10 preparing.
Those in work are:

'THE MOON IS OUR HOME'; 'PALM SPRINGS'; '13 HOURS BY AIR'; 'I LOVED A SOLDIER,' complete screen credits and story content reported VARIETY, Jan. 15; **'TOO MANY PARENTS,'** reported Jan. 22.

No new pictures started last week.

Production Table

Shows current standing of the various producing compani duction schedules for the 1935-36 season.

Studio	Quota of Pix for Season	Number Completed or Shipped for Release	Number Now in Work or Editing	Balance to Be Made on '35-'36 Program	umber New tories in Final Prepa- ration
COLUMBIA	40	23	6	11	5
METRO	50	18	*8	24	8
PARAMOUNT	65	33	15	17	10
Westerns	6	4		2	1
RKO-RADIO	48	21		20	6
REPUBLIC	32	10		16	5
Westerns	21	7		13	
20TH-FOX	53	36		9	
Westerns	4	2		2	
UNITED ARTISTS					
Sam Goldwyn	7		..	1	
Selznick Inter'l	5	..	..	4	
Pickford-Lasky	4	..	1	3	
Reliance	1	..	..	1	
Korda-London	5	Made in London			
UNIVERSAL	36	18			
Westerns	9	6			..
WARNERS	60	42			30
Totals	446	226	70	145	82

*Includes 'Romeo and Juliet,' starring Norma Shearer, Leslie Howard and John Barrymore for release 1936-37 season.

RKO-Radio

Four working, three editi ix prepari
Those in work are:

'THOROUGHBREDS '; 'FARMER IN THE DELL'—Com screen credits and story content in VARIETY, Jan. 15.

New pictures starting last week are:

'MYSTERY OF THE BRIAR PIPE'—Directed by Edward Killy and William Hamilton from the Stewart Palmer novel. Producer, William Sistrom. Cast: Helen Broderick, James Gleason, support of Owen Davis, Jr., Louise Lattimer, John Carroll, John Arledge, Leslie Fenton, Willi Best, Shiela Terry, Christian Rub.

Story—Continuation of the Stewart Palmer mystery thrillers similar in screen treatment to the 'Penguin Pool Murder,' 'Murder on a Blackboard' and 'Murder on a Honeymoon.' All produced in the past two years by RKO-Radio. While Edna Mae Oliver has appeared in the previous pictures, Helen Broderick takes her place in this picture.

'DANCING PIRATE'—Directed by Lloyd Corrigan from Emma Lindsay Squire's Collier's mag story, 'Glorious Buccaneer.' Adapted by Ray Harris and Francis Faragoh; Robert Edmond Jones designed sets and is color director for this all-Technicolor feature being produced by Pioneer for RKO release. John Speaks associate producer. Russell Lewis, who staged the 'La Cucaracha' dance short for Pioneer, staging dance numbers with Richard Rodgers and Lorenz Hart on music and lyrics. Cast: Charles Collins, Frank Morgan, Steffi Duna, Louis Alberni, Victor Varconi, Royal Cansinos, Alma Real.

Story—Concerns Boston dancing master shanghaied aboard a merchant ship, later confiscated by band of pirates who sail the ship to California where the boy escapes. Mistaken for a pirate he is sentenced to death until the mayor's daughter discovers he is dancing master, has sentence postponed until he can teach her to dance. Action takes place in quaint pueblo, known at that time as Las Paloma, situated somewhere between Los Angeles and Santa Barbara in 1820. Natural background of that period furnishes opportunities for color in outdoor settings. Production will use many large dance ensembles depicting unusual dances of that period. Third all Technicolor production to be delivered to RKO-Radio for release on Pioneer's 1935-36 schedule.

20th-Fox

Six in work, two editi , five preparing.
Those in work are:

'MESSAGE TO GARCIA'; 'COUNTRY DOCTOR'; 'UNDER TWO FLAGS'; 'CHARLIE CHAN AT THE CIRCUS,' complete screen credits and story content reported VARIETY, Jan. 15; **'MATRON'S REPORT'; 'COUNTRY BEYOND'**—Reported Jan. 22.

Studio did not place any new pictures in work last week, because ahead of releasing schedule, but starts shooting two this week including **'WOODEN CROSSES'** and **'I WILL BE FAITHFUL.'**

United Artists

Two in work, none editing, three preparing.
Those in work are:

'LITTLE LORD FAUNTLEROY' (Selznick-International); **'ONE RAINY AFTERNOON'** (Pickford-Lasky. Both reported VARIETY, Jan. 15.

David O. Selznick's first production, **'LITTLE LORD FAUNTLEROY,'** under the new Selznick-International banner, is practically completed with exception of musical scoring, ready for previewing within two weeks. Producer's second will be **'DARK VICTORY,'** now being adapted from the play that had a run on Broadway last year. Merle Oberon will carry top femme part with producer scouting about for a male lead. Expects to get underway latter part of February.

Universal

Four in work, one editing, five preparing.
Those in work are:

'SHOWBOAT'; 'SUTTER'S GOLD'; 'LOVE BEFORE BREAKFAST'—Screen credits and story content reported VARIETY, Jan. 15.

New picture started last week.

'FOR THE SERVICE'—Directed by Leslie Selander and Buck Jones; original and screen play, Isador Bernstein. Cast: Buck Jones, Beth Marion, Fred Kohler, Edward Keene, Duke York, Jr., Wally Wales, Niles Welch, Frank McGlynn, Sr.

Story—Government scouts, through course of events, are drawn into running down band of renegade Indians. Marauders are captained by a white man who keeps them always drunk. Strategy employed to penetrate canyon retreat furnishes action.

Warners

Nine in work, three editing, 30 prepari
Those in work are:

'ANTHONY ADVERSE'; 'GREEN PASTURES'; 'SINGING KI '; 'HEARTS DIVIDED'; 'MURDER BY AN ARISTOCRAT,' complete screen credits and story content reported VARIETY, Jan. 15; **'SONS O' GUNS'; 'I MARRIED A DOCTOR'; 'THE GOLDEN ARROW'; 'GENTLEMEN FROM BIG BEND,'** reported Jan. 22.

No new pictures started last week.

Republic

Four in work, three editi ive preparing.
Those in work are:

'G MEN OF THE 90'S'; 'HOUSE OF 1,000 CANDLES'—and story content reported VARIETY, Jan. 22.

New pictures starting last week:

'LAUGHING IRISH EYES'—Directed by Joseph Santley. Origin Sidney Sutherland. Wallace Sullivan; screen play, Olive Cooper, en Ryan, Stanley Raub. Producer, Colbert Clark. Cast: Phil Regan, Walter C. Kelly, Evalyn Knapp, Jay Walker, Mary Gordon, Warren Hymer, Herman Bing, Clarence Muse, Raymond Hatton, Betty Compson, M. Kerrigan, John Indrisano, John Sheehan and Robert E. Homens.

Story—Concerns American rize fight matchmaker who goes to London

(Continued on page 25)

RIDING THE CREST OF AMERICA'S SOARING BOOM . . . COLUMBIA DELIVERS THE GREATEST MUSICAL SCOOP IN SHOW BUSINESS! . . .

★

FLASH FROM HOLLYWOOD!

"Columbia's 'The Music Goes 'Round' Big Box-Office Filmusical Bet!"

Hollywood Reporter

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COLUMBIA PICTURES

. . . and A BIG PARADE OF 8 SONG HITS!

MUSTANG MELLERS ANEW

'PINK' STRIKES FOR 19G, NEW PROV. RECORD

Providence, Jan. 28.

(Best Exploitation: HKO Albee)

Eddie Cantor's 'Strike Me Pink' the big noise in town this week. Pace at Loew's State indicates record biz, bettering even the big gross piled up by 'Mutiny.' House figures on grabbing $19,000 for the week, helped considerably by nice campaign.

The p.a. boys were out in earnest this week trying to outdo each other. Pressure resulted in some of the biggest publicity splurges this conservative town has seen in several years. Loew's exploitation outsmarted by a nose for first honors, Albee's campaign on Joe Cook rating the blue-ribbon. Howard Burkhardt at Loew's spent plenty of coin via the newspapers, tieing-up a half a dozen stores, and also worked routine stuff to the hilt, but the Albee staff assisted by Paul Benson, Cook's rep, went to town with several unusual stants which worked themselves easily by virtue of Cook's appearance at a hockey game before 5,000 persons; greeting by Elks on arrival here resulting in newspaper publicity, and story in the powerful Catholic press, the first of its kind, on Cook, being a Catholic and member of Legion of Decency.

Parkyakarkus, radio comedian, appearing in Cantor film, in town on opening day. Loew's sought breaks in the press, but editors frowned when they learned comedian came to town for the express purpose of making a personal appearance at one of the local furniture stores. Because of this his arrival here, except in advertising, went unmentioned in the press.

Albee campaign too big to bring out in detail, but apparently having no telling effect on the box office because biz reported below average; at present pace not likely to go over $7,000.

Estimates for This Week

Loew's State (3,200; 15-25-40)—'Strike Me Pink' (UA). Swell going, capacity business at matinees and evenings, auguring a grand gross $19,000, about shattering every record since the 40c. top. Last week 'Professional Soldier' (20th) and 'Three Live Ghosts' (MG) plenty bad at $5,000; blizzard walloping this one more than any other one in town.

Majestic (2,200; 15-25-40)—'Pacific Fleet' (WB) and 'Dangerous' (WB). Despite stiff opposish this one looks as though it will garner at least $7,000; nice. Last week 'Magnificent Obsession' (U) given big setback by storm, but recovered enough to garner the best gross of the week, $8,500, great.

Fay's (2,200; 15-25-40)—'Magnificent Obsession' (U) and vaudeville. Film brought over from Majestic in effort to milk those held back by weather; coupled with a dandy stage show gross should come close to $5,500, okay.

Strand (Indie) (2,200; 15-25-40)—'Millions in Air' (Par) and 'Lone Wolf Returns' (Col). Pace not bad, and with half a break things should be okay around $6,500. Last week 'Rose of Ranch' (Par) and 'Hitch Hike Lady' (Rep) not bad at all, $6,900.

R.K.O. Albee (2,500; 15-25-40)—'Chatterbox' (RKO) and Joe Cook unit, 'Topsy Turvy Revue.' Mild notices, and even with big campaign house does not figure on getting more than $7,000, bad. Last week 'Only Human' (RKO) and vaude also off at $7,600.

RKO Victory (1,600; 15-25)—'La Maternelle.' French film not likely to excite any curiosity except among the highbrows, in for indefinite run, and 'Hot off the Press' very good Last week 'Fang and Claw' (RKO) $2,000.

Corrigan's Action Series

Hollywood, Jan. 28.

Ray Corrigan has been given a five-year contract at Republic to star in a series of action stories.

Initialer will be 'The Undersea Kingdom,' a serial.

reen Lights' to WB

Hollywood, Jan. 28.

Warners has bought 'Green Lights,' novel by Lloyd C. Douglas.

Douglas is en route to the Coast to confer with Mary C. McCall, Jr., on screen treatment.

Terp Stumpers

Hollywood, 28.

Election stumping antics showed up at the preview of dance sequences for the Academy of Motion Picture Arts and Sciences' award.

Terp directors button-holed several members of the Acad to get votes for their creations.

Cantor $16,000, 'Zero' $7,500; Cincy Strictly An Iceberg Town

Incinnati, Jan. 28.

(Best Exploitation; Albee)

Stretch of sub-zero temperature, during which mercury dipped to 16½ deg. below for burg's all-time second down-under, a real b. o. chill for past week. With natives hugging family firesides, current take of first-run houses as a whole is akin to what the cast dragged home. Exceptional is Keith's $7,500 on 'Ceiling Zero.'

'Strike Me Pink' is the ace fetcher for $16,000 at the Albee. 'Riff Raff' is bringing in $10,000 at the Palace. Vaudfilm Shubert, with 'Two in the Dark' and Benny Meroff, is sagging at $9,000.

'Pink' walked away with the space credits this week via a wanted tie-up and 'Cantor quacks' contest with series of stills in news columns of Times-Star, offering $40 in cash prizes for three winning answers.

Estimates for This Week

Albee (RKO) (3,300; 35-42)—'Pink' (UA). Cricks n. s. h. about Cantor's comedy vehicle. Load of juve trade. Not less than $16,000, okay in view of extreme cold. Last week 'King of Burlesque' (Fox), $15,000.

Palace (RKO) (2,600; 35-42)—'Riff Raff' (MG). Should hit $10,000, fair. Last week 'Rancho' (Par), $8,000, sour.

Shubert (RKO) (2,150; 35-55)—'Two in Dark' (RKO) and Benny Meroff band. Under average at $9,000. Last week 'Three Live Ghosts' (MG) and Jackie Coogan and Betty Crable topping 'Hollywood Secrets' revue, $10,000.

Keith's (Libson) (1,500; 30-40)—'Ceiling Zero' (WB). Cagney-O'Brien the sales tag. Rave reviews and dandy audience reaction. Strong opening pace maintained through first half. Ascending to $7,500 for best figure at this stand in some months. Last week 'Dr. Harrigan' (WB), $3,200, creepy.

Lyric (RKO) (1,400; 35-42)—'King of Burlesque' (Fox). Transferred from Albee for second week; $5,000, nice. Last week 'Collegiate' (Par) (2d week), $4,000, fair, after $11,500 initial showing at Palace.

Capitol (RKO) (2,000; 35-42)—'Obsession' (U). Returned to main line after week's absence; $4,500, all right. Pic got $19,000 in first week at Albee. Last week roadshowing of 'Dream' (WB) at 55-83-$1.10-$1.65 scale, $11,500, above expectations, considering weather.

Grand (RKO) (1,200; 25-40)—'Informer' (RKO). Brought back to downtown sector on strength of its place among best 10 films of '35, and after repeating at RKO Orpheum, second suburban run stand, to big biz. Chalking up hefty $3,000 and cinched for an encore swing of nabes. Last week 'Two Cities' (MG), third downtown week, $2,300. Drew $21,000 in first nine days at Albee and $6,000 in transfer week at Capitol.

Family (RKO) (1,000; 15-25)—'Bar-20' (Par) and 'Guard That Girl' (Col), split. Normal $2,100. Last week 'Nevada' (Par) and 'Too Tough' (Col), separate, $2,000.

London Exhib-Distrib Battle on Pic Cutting

London, Jan. 19.

Squawks by renters here against the mutilation of prints by exhibs, particularly in the provinces, may result in a clash between K. R. S., the Renters' protective society, and the C. E. A., which serves the same purpose for the exhibs.

Grouse is that the local lads like to make heavy cuts—to get the footage comfortably into what would otherwise be unwieldy two-feature programs.

One or two principal firms have lately cut their own copies before sending them out on general release, preferring to do the hacking themselves.

MAJORS REVIVE WESTERN DRAMAS

MG, Radio and 20th-Fox Favor Oaties to Displace Some B Flickers Due to Double Bills—Demand for Weekend Dates

INDIES' BREAK

Hollywood, Jan. 28.

Figuring that considerable money may be saved on B product each year, Radio, Metro and 20th-Fox are planning to return to westerns, a type of picture they have disdained for the past few years. It is figured that western product will net more, in most cases, than the lower priced B dramas.

With double bills now the major thought of all producing and releasing organizations, westerns are again in favor due to their low cost and attractiveness to nabe theatres as Saturday and Sunday entertainment.

Both Radio and Metro are seesawing with George O'Brien, who has two pictures to make on his current Sol Lesser contract. His films are now released through 20th-Fox, but O'Brien is asking $25,000 per picture from Lesser on a new contract. Producer and actor so far have failed to get together.

Radio has been without westerns for two years since the studio dropped Tom Keene, its western star, in favor of making low-priced action pictures. Latter also were dropped. Metro has been out of the western field since it closed out the Col. Tim McCoy series four years ago. Twentieth-Fox, once the western leader of the majors with Tom Mix, Buck Jones and O'Brien has been off western production for two years. However, it has released the four O'Briens made by Lesser during the past year.

Par, U Conti

Only Paramount and Universal of the majors have consistently maintained a western schedule. Paramount releases yearly six Zane Greys and recently contracted to release six Hopalong Cassidy features being made by Harry Sherman. U always has a western name on the program and is currently releasing the Buck Jones westerns.

Half a dozen indie producers are making cheap westerns with former major names. Outstanding have been the John Wayne operas being produced by Republic and the Harry Carey westerns which William Berke is producing. Both series have been widely booked by circuits for weekend traffic and have to a certain extent cut into major product on week-end double bills.

BUFFALO

(Continued from page 10)

ure is subnormal for business and must be improved to justify the straight picture policy here. Just over $10,000.

Hipp (Shea) (2,400; 25-40)—'Pro. Soldier' (20th). Looks well set here. Touted by local reviewers and liked by the fans for a prospective $7,000. Last week 'Splendor' (UA) did a terrific drop-off for a low of $5,200.

Great Lakes (Shea) (3,400; 25-40)—'Zero' (WB). Sailing along nicely at opening and unless clipped by the cold should get $8,000. Last week 'Dangerous' (WB) off from anticipations when gross got down to around $7,000.

Century (Shea) (3,400; 25)—'Chan's Secret' (20th) and 'Ship Cafe' (Par). Still moving at good clip and looks set for $6,500. Last week 'Fleet' (WB) and 'Man of Iron' (WB), excellent, coming in with $7,700.

Lafayette (Ind) (3,400; 25)—'Hobo' (G-B). Bowling along at a nice pace and should get $8,000. Last week 'Obsession' (U) (3d week). Kept the turnstiles warm again and came in with splendid $9,300. Total of $38,000 for the three weeks.

Important Proposed Changes in N. Y. Theatre Bldg. Come Up Thurs. (30)

revised building code for New York, which will get its first general hearing before the committee on buildings of the Board of Aldermen tomorrow (Thursday), will, if passed, permit the construction of skyscrapers over theatres for the first time in the city's history. Under the present building laws, auditoriums and stages of theatres, while supposedly part of tall office buildings, actually had to be free overhead.

New code would mean a substantial saving in theatre construction in the future. In the past, 'skyscraper'-theatres had to build the auditoriums and stages on property behind the actual office-structures to enable the overhead clearing. Notable examples of such construction in N. Y. are Radio City's Music Hall and Center theatres, the Paramount, Roxy and Loew's State. New regulations will also obviate the necessity for a theatre-builder, owning a comparatively small plot of ground, going to market to purchase more land to hold the office-structure as well, or else confining himself strictly to a theatre.

Present building regulations were drafted in 1905. Agitation for a change has been carried on for eight years by the N. Y. Merchants Association, with realty and building interests believing that the new code will act as an impetus to new construction.

Other changes proposed will permit the storage of scenery below-stage in fire-proof vaults, prohibited now; permission for the lobby to be 10 steps instead of four above street level, so that the street floor can be utilized for stores, etc., and elimination of the eight-door open courts on either side of the auditorium for emergency exit purposes, with adequate enclosed fireproof exits, reached by open balconies such as now used for fire towers, substituted. This would also mean a saving in land space.

However, to continue previous safeguards against fire and panic, new code demands that the stage be free overhead, though the auditorium, may be covered by hotel or commercial structure.

Set Lift

Hollywood, Jan.

Thugs held a gun on a watchman on Walter Wanger set for 'Palm Springs,' on location in the desert, while confederates hauled off all the props.

Talk Vaudfilm Back at B'klyn Met, Now Duals

The double featuring in downtown Brooklyn, N. Y., with the Fox, Met, Strand and Albee recently pairing 'em up, is going to be busted up a bit under plans of Loew's Metropolitation to restore vaudeville shows and return to single features. Only house in the downtown Fulton street sector which hasn't been doubling is the Paramount, which has the pick of Par, Warner and 20th Century-Fox product.

No definite plans for reconversion of the Met to a combination policy, but it will probably occur within a month or so. The twin feature spree which hit Brooklyn resulted from a price war when the Albee dropped vaude, chopping admissions, with the Met following immediately after. The Fox held out longer with its stage shows, but finally dropped them last fall, making it necessary for houses in the downtown Brooklyn zone to shop extensively for enough pictures to go around.

Return of Met to vaude may force the Albee and Fox back to stage shows, also.

CLAIMS AGAINST PAR ON COAST CUT DOWN

Los Angeles, Jan. 28.

Claims against Paramount Properties have been settled and the outfit has received a clean bill by District Judge Paul J. McCormick.

Nearly every claim of significance was reduced materially. Bondholders' Protective committee asked $7,500 for services, but obtained $4,500. T. R. Cadwalder, secretary, asked $1,500, but got $1,000. O'Melveny, Tuller & Myers, attorneys for Paramount, requested $15,000, were cut to $10,500.

U's Alaska Footage In

Hollywood, Jan.

Carrying footage shot in the wastes of Alaska, Herman Dawn, director, writer and producer, and Del Cambre, star, have returned from the north to complete Universal's 'Alaska Bound' in the studio. They brought a menagerie of animals back for further use in interior scenes.

Yarn is based on the adventures of an aviator forced down in the Arctic.

2 ERPI INVENTIONS FOR FILMS NOW IN USE

Hollywood, Jan. 28.

New portable sound channel and re-recorder, two of the latest inventions in pictures, have been placed in use at the Electrical Research Products, Inc., plant in Hollywood.

Portable apparatus, which can easily be handled on a small automobile, is composed of several compact units. If need be, recording outfit can be transported to inaccessible location spots by manpower.

Sound re-recorder eliminates to great extent previous flutter distortion on sound tracks.

Berke Readies 'Woman'

Hollywood, Jan. 28.

William Berke is preparing 'Along Came a Woman' at Tallsman studios.

He will do film for

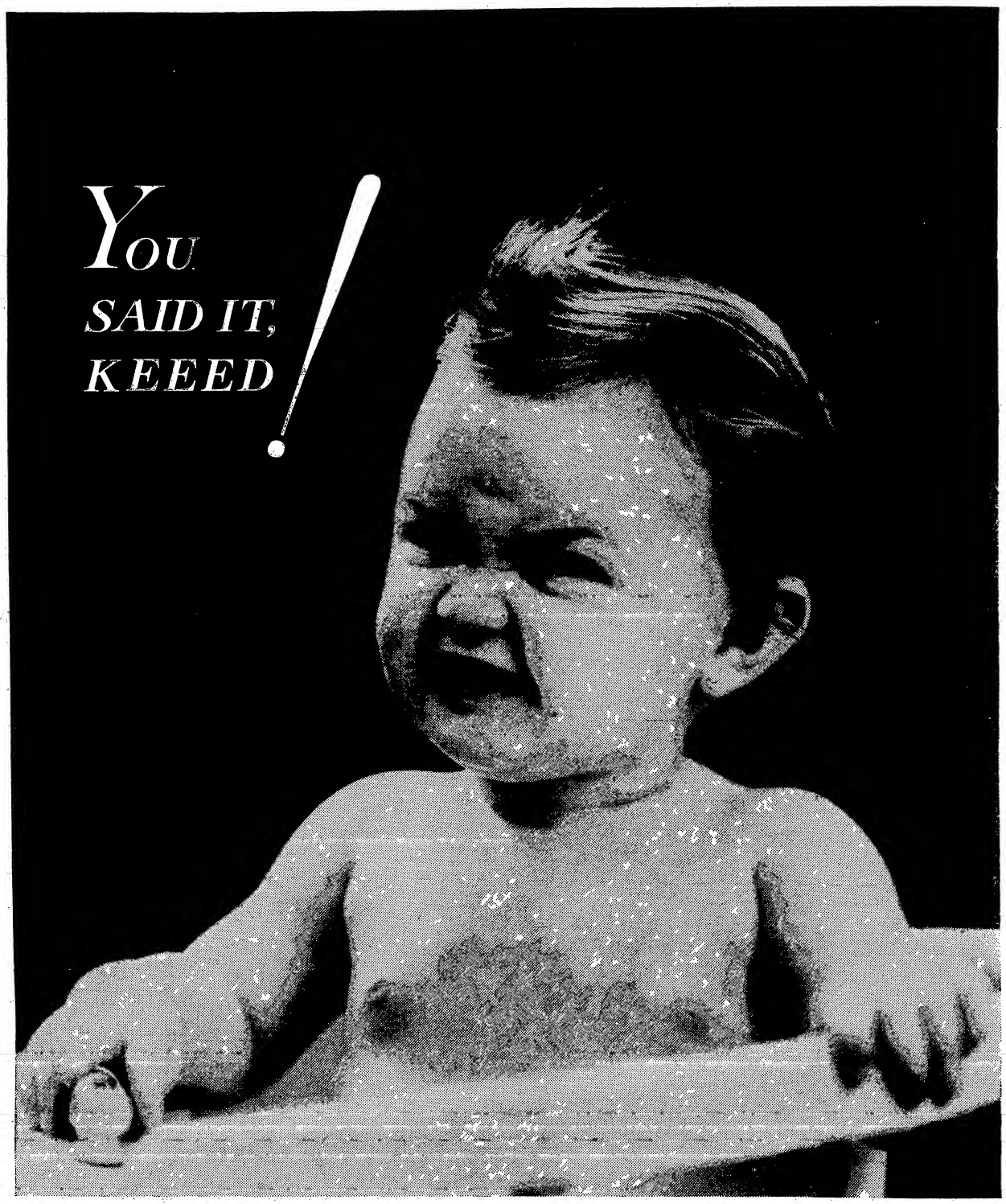
Advance Production Chart

(Continued from page 23)

and Ireland to secure an Irish champion. Accompanied by daughter, she meets up with a blacksmith who wins singing championship at the fair. Singer is built up by radio in America, takes an awful beating and comes out a hero with radio contract as his reward.

'RED RIVER VALLEY'—Directed by B. Reeves Eason from original by Dorrel and Stuart McGowan. Producer, Armand Schaefer. Cast: Gene Autry, Frances Grant, Smiley Burnette, Sam Flint, George Chesebro, Jack Kennedy, Charles King, Eugene Jackson, Ken Cooper, Frank Marvin.

Story—Yuma, Ariz., Government irrigation project principal background. Plot concerns battle to control water rights. Gene Autry as ditch rider becomes involved and routs the desperados. This is Autry's fifth western in series of eight. Balance to be completed in next 90 days.



National Screen Service delivers the goods!

a seat-selling trailer for every picture you book . . . and always on time . . . you said it! . . .

NATIONAL SCREEN SERVICE

▲ ▲ ▲ prize baby of the industry! ▲

Stock Market

(Continued from page 6)

wound up week at 43, for a gain of 0.385 of a point.

Closing level of amusement group did not compare favorably with the advance of main body of industrials, Dow-Jones industrial averages closed at 147.30, an advance of 3.25 points over preceding week. High point in industrial averages was recorded Monday (27) when they hit 148.33, best mark in several weeks.

Passage of bonus bill over the President's veto by the Senate Monday came so late that it had little effect on stock trading. Traders all last week attempted to see inflation implications in possibility that the bonus bill would become a law. Some observers are inclined to think that Senate's action may later be reflected in higher stock prices, although, temporarily, the good news may cause some reaction.

Amusements chipped in with the usual quota of nine highs for stocks and one for a bond issue. New 1935-6 tops were recorded by Columbia Broadcasting A and B stocks, with 56½ as asking price (up 3½); Columbia Pictures pfd., at 51¼; RKO, at 8; Universal Picts, pfd., at 80; Warner Bros. common, at 11⅞, for a gain of 1⅜; and preferred at 54, up 3¼; Westinghouse common, at 110¾, an advance of 9⅜; and the preferred, at 135, up 4¾. Warner Bros. 6s was sole bond issue to reach new peak territory.

Federal Reserve Board's surprise order increasing margin requirements from 50 to 55% hit stock prices in early Saturday trading. However, whole market snapped back vigorously and went higher again on Monday. Rally Saturday, after this reactionary news and following Friday's spotty and weaker affair, proved a pleasant surprise for bull forces. Considerable short covering undoubtedly aided many issues Saturday. Little forced selling is anticipated as a result of reserve board order, since about half of issues now traded in are held outright.

In addition to the showing made by stocks that hit new tops, there was a batch of other amusements to turn in high grade performances. Columbia Pictures certificates pushed forward more than a point to 45¾, selling lower later as stock went ex-dividend.

Par a Feature

Paramount 1st pfd. was an especial feature in Monday's transactions although strong all week. It registered highest price of week at close 83¾. This represented an advance of 3¼ points. Both the common and second preferred of Par also were active, highly, although showing only fractional gains at the blow-off.

Loew common was stronger in most sessions. It went to 53⅝ Monday but dipped at finish. Stock was up nearly a point even at 52⅝, final quotation. General Electric also acted well, sporting a 2-point gain at the close, 38⅞. High price was 39⅛.

Failure of Radio Corp. of America directors to act on Joe Kennedy's suggested recapitalization plan probably prompted selling pressure on Radio common and Radio B in last day's trading. Common dipped to 12⅞, off 75c., while Radio Preferred B was down 2½ points to 81½. Trend in these two issues probably will be influenced in next few weeks by what RCA directors do about recap set-up. The selling on Monday was based on an excuse rather than any specific reason.

High recorded by Warner Bros. common came on Monday, and strength continued right up to final gong. The preferred which has been inactive and tending to be a laggard compared to the common snapped back hitting the new peak at 54, a gain of more than 3.

Westinghouse directors are skedded to meet for dividend purposes today (Wednesday). The common stock finished at 109¼, little more than a point below sensational top made in earlier Monday trading. With this issue paying only $1 currently, recent market action strongly suggests that directors will hike the divvy or at least pay a cash extra.

Tough for Preferreds

Among the preferreds in amusement list, most of which had tough sledding, Keith preferred looked best. It climbed 2 points to 85 on a few transactions. Loew preferred and preference stock of Eastman Kodak were weak. Universal preferred, however, suffered most startling loss. This issue at one time was off 11 points, winding up week with a decline of 9 points to 67. Had made new peak earlier. Consequently, reaction was not entirely unforeseen.

While the old upper resistance mark around 55 continues to baffle Loew common, its action last week indicated to chart readers that it should do better if market continues strong. During past week, it joined the procession of leaders and moved up to 53⅝.

Period of consolidation is being experienced by 20th Century-Fox stocks, according to some observers. There was little evidence of any considerable distribution with the common hanging near high of 27. Since the new 20th-Fox common issue hit the big board, it has moved up approximately 10 points from lowest level latter part of August and gives promise of doing better.

Warner Bros. common moved out of its old narrow trading range last week. Old resistance point was between 10½ and 10¾.

Technicolor continued to be the outstanding stock of amusement category on the curb. It made a new high for current move at 23⅞, and held close to this level in subsequent profit-taking. Showed an advance of 1½ at blow-off. As was indicated here a number of weeks ago, the stock plainly evidenced it was going through period of accumulation and that there were prospects of a sharp advance. This was based on optimistic outlook for company's soon to be released color product.

In addition to smart advance of Warner liens, Paramount 6s also contributed a splendid show of strength. These obligations pushed ahead to 94¾ to show a gain of 2¼ at the finish. Paramount-Broadway 5½s also were firm between 57½ and 58.

Warner Bros. bonds closed at the new 1935-6 peak of 92, this representing a gain of 2⅞ points. Loew 6s were a weak feature, dipping 1 point to 103¼, presumably on news that company might supplant them with an issue of liens paying smaller interest.

Summary for week ending Monday, Jan. 27:

STOCK EXCHANGE

1935-'36 High.	Low.	Sales.	Issue and rate.	Last.	Net chg.
20¼	4½	2,700	American Seat.	24	
40⅝	40	5,300	Col. Pic. (1)†	44	+1¼
51½	48	1,900	Col. Pict. pfd.	50⅝	+ ⅛
7½	3¼	5,400	Consol. Film.	6	
22⅛	14⅛	5,400	Consol. Film pfd.	18½	+ ⅛
174¼	110½	2,300	Eastman Kodak	100†	+ ¼
165	141	50	Do. pfd.	158	−7
40⅞	20½	80,900	Gen. Elec. (80c.)	38⅞	+2
90½	34	10	Keith pfd. (7)	85	+2
55½	31¼	21,100	Loew (2)‡	52⅝	+ ⅞
108†	102	400	Do. pfd. (6½)	106¾	−1¼
12	8	61,400	Paramount	9⅞	+¾
101⅜	67	7,300	Do. 1st pfd.	83⅝	+3¼
14¼	9½	68,200	Do. 2d pfd.	11½	+ ½
8¼	4⅞	7,800	Pathe	7⅝	
14¼	4	404,800	Radio Corp.	12⅞	− ⅝
92½	50	8,000	Radio pfd. (3½)	55	+ ½
92	34½	16,100	Radio pfd.	87½	−2½
8	1¼	98,100	RKO	7½	+ ⅛
27	13	3,300	20th Cent.-Fox	27½	+ ⅛
36⅜	24	5,000	Do. pfd.	34	+ ½
80	20	880	Universal pfd.	67	−9
117	21½	173,300	Warner Bros.	11⅞	+1⅛
64	14½	38,000	Do. pfd.		+3¼
110⅝	82⅜	38,000	Westinghouse (1)‡		+9⅜
135	90	100	Do. pfd. (3½)		+4¾

* New 1935-6 high.
† Plus stock dividend.
‡ Paid this year.
§ Plus cash extras.

		+1½
		− ⅝
$178,000	Gen. Ind. Eq.	+ ½
15,000	Keith 6s, '46	− ⅛
77,000	Loew 6s, '41	−1
18,000	Par-Broadway 5½s, '51	+ ½
354,000	Paramount 6s, '59	+2¼
375,000	Warner Bros. 6s, '39	+2⅞

OVER THE COUNTER, NEW YORK

65	*80½	Col. Broadcast A
98	100	Pathe Film pfd.

* New 1935-6 high.
† Plus stock dividend.
‡ Paid this year.

FOX-W. C.'S ANSWER

Sweepingly Denies Tally and Corbar Corp.'s Charges

Hollywood, Jan. 28.

Fox West Coast, Fox Films, National Theatres Corp., Charles Skouras, Charles Irwin (latter two former trustees in bankruptcy of Fox-West Coast) and other respondents in the petition of T. L. Tally and Corbar Corp. (Lou Bard) to have the $25,000,000 Fox-West Coast bankruptcy adjudication set aside, will file answer today or tomorrow (Wednesday) in Federal Court to fraud conspiracy charges brought by former creditors. Answer, which will be heard Feb. 3, on an order to show cause, makes specific denial of accusations, involving attorneys, and naming certain federal judges as complaisant to bidding of Fox-West Coast.

Answer in 36 typewritten pages also sets up affirmative statements against Tally and Corbar, countering that charges are false and groundless, with detailed refutation of alleged facts. Respondents demand not only court costs but heavy counsel fees as well.

Answer states that Tally and Corbar, represented by Attorneys Neblett & McAdoo, either knew that the charges were false or could readily so ascertain. Sweeping denial is made of all allegations. Further denied that Federal Judge William P. James and Harry Hollzer, and Referee Samuel McNab, were in any way involved in any alleged conspiracy, or were disqualified to act in judicial capacity. In reference to Tally's asserted claims and grievances respondents state the Criterion theatre, L. A., leases between Tally and F.W.C. set forth limit the liability of Fox-West Coast to $50,000 forfeiture, under any circumstance, and that Tally actually paid $49,065. Answer denies F.-W.C. ever had any lease with Corbar and therefore could not, as charged, have disaffirmed it. Also states Corbar's only claim is for $640, and this was voluntarily withdrawn.

HARRY SHERM'N MAY RETURN TO PAR

Harry Sherman, veteran union executive, at one time in charge of labor matters for Paramount, may return to Par in the same capacity he formerly occupied. He was in New York during the past week and talked the possibility of such a connection with Par executives. Understood the matter is under consideration. A final decision may await the return to New York of John E. Otterson, at present on the Coast.

Sherman has been in the northwest in theatre operation for Paramount. He came on to New York on business matters, and during his visit the possibility of a return to the home office over all labor dealings was discussed. It was reported in some quarters that Par sensed the importance of a labor contact executive following its recent difficulties with the International Alliance of Theatrical Stage Employees which resulted in the IA winning a virtual closed shop over all studios. This originated when the IA and Par clashed over a crew that came east on location work, Par defying threats of the IA to pull men out of theatres.

RCA's Kennedy Plan

Because of conflicting interests represented by various groups of stockholders on Radio Corp. of America's board, the Joe Kennedy suggested recapitalization plan probably will not be acted on until the regular directorial session late in February.

Kennedy submitted his proposal, after about a month of work, to RCA board at the regular Friday (24) meeting.

Pierre Boucheron's New Berth

Pierre Boucheron, former advertising and sales promotion director of RCA and RCA Victor, and for the past year exploitation specialist for RKO Picts, has become assistant sales manager (cutlery division) of Remington Arms, Bridgeport, Conn., effective Feb. 1.

Loew, RCA and 20th Join Industrial Trend to Call In High-Divvy Issues

Increasing tendency of leading industrial companies to call in higher dividend-paying preferred stocks and bonds is beginning to be reflected in amusement industry. Reason is that these companies are gradually coming to realization that they cannot profitably employ the high cost of capital represented by current preference issues and obligations.

This trend is best typified by contemplated recap plans of Loew's, Inc., Radio Corp. of America and 20th Century-Fox, latter retire one issue of obligations and call other to be supplanted by one bearing lesser rate of interest.

Loew proposes to call in present 6% bonds, which are comparatively few in number, and issue in its place liens that will give holders slightly less than 4%. It means a saving of thousands of dollars annually.

Recapitalization proposals, now under consideration, by RCA are reported to include supplanting two preferred stocks with two paying substantially less in dividends. One plan calls for cutting present Class A from 7% to a stock bearing only 5% interest and slashing the Radio B from 5% to 4%. Expected that if this proposal is adopted it not only would reduce interest outlay, but do away with problem of appeasing Radio B stockholders who have been seeking arrears in divvy payments for a year or more.

G-MEN K.O. WOULD-BE THEATRE RACKET ORG.

Knoxville, Jan. 28.

G-men and local police have closed their investigation of a big-time racketeering jab at all major film houses here. Managers called the bluff of 'organizers,' allegedly from Chicago, who suggested they buy 'protection' or else. Deal was for a 5c up in prices to provide cut for the agency. Managers inserted three ads in Knoxville paper in reply to letters from the 'organizers,' turning thumbs-down on the proposition.

Ads were in , which sent newshawks on the trail. G-Men entered the case on strength of tortion letters sent by the 'protection association.'

No arrests have been made and G-men have intimated they consider the case washed up unless future developments occur.

COLORFUL 'CALAMITY'

Hollywood.

F. Bono Nova and Lupita Tovar will be featured in George Hirliman's Spanish version of 'Captain Calamity.'

Picture also will be made in English and color.

Incorporations

NEW YORK

Albany.

Moon Over Mulberry Street, Inc., Manhattan; operate theatres, etc.; capital stock, $20,000. Standish O'Neill, Marc Hermelin and Stanley Gottschalk, all of 347 Madison avenue, New York.

Metro Cinema Corp., Manhattan; operate theatres, etc.; capital stock, 50 shares, no par value. Willis E. Macy, Catherine M. Bowe and Sarah Benson, all of 521 Fifth avenue, New York.

Daly Cinema Corp. Same as previous one.

Congress Cinema Corp. Same as previous one.

World Pictures Corp, Manhattan; motion picture business; capital stock, 210 shares—60 preferred at $100 and 150 common, no par value. Samuel Berger, Benjamin Berger and Philip Krasnbaum, all of 551 Fifth avenue, New York.

Fields Beyond, Inc., Manhattan; general business; capital stock, $20,000. Christian B. Hewitt, 404 East 55th street; Lois B. Naylor, 3900 Greystone avenue, and Francis Bosworth, 180 Claremont avenue, all of New York.

Hallowe'en, Inc., New York; general theatrical and motion picture business; capital stock, 200 shares, no par value. A. E. Lewis, 165 Broadway; William C. DeMille, Park Chambers hotel, and Henry Meyers, Park Central hotel, all of New York.

Land of Promise, Inc., Manhattan; general theatrical and motion picture business; capital stock, $20,000. Charles Ress and Nettie Herling, both of 230 Park avenue and Joseph Burstyn, 1051 Broadway, all of New York.

Tomdee Enterprises, Inc., Manhattan; to furnish for hire vocal and instrumental music vaudeville performers and general entertainers; capital stock, 200 shares, no par value. Martha G. Hayes, Yvette Yendles and Harriet Levy, all of 295 Madison avenue, New York.

Nobsis Enterprises Corp., Manhattan; business of engaging musicians; capital stock, $5,000. Noble Sissle, F. Douglas Henry and Simon S. Feinstein, all of 1560 Broadway, New York.

Entertainment Corp. of America, Manhattan; furnishing performers, singers, etc.; capital stock, $20,000. Richard M. Nesbitt and William A. Nesbitt, both of 18 Islandview avenue, New Rochelle, and Isidore L. Rosenzweig, 10 Ocean parkway, Brooklyn.

Esquire Amusement Corp., Manhattan; general theatrical and amusement business; capital stock, 200 shares, no par value. Nettie Weisman, 273 East 40th street, Brooklyn; Lee Strasberg, 524 Carroll street, Brooklyn, and Edward Lee, 1 Clubway lane, Hartsdale.

Associated Ticket and Recister Co., Inc., New York; business of printing and to deal in admission ticket register machines, coin change making machines, etc.; capital stock, 100 shares, no par value. Murray H. Gershon, 2619 Ocean avenue; Jacob Klein, 652 Montgomery street, and David Brown, 464 Montgomery street, all of Brooklyn.

Black Widow, Inc., Manhattan; theatrical business; capital stock, $10,200—300 shares—200 common, $1, and 100 preferred, $100. Thos. Fitzpatrick, Hotel Taft, New York; Abner T. Harris, 1665 Grand concourse, Bronx, and Jewel Fiennan, 1772 Union street, Brooklyn.

Loydol, Inc., New York; amusement enterprises of all kinds; capital stock, 120 shares, no par value. Bertha Sipsinow, 2150 77th street, Brooklyn; John T. Brown, Larsen avenue, Glenwood Landing, and Sylvia Manowitz, 839A Greene avenue, Brooklyn.

Change of Name

From **Western New York Theatrical Enterprises, Inc.**, Buffalo, to **Hensberger Amusement Company, Inc.** Filed by Stedman & Whiteman, Batavia.

Dissolutions

Plays of Today, Inc. Filed by Larkin, Rathborne & Perry, 80 Broadway, New York.

Memberships

Acme Projectionists Society, Inc.

16MM. LOBBY TRAILER AS BALLY SUBSTITUTE

Introduction of 16-millimeter continuous motion picture projection in lobby of the Rialto theatre, N. Y., has aroused considerable discussion in industry circles as to possibilities of employing same miniature film outfit for ballyhooing coming attractions.

Figured that the 16-mm. pictures from forthcoming feature productions could be used as supplementary to customary advance screen trailers, or in some instances as a substitute. With these miniature outfits, since one or more could be located in a large theatre lobby, it could be made a voluntary thing so arranged that those wishing to see what could be expected in future films could turn on projector themselves on leaving the house. Either that set-up could be arranged, or an exhibitor could turn on a continuous 16 mm. projector at every show break.

Jim Furman Retires

James C. Furman, charge of publicity and advertising for Loew's Newark and Jersey City theatres, is retiring, one of the rare cases where a p.a. quits for such a reason. Furman for years was with Publix.

Of the family which founded the Furman University in South Carolina, Furman recently inherited a large sum of money. He is planning a trip to the Coast; then a world cruise, accompanied by his wife.

Arthur Egbert has been placed in charge of publicity and advertising for Loew's at Jersey City, Al Lippe in charge at Newark.

CONTRACTS

Hollywood, Jan. 28.

Brian Marlow and Dore Schary tagged with riting pacts at Paramount.

Radio lifted Cliff Reid's producer option for six-month stretch.

Option on stock contract of Victor Killian lifted by Columbia for six-month stretch.

Frank Thomas tabbed with termer by RKO. Ticket starts following close of 'Remember the Day,' now completing N. Y. run.

Gladys Hulbert handed term writing pact at Metro.

William Berke lifted option on Harry Carey for six more westerns.

Paramount handed termer to William Russell, dialog director.

John Arledge's option lifted at Radio.

Phil Epstein, collaborator with his brother, Julius, on 'Stars Remain,' Theatre Guild's next, handed termer at RKO. Julius under the Warner flag.

Edwin L. Marin drew option pickup on directorial pact at Metro. Next is 'Speed.'

"ROSE MARIE I LOVE YOU!"

—that's what your patrons will be singing and your box-office will be SHOUTING!

BOX-OFFICE SWEETHEARTS! JEANETTE MacDONALD and NELSON EDDY!

There were cheers in the M-G-M Home Office Projection Room at the conclusion of the "Rose Marie" screening this week. We knew from Coast reviews and word-of-mouth that another great M-G-M hit was on the way. We sincerely believe it is even greater than "Naughty Marietta," the triumph that introduced MacDonald-Eddy, the screen's greatest singing sweethearts. And now as "Rose Marie" leaps into the box-office headlines we lift our hats to its stars, its director, W. S. Van Dyke, and its producer, Hunt Stromberg. Together they made "Naughty Marietta." And *now* they have repeated! And the M-G-M torrent of hits rolls merrily on!

EMBASSY, N. Y.

(Continued from page 19)

plying of lightship Nantucket out in the briny, unpleasant reminder of local condition with a vivid view of Chicago's sub-zero predicament, all good. Interest lags a little with injection of a femme peace advocate besieging Washington, Picks up again on cavalry cadets going through winter paces.

Included for humorous reasons, the two wrestling sluggers are more pitiful. Hearst follows with clip of more grunters, Garibaldi and Lopez slapping each other to sleep. Comic description by Fox's Lew Lehr of a mock tussle between Man Mountain Dean and his missus climaxes this department.

Fox's Italian expeditionary forces moving up for new drive, then U with more Italian interest, parading of new recruits for the Roman armies. Fox resumes with Prince Humbert of Italy being ovated by throngs on occasion of his sixth wedding anniversary. Only thing missing to complete Latin picture is Il Duce. Fox treks to Germany for Goering and Hitler stuff. Ishbel MacDonald, daughter of England's former prime minister, reopens an ancient grog house in English countryside. President Quezon of the Philippines signing bill to establish native army replacing Yank watchdogs. Recently re-established King George of Greece attending his first ceremonials since reinstatement.

Gaekwar of Baroda, Indian potentate, celebrating his diamond jubilee amid much pomp ends first batch of Fox clips auspiciously.

Paramount starts with disastrous floods threatening Pennsy coal mines. Next, Van Gogh's art works at Museum of Modern Art in New York. Irving Berlin's silver jubilee brings composer to piano to sing and play his famous 'Alexander's Ragtime Band.' Rescuing of Lincoln Ellsworth from grip of Antarctic and a resume of his flight across frozen wastes beautifully cameraed, exits bulk of Par contribution.

Mermaids doing a quick hop from tepid surf to Sierras in California for skiing in bathing togs is teaser on Universal sked. Next, unearthing of prehistoric moundbuilders habitat in Arkansas. Dr. Townsend explaining his much discussed plan, followed by verbal lambasting of same by Rep. Emanuel Celler of New York. Annual treat of viewing frozen Niagara. Martial law declared in Indiana factory town with khaki boys out protecting plants. Three-year-old girl who smokes stogies brought in for comedy relief of U reelage. Final is thrilling midget auto racing.

London maternity hospital by Hearst; Hoover decrying New Deal to midwest farmers and F. D. R. at opening of Roosevelt Memorial Hall. Safety glass bullet test using Ella Logan, trouper; Jafsie Condon perusing a journal in Panama, refusing to comment on Hauptmann's new stay.

Really interesting world's smallest man, and not an unjustified claim. Reported nine inches smaller than original Tom Thumb of Barnum days, weighs 12 pounds, is 19 inches high, age 14. Gets a merry-go-round ride on a gramaphone.

Fur fashions exhibited during sleigh ride through Central Park, Fox's reappearance on scene. Newsettes (Lew Lehr) of Germans trick motor biking, Italian traffic cops getting annual gravy from motorists and a class free-for-all at Oxford follow. Scene of terrific storm in English channel inundating both sides and work on Florida's new canal end Fox. Par jumps in with shot of storm covering nation. Hearst uncovers skiing fans and special trains arranged for them to Berkshires and Lake Placid.

Fox ends the program with four more clips. First, Azucar winning at Santa Anita, femme rifle experts in Prague, Prince Obelensky reclaiming Rugby championship for Britain and German girl swimmers in clever water ballet. Fox wins top honors among current crop of reels.

'Beach Masters' (RKO-Van Beuren) rounds out show.

PARAMOUNT, L. A.

Los Angeles, Jan. 23.

Billy and Beverly Bemis, those young and energetic dancers, feature this week's bill, a potpourri of terpsing which runs the gamut from ballroom to hot tapping. They just finished engagement at Seville club.

Al Lyons and his band, in for fourth week, play several hot numbers, but mix up the fare by permitting nine of the tuners to sing a comedy song and a trio to bring their instruments down front for a screaming rendition of 'St. Louis Blues.'

Precision chorus of Fanchonettes opens show with 'challenge' dance to the band drummer. He raps out a few bars and they follow. Clever. Band next for 'Thanks a Million,' with Bob Rogers, personable young tenor, vocalizing. Nine bandsmen follow with their song.

Judy Starr, torcher, who recently rejoined the band after an auto accident, gives out with a repent of 'Basin Street Blues' and 'Music Goes Round and Round,' which she did two weeks ago. Nick Cochrane, singer-trumpeter, joins in on the latter song, which caused the audience at the first show to yell and stomp for more.

Jue Fong, Chinese tenor, sings a medley of classical stuff and ends act with 'Irish Eyes Are Smiling' which he puts over in good fashion. Neil Castagnoli, clarinetist; Roy Phelps, guitar, and My Hoaz, bass viol, come down front for the blues number. Lyons aids on his accordion.

Bemis duo next, starting with their semi-ballroom tap routine. Billy, in white hat and tails, follows with his fast soft shoe dance. Bevy ends up by singing her 'Selling Rhythm' number followed by their dance performed in Paramount's 'Collegiate.'

Band moves back of scrim, and Fanchonettes parade down aisles to stage in new fashion creations. Once on they perform a slow dance while Rogers sings off-stage.

Paramount's 'Anything Goes,' newsreel and shorts subjects are film fare. Biz at first show near sellout. *Hane.*

IMPERIAL, TORONTO

Toronto, Jan. 25.

In experimenting for a policy that will bring in the box office shekels consistently, Jack Arthur seems to have at last ended the search as far as this deluxe 3,640-seater is concerned. Josef Cherniavsky is in for two weeks, plus option, as guest conductor and that option will be taken up, judging from the first night-audience reception.

Cherniavsky effectively brings an atmosphere of intimacy into a house that has had difficulty in putting over anything from presentations to symphony overtures with 61 musicians on stage. For the first time in many moons, the customers gave a palm-pounding climax to the offerings of a showman who knows how to sell.

This week the augmented orchestra is on the stage, with Arthur giving the boys a flash set and Harry Fisher creating a light plot that adds to the in toto reaction. Musicians in crimson mess-jackets are on a white semi-circular dais behind music standards of gleaming red lacquer, whole backed by white satin drapes, with a rhinestone studded drop. No conductor's podium necessary here, for Cherniavsky is all over the stage and conducting with every part of his anatomy.

Starts off with a Friml medley that runs 12 minutes and is generous on solo step-outs; then John Goss and his London Singers for 10 minutes of folksongs and sea chanties, this quartet in tails getting over nicely on masculine harmony without the aid of the p. a. system, and this is a relief from the usual mike-masking; then Cherniavsky conducting his own arrangement of Volstead's 'Jolly Fellows,' this embodying a drunk motif that clinches the customers. Whole bill runs 28 mins.

Next week, the leader gets an opportunity to present his pit-prez ideas.

Feature, 'Dangerous' (WB). *McStay.*

PALACE, CHICAGO

Chicago, Jan. 25.

Big news at the house currently is the Wayne King orchestra (New Acts). For some five years the theatres of this country have been bidding for this band. They had the figures of the band's click at the Aragon ballroom, of the orchestra's job for Lady Esther on the air. It looked like a cinch draw. But King was skittish about theatre appearances.

He was wrong about that: his orchestra plays good music and that's always good entertainment. He comes to vaude about two years too late. In 1934 he figured as cinch box office. Today he must pick his spots. He needs exploitation and ballyhoo.

King is doing 30 minutes of straight musicale, varying his act with occasional fox trots to break up the waltzes. It's a good musical act, the type of stuff that is expected from King. He is a bit too stiff and formal with his audiences, but that can be corrected. It's basically a fine 30 minutes of well played popular music.

With King taking $8,500 there was hardly much left for the rest of the vaude bill, but somehow the house managed to squeeze in three standard acts to round out the performance. Opening are the Six De Cardos with their teeter-board and barrel-jumping work. Clean-cut acrobatics routined smartly, building up to a smacking climax on a triple-high jump into the barrels. Act has added new costumes.

In the deuce Bliss, Lewis and Ash are somewhat wobbly on their straight tap routine, but come back with a sock on the girl's toe-tap number and their closing military sequence. Not-to-closing in the trey were Arren and Broderick, back in town after more than a year's absence. Girl is still aces for low-down hoke. She gets some eight minutes of solid laughter out of it. Had to speech herself away.

Picture, 'Two in the Dark' (RKO). Business bad last show Friday. *Gold.*

G. O. H., N. Y.

House was so packed Saturday that newcomers were returning stubs. Kids checked in in droves, not discouraged by the standing ordeal at the opening mat.

New act, Lucky Sisters, breaks the ice. None too fast at first but speeds up for finale. Face is maintained by deucer, feline impersonations of Bert Nagel and Co, filling the second notch to perfection. Nagel works with a single femme acrobatic dancer now instead of his former miniature ballet. Honestly obtains plenty of laughs with his tomcat antics. Girl, if new, is exceptionally good.

One of few remaining members of a vanishing profession, Ray Conlin still manages to hold interest with his ventriloquism. Conlin should remember where he is when down here and refrain from subleties. Healthy chunk of his wittiisms are wasted.

Emerson's Mountaineers, hillbilly aggregation, (New Acts) put the finishing touches to a very good vaude show. No duplication in acts this trip. Film, 'Night at the Opera' (MG). Short 'Perfect Tribute' (MG) fills the gap created by absent double feature.

Conlin and comic of the hillbilly return at the finish for an afterpiece burlesque on the dummy act. Good idea for down here and well received.

JEFFERSON, N. Y.

Mrs. Evans boys are doing nicely at the 14th street stronghold of vaudeville this week. James of that ilk starts the bill with his smooth pedal juggling and Steve does the janitor work in the next to last—he cleans up very nicely. He had two earned encores after a rather extended first part, followed with a beg-off and still they wanted more. He slaughtered them with his Lon Chaney, in spite of its antiquity. But it would be as good under another moniker if there were any outstanding freak actor to pin it on to. Since there is not they take it nicely with the Chaney tag.

It's a nice audience to work for on 14th street. They are quick and reasonably intelligent with their applause, and patter in any time through a turn instead of waiting until the exit. A couple of trick laughers in the audience the show caught broke Evans up for a moment.

James Evans, who has been nite clubbing recently, has a good sense of showmanship and projects himself nicely. He keeps the turn from looking ordinary, though there has been little new in the barrel kicking since F. F. Proctor used to work on his back as one of the Levantine Bros. Evans just makes it look different. That's something.

Carolyn Marsh wrestles the mike in the second spot. Builds her act nicely with lively songs fore and aft and a show piece in the middle, but she stands too still to win full approval here. They like 'em to move around. Oddly enough the mellow notes of her extremely lower register failed to move them in this quasi-Italian neighborhood where musical appreciation might be looked for.

In the middle are Conrad, Leon and Carl, whose orchestra parts are still clean and white, but whose stuff is not so recent. It's the old mayhem routine with these boys being careful not to get their new suits dirty by falling around. The comedian tries to work in durante fashion, but all he gets is the natural voice. Down here they got over because they worked hard, but that can't pull them through many spots.

Closer is Vernon Rathburn, who works with four women and another man in a mostly musical act, punctuated by a fair dancing interlude by two of the girls and the other man, and a mike singer. Mostly however it is saxophone work, with Rathburn a really clever player and the others competent to back him up. There's material here for a better act with a different routining and different dressing.

Feature is 'Freshman Love' (WB) with a scenic, U's 'Camera Thrills' and a newsreel. Show takes up 58 minutes of the 160 minute show with Joe Gershenson's orchestra accounting capably for a five-minute spell. Business close to capacity Friday night, but that's one of the three bank nites the house holds each week. That may account for some. *Chic.*

KEITH'S, BOSTON

Boston, Jan. 24.

In line with the current Keith house production policy, this week's offering consists of a unit, Connie's Inn Revue, plus name acts (Fats Waller and Ada Brown). The blend proves eminently satisfactory.

Waller has not appeared before in Boston, but has draw value. Closes the show, and it's apparently the climax the customers are waiting for. Radio's 'harmful little armful' is also playing across the street on the screen in 'King of Burlesque'; in his 10-minute of poignant pianoforte he unfolds 'Fingers Crossed' from the pic. He's generous with his own writings, and justified, because they're all click material. In his vocaling, Waller has that rare, daffy delivery that compares markedly with Louis Armstrong's; and although he is by no means copying, it is, nevertheless that infectiousness that puts him way over. Only by stepping directly into the finale could Waller avoid a flock of encores.

Show shuts and opens with stoppers. At the front end are Ford, Marshall and Jones, who follow the conventional opening number with the line. This trio of torrid tappers rattle off a sock routine that puts 'em on their seat edges after not many bars. They wham with precision, challenge and very eccentric stuff that's aces.

For the hoofing fans there's plenty of action all through the show. Miller Brothers sock midway with their sensational dancing on platforms and pedestals. Single hoofer is Roland Holder, who emerges very satisfactorily on his own, even with opposition from the two triple teams.

Dixie Four, in the singing department, are tops in this lineup. Eccentric posturing, rare arrangements, and smart routining. Payoff is some ludicrous eccentric hoofing for a closer.

For single vocals Ada Brown was booked in for additional strength. The strength is there, judging from reception on show caught, and although Miss Brown's diction is not always clear, she is well liked for her 'Tiny Fingerprints' and a touch of truckin' for an encore.

Crowding her for honors is Avis Andrews and her shrill, blue voice. Clinches early in her line of pops, then closes with 'You Ain't So Hot' from 'Parade,' in which short-lived revue she last appeared in Boston. The tune is catchy, but the bitter lyric is lukewarm vaude fare.

Susaye Brown vocals introductions to chorus numbers adequately pranced by good looking line of sepias. Straight comedy dished out by Radcliffe and Rodgers, still polishing the piano and getting generous laughs with a line of gags more or less familiar.

Screen, 'Melody Lingers On' (UA). *Fox.*

St. Louis

(Continued from page 6)

Court's judgment will not be swayed by the mere fact that the defendants are big financially.

Just prior to adjournment Hardy again asked Judge Molyneaux, who has previously ruled against Government, to permit him to present evidence of profit and loss of Shubert-Rialto and Orpheum theatres, asserting that Government believes these houses were opened as a move of continuing fight on F&M interests here. Hardy asked to be heard again on point and court said he might argue it later.

Milton Arthur Testifies

Milton B. Arthur, president and general manager of Cabart Theatres Corp., controlling 16 theatres in the West, and brother of Harry C. Arthur, v. p. of F&M interests controlling three St. Louis houses, was called by the Government as its witness on Thursday (23) and testified that houses in west were deprived of pictures because of St. Louis theatre war.

Another new government witness made his appearance on the stand Wednesday (23), following Thomas N. Dysart, president of the St. Louis Chamber of Commerce and chairman of the Bondholders' Protective Committee at the time it accepted bid of Allen L. Snyder for the theatre properties.

Irving Lesser, managing director of the Roxy, N. Y., was another witness, but when government counsel attempted to get his whole film career into the record, Judge Molyneaux somewhat impatiently said, 'His career may be very interesting, but we'll assume he is qualified as an expert,' and as defense counsel agreed, Lesser's word picture of himself was left untold. Despite vigorous objections by defense, Lesser was permitted to relate a conversation he had with Roy Haynes, eastern district sales manager for WB Pictures, Inc., and other picture product negotiations.

Fred Wehrenberg, president of the MPTOA of Eastern Missouri and Southern Illinois, called as a government witness late Tuesday (21), testified of vain efforts to obtain contracts to show Par and RKO pictures subsequent run at the New Grand Central after he had been offered two propositions to become interested in that house.

Harry M. Warner, president of WB, made his appearance in court for the first time since the equity case has been under way and although Assistant Attorney General Rice made vigorous efforts to have him barred from the courtroom, until called as a witness, Judge Molyneux permitted him to remain, stating it was within the discretion of the court, and it was his opinion that Warner, as head of his company, a defendant, should be permitted to aid in defense.

MEDRANO, PARIS

Paris, Jan.

Hold over its 'clownerie,' 'Rhum at Rome,' sort of burlesque ring review which has proved the only big post-holiday business-getter in Paris, Mr. and Mrs. Medrano have added to it a series of nice acts for the first part of the show this fortnight.

Headliners are the Four Macks, American roller skating act. They are as good as any team of the kind around here lately, with the exception of the fact that their big fellow is not heavy enough to swing the other three. Nevertheless, they try a three swing, last man on the outside getting his skates off the ground only for a moment, and the result is disappointment.

Earlier on the bill is a really exceptional aerial act, the Two Clerans, who work high without a net, a combination of ring, rope and iron jaw performance. Both of them powerful men, their facility and the risk they run are breath-taking.

Three Shyrettos, two men and a girl on bikes and monocycles, also big. All three do a monocycle dance, with good rhythm, in unison, and the men do a funny drunk number on wheels.

Other numbers are Garzoni, juggler, and Paul Sandor's circus.

Floyd du Pont, American, who puts on the 'clownerie' which is the second part, has worked down the show until it now is fast entertainment and the talk of Paris. *tern.*

STATE, BALTIMORE

Baltimore, Jan.

Far over on east side of town this split-weeker been chugging along for years most inconspicuously. Flagship in fleet of nabe indie subsequent-run film spots operated by Frank H. Durkee, State is only regular vaude spot in Balto aside from the downtown week stands, Loew's Century and Rappaport's Hipp. Budget at State for the three-act bills is around $700 weekly; first half is Sunday through Wednesday. Eddie Sherman is the booker. Mostly individual acts, though occasionally a unit is given a whirl. State cannot afford the bigger, higher-priced units, and will not truck with the other sort.

Spot is extremely comfortable and modern. Seats about 1,500, and sports seven men in the pit. Pix are third-run. Evening top is 30c.

Nice bill on stage Saturday was warmly welcomed by the house. Show ran about 35 minutes.

First out, Ray and Trent, manual and pedal balancers, with some good stunts in stock. Kind of turn apparently doted on by the customers, and really nifty for house like the State.

The vet of better vaude era, Willie Solar, deuced and found novel by the mob. His vocal and labial clowning didn't strike far from dead-center of the bull's eye.

Alvin and Kitt, a five-person flash, closes. The single man in troupe is best on his hoofing. The pair of girls who dance seemed very youthful. Couple of girl harmonizers round out the retinue; singers would impress more with a better p.a. system than this house affords.

The State gives but briefest billing to vaude. None on marquee to even suggest a show, but couple of stills in door frames out front. The films get all the buildup. Only newspaper advertising indulged in breaks in Sunday editions, and then only mentioning the word 'vaudeville,' unqualified further.

SCALA, BERLIN

Berlin, Jan. 17.

'Scala—Etwas Verrueckt' ('Scala, a little crazy'), a Duisberg production, is the title of the current show. It's a crazy show, all right, but more bordering on the burlesque. In fact, were there any strip, woman it would be perfect Minsky, since all the ingredients are there—dirty jokes and vulgar sketches, topped off by a wriggler from the Orient.

It seems a little nuts to change a 100% family house like this into burlesque, but the Scala seems encouraged from the success of a former production along similar lines.

Acts must suffer by necessity in such a make-up, but Ray Huling, who opens with his seal 'Charlie,' has no difficulty in convincing the audience that real vaude is still okay.

Heinrich Stengel, a German comic, is about the only one in the cast who gets laughs without dirty jokes. Rudi Grasl imitates cleverly several instruments and looks like a second Willy Fritsch.

Adriano and Charlot are fine in acrobatics on a bouncing pedestal, and Beuvell and Tova are a different dance team.

The Three Diamonds in the next to last spot arrive late, with a bored and exhausted audience, but their exceptional hokum acrobatics wake the lads up; a big click.

Germany's torch singer, Claire Waldorff, is as funny as ever and sells sausages in the interval. This about indicates the kind of crazy show it is.

MUSIC HALL NEW YORK CITY · Jan. 30th
PALACE CHICAGO · Jan. 30th
BRANFORD NEWARK
KEITH'S WASHINGTON, D. C. · Jan. 31st
HIPPODROME CLEVELAND · Feb. 1st
MOBILE Feb. 4th
PANTAGES-HILLSTREET LOS ANGELES · Feb. 5th
TOLEDO Feb. 6th
KEITH'S BALTIMORE · Feb. 6th
FULTON PITTSBURGH · Feb. 6th
ALBEE PROVIDENCE · Feb. 6th
ROCHESTER, N. Y. February 6th
CAPITOL & STATE RICHMOND, VA. · Feb. 6th
ORPHEUM ST. PAUL · Feb. 7th
MAJESTIC HARTFORD Feb. 7th
ORPHEUM MINNEAPOLIS · Feb. 7th
TOWER KANSAS CITY · Feb. 7th
PARAMOUNT ATLANTA · Feb. 7th
MEMORIAL BOSTON · Feb. 7th
ORPHEUM SAN FRANCISCO · Feb. 7th
STRAND PORTLAND, ME. · Feb.
STATE WATERBURY, CONN · Feb. 7th
FOX DETROIT · Feb.
LINCOLN MIAMI BEACH · Feb. 8
NEWPORT NORFOLK · Feb. 9th
SHREVEPORT Feb. 11th
LAFAYETTE BUFFALO · Feb. 13th
COLONIAL ERIE · Feb. 14th
STRAND ALTOONA · Feb. 14
CRITERION OKLAHOMA CITY · Feb.
GLADNER LANSING · Feb. 14th
UNION SQUARE PITTSFIELD · Feb. 14th
SAGINAW February 14th
FIFTH AVENUE SEATTLE · Feb. 14th or 21st
COLFAX SOUTH BEND · Feb. 15
GRAND TERRA HAUTE · Feb. 16
EGYPTIAN OGDEN · March 15th
KIMO ALBUQUERQUE · Mar. 28th
MILLER WICHITA · Mar. 1st
PALACE DALLAS · Feb. 23th
PLAZA EL PASO · Feb. 23th
CAPITOL ST. PETERSBURG · Feb. 23th
AZTEC SAN ANTONIO · Feb. 28th
QUEEN GALVESTON · Feb. 22nd
BROADWAY PORTLAND, ORE. · Feb. 22nd
HOLLYWOOD FT. WORTH · Feb. 21st
RITZ TULSA · Feb. 21st
FOX SPOKANE · Feb. 20th
MAYFAIR MIAMI · Feb. 19th
MUSIC BOX TACOMA · Feb. 17th
BANNA TUSCALOOSA · Feb. 16th
ORPHEUM SPRINGFIELD, ILL. · Feb.
EMBOYD FT. WAYNE · Feb. 15th
FLINT February 16th
ALBEE CINCINNATI · Feb. 14th
METROPOLITAN HOUSTON · Feb. 14th
PARAMOUNT AUSTIN · Feb. 15th
ANN ARBOR February 14th
KALAMAZOO February 14th
STRAND BIRMINGHAM · Feb. 13th
GRANDIN ROANOKE · Feb. 9th
LITTLE ROCK February 8th
FOX ST. LOUIS · Feb.
BOYD PHILADELPHIA · Feb.
ORPHEUM SALT LAKE CITY · Feb. 7th
CIRCLE INDIANAPOLIS · Feb.
SAENGER NEW ORLEANS · Feb. 7th
PALACE MEMPHIS · Feb. 7th
STRAND LOUISVILLE, KY. · Feb. 7th
STRAND ALBANY · Feb. 7th
PALACE AKRON · Feb. 7th
STANLEY UTICA · Feb. 7th

GENTLEMEN, YOU'RE RIGHT!
YOU ARE ABSOLUTELY
JUSTIFIED IN SWAMPING
US WITH BOOKINGS ON
MARGARET SULLAVAN
IN URSULA PARROTT'S
GREATEST STORY,
"NEXT TIME WE LOVE,"
JUST AS YOU ARE IN FLOOD-
ING US WITH CONTRACTS
FOR THAT OTHER UNIVERSAL
RECORD-BREAKER,
"MAGNIFICENT OBSESSION"!
UNIVERSAL DOESN'T HAVE
TO TELL YOU WHEN A NEW
SMASH PICTURE IS COMING
YOUR WAY... YOU KNOW IT!

Extras' $9.23 Average

(Continued from page 3)

nesians, 268 to Cubans, 204 to Germans, 351 to Indians, 183 to Armenians, 157 to Greeks, 108 to Japanese and 101 to Yugoslavs, with the rest being in smaller lots of from one to 39 being divided among Austrians, Australians, Belgians, Canadians, Esquimaux, Filipinos, Hindus, Hungarians, Irish, Poles, Swedes, Swiss and Turks.

The increase of employment for Women during the year was not as tremendous as among the men. The gals earned a total of $724,154.60 in 86,001 jobs against $606,486.61 for 73,216 placements in 1935. The biggest amount of employment allotted them was in the $7.50 and $10 classes, as with the men; 20,439 drew $153,292.50 in the $7.50 group, while 20,391 had a take of $203,910 in the $10 grade where they had to wear smart clothing.

In the $15 group, $15,468 were paid $232,020, the de luxe class drawing the most money in the woman's division. In these classes there was a combined increase of 8,081 placements with an increase of $116,217.50 being allotted for these groups over 1934. However, in the $7.50 class, year 1934 was more lucrative for the girls as there were 543 more placements with the outlay being $4,062.50 more than in 1935.

For some unknown reason that class between $10 and $15 or the $12.50 group got scant attention as only 275 received checks of this size to the total of $3,437.50/while the year before there were just 229 listed in that class to draw down $2,862.50.

The girls in the $5 group were over the year before as 20,736 checks were paid out to a total of $103,680, against 18,404 who received a total of $92,020. Getting the $3.20 checks were 8,692, taking a total of $27,814.40 against a combined take of $8,219.60 for 2,719 jobs in the $3 and $3.20 classes in 1934. The $3 tickets are out this year as they were abandoned when the NRA Film Code came in last year and were not reinstated. Same is applicable in the men's, boy and girl groups.

There was even a slight increase in the amount of employment given children. During 1935 the boys got 5,447 jobs for a total gross of $34,491.10 against 4,943 who drew a total of $31,612.80 the year preceding. In this group the biggest amount of checks went to the $5 a day workers as in 1934, with 2,954 drawing a total of $14,470 against 12,420 being paid 2,484 in 1934. However, in the $7.50 class more jobs were given in 1934 than in 1935. For 1934 there were 2,227 placements against 1,997 last year, with the '34 checks amounting to $16,702.50 against $14,977.50 in '35, or a decrease in earning for the past year in this division of $1,725.

The $10 a day workers amounted to 302 who got $3,020 while year previous there were 186 placements amounting to $1,860. Earnings in the $15 grade more than doubled over the previous year as did those in the $12.50 grade. In the $15 class there were 84 jobs allotted, amounting to $1,260, while in 1934 there were only 37 who drew $555 total. The $12.50 class had work for 12 who drew $150 while in '34 work was only found for five who were given a gross of $62.50. There was big increase in the $3.20 group for last year over preceding one as 98 were paid $313.60 against four who earned a total of $12.80.

Heavy Run in $5 Class

In the girls' division largest number of jobs were allotted the $5 a day adolescents, who were spotted 2,076 times for a gross of $10,380 against 1,845 placements in '34, who were paid a total of $9,225. As with the boys there was less work for the girls in the $7.50 class in '35 than in '34, with 2,018 being paid $15,135 against 2,213 who got $16,597.50 for their time in '34, or a decrease of $1,462.50 in this division. In the $10 group there was also slight decrease in '35, as 171 found employment against 174 in '34 with payment for '35 in the class being $1,710, or a decrease of $30 over year before.

The $3.20, $12.50 and $15 checks increased 400% and more in 1935 over 1934. In the $3.20 group jobs were given 71 against four with earnings in the division jumping from $12.80 to $227.20. In the $12.50 class nine were given jobs as against two, with the take being $112.50 as against $25, while in the $15 grade 43 found employment to tune of $645 as against nine who were paid a total of $135 in 1934.

The average daily placements during 1935 for men were 583 as against 440 in 1934, with women daily average being 275 as against 235 in 1934. The children were prorated at a 31 job figure daily against 30 in 1934 with the average daily placements combined in 1935 being 889 as against 705 in 1934 or a daily increase of 184.

As there are always new applicants for registration on the Central list, the number of interviews in 1935 each day averaged 87 as against 64 the year before.

Weather elements and improper placements are also important in the handling of people and during 1935 brought about a daily average of cancellations of calls amounting to 48, while in 1934 the number was far below, or 17 people checked off daily.

There is no notation of overtime being paid to people on the accompanying lists. However, there was considerable of this at the various studios, with the overtime paid for by the studios, who also pay the wages direct instead of clearing any part of their expenditures through Central casting. They simply pay Central a percentage fee on all people hired through them, with this amount of money being used for office overhead. Office, since established by Dave Allen 10 years ago has been operating on profit side of the ledger. Allen resigned early last year, Campbell MacCulloch the current operating head.

Last year earnings of top working individuals were included in the Central report. However, this year, with the induction of record keeping system by machine for unemployment insurance and old age pension requirements, no tab was kept on the top money grossers in the extra division of the industry.

Tearle's Eight Indies for Leichter

Mitchell Leichter has re-signed Conway Tearle through George Ullman for a series of eight pictures for 1936-37.

Nothing Like Asking

Hollywood, Jan. 28.

A Warners efficiency expert asked the assistant director on 'Sons o' Guns' set who would play the part of 'Jimmy' in the picture.

Film had been in production eight days.

Joe E. Brown had been playing the role from the start.

U FINISHES 'SUTTER,' 'LOVE,' MARCH RELEASE

Hollywood, Jan. 28.

Universal's 'Sutter's Gold', washed up Jan. 25, three days under schedule, directed by James Cruze, under supervision of Edmund Grainger.

'Love Before Breakfast,' starring Carole Lombard, finished Monday (27). Pic had been in production six weeks, Walter Lang directing. Both will be released middle of March.

Sagal Estate Tangled

A controversy over appointment of an administrator for the estate of Louis M. Sagal who died intestate in December, 1935, culminated in the naming of Nathan G. Sachs, deputy coroner, by Judge John L. Gilson of probate court.

Sagal, former associate of S. Z. Poli, who made and lost several fortunes in show business and other enterprises, left his affairs badly entangled and Benjamin Slade, attorney for Sagal, moved for the appointment of Mrs. Eugene B. Rodney, a daughter, as administratrix of her father's estate. Trustees representing a defunct local bank, with a $75,000 claim against the estate, opposed appointment of Mrs. Rodney and when counsel for both sides failed to agree on a compromise appointee, step was taken by probate judge.

Slade expressed the belief that claims against the estate, which has depreciated considerably in value, would reach close to $2,000,000. Complications expected to require several months to determine whether or not estate is solvent.

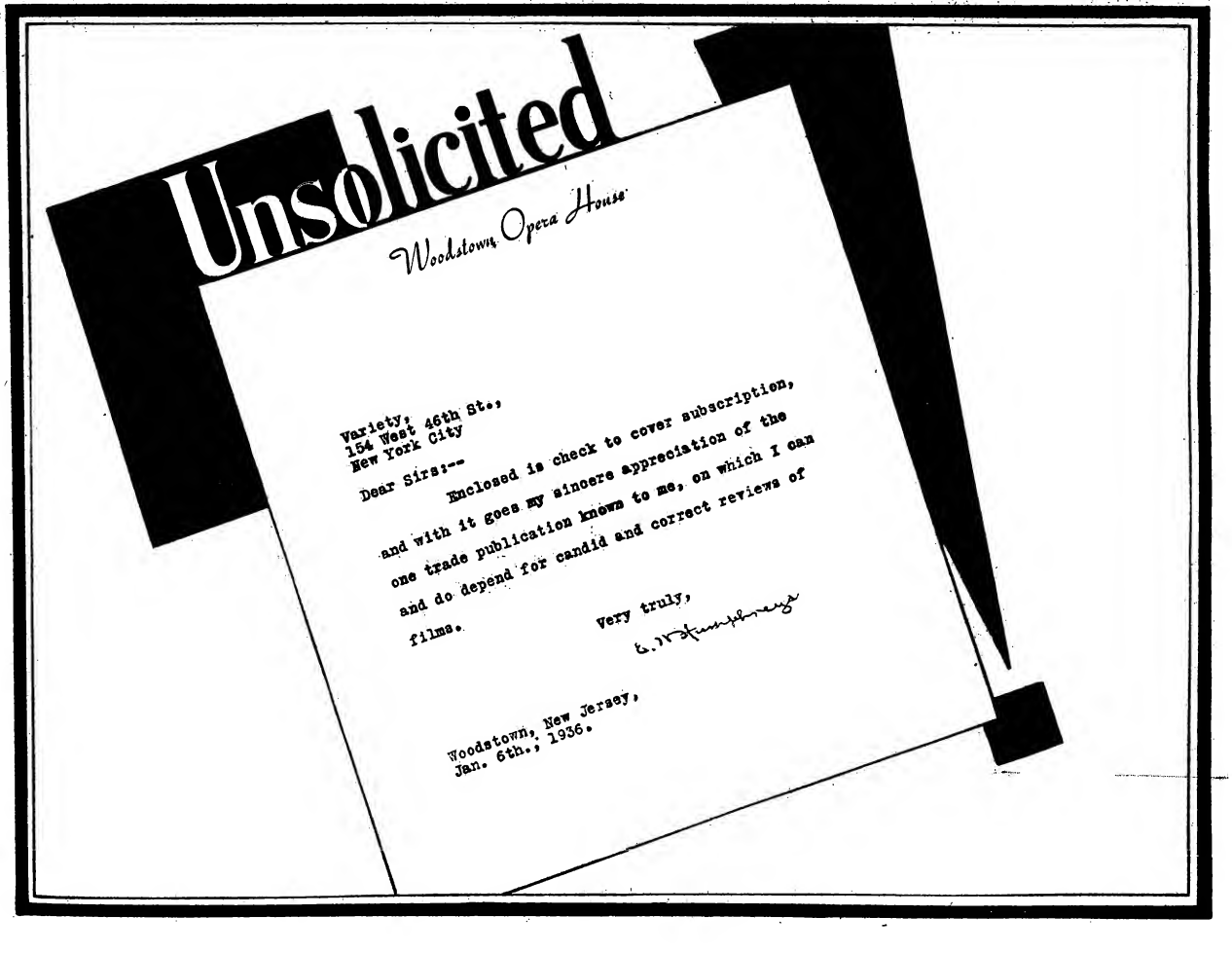
DISTRIBS PASS N.Y. SALES TAX TO EXHIBS

Placing the burden of a New York city sales tax on the exhibitors and regarding themselves merely as collectors, the distributors have started to ship all film on a C. O. D. basis, with no deliveries made unless the account is prepared and willing to pay the tax as well as the rental in cases where latter is due. This action by the distributors follows decision of a New York board of review on the film rental-accessories sales tax situation which held that rentals were taxable.

A couple weeks ago when it was held that film rentals and accessories were taxable, the distributors notified exhibitors they would have to pay the levy, many complaints resulting. Some accounts started to pay the tax, others refused. The C.O.D.'ing on film, rental to force collection of the tax from everyone followed. Where the film rental has been paid, instruction to the exchanges is that the film, though paid for, cannot be delivered unless the tax is also collected.

It is estimated that the sales tax will run close to $500,000 a year.

The distributors do not believe they had a fair hearing on a review of the case, since the three members of the board who ruled in the test case against United Artists were all members of the city government. Expected that an appeal will be taken to the Appellate Division on a writ of certiorari. Distributor defense all along has been that film and accessories are leased or rented and not sold. It is also contended that collection of a city sales tax from New Jersey exhibitors, served by the New York exchanges, is in violation of interstate commerce laws.



Would Take Calif. Tax Problems Out Of Politico Hands

Los Angeles, Jan. 28.

Tentative plans for formation of California state tax commission of to be appointed for 10-year terms, have been drawn by the L. A. chamber of commerce and will be presented to Governor Frank F. Merriam at Sacramento Feb. 3. Governor is calling tax conference for reps of various civic bodies throughout the state.

Special committee of 10 from the L. A. body agreed upon the plan in order to take tax matters out of the hands of politicians, they said. Proposal will be one of many submitted at the confab.

It is believed here that the governor eventually will issue orders for a special session of the legislature to delve into tax matters.

Governor has indicated that income and sales taxes will be supported by all conferees. He also intimated that he will not press the gross transactions tax, as indicated previously. Admish tax problem remains as is.

Talisman Lease Pends

Hollywood, Jan. 28.

A long lease on the Talisman Studio to an indie producer or private group is expected to be closed with the arrival from the east of John Crinnion, representing owners of the property, and H. William Fitelson, attorney. Plant has been operating on rentals for the past two years, with owners wanting relief from operation.

No sale is contemplated, as owners don't want to unload totally.

TITLE CHANGES

Hollywood, Jan. 28.

Columbia has rehandled three pictures. They are 'Money Mad' which becomes 'Don't Gamble With Love'; 'Rolling Along' now 'Music Goes Round'; and 'The Law Rides West,' which becomes 'The Cattle Thief.'

'Mother Lode' hits the RKO release sheet as 'Yellow Dust.'

STORY BUYS

Hollywood, Jan. 28.

Joseph Simmonds has bought 'The Road,' series of Jack London wanderer yarns for Excelsior Productions.

Columbia has purchased film rights to 'Taxi Please,' forthcoming mag yarn by Octavus Roy Cohen.

BILLY AND BEVERLY BEMIS

AMERICA'S MOST VERSATILE DANCE TEAM

Eleanor Barnes, 'Los Angeles Illustrated Daily News,' January 24, 1936, said: "On the stage of the Paramount Theatre the big thing is two small things—the Bemis Kids—Billy and Beverly. They are two young versatile youngsters, who have danced their way from Hollywood to London, Europe and back, with all kinds of success which they duplicate with their routines this week at the Paramount. Fast stepping with varied and unique routines these two youngsters won a hearty round of applause at yesterday's show."

Management MILES INGALLS

CURTIS & ALLEN OFFICE

RKO Building, Radio City New York City, N. Y.

Comparative Grosses for December

(Continued from page 10)

BROOKLYN

	Dec. 5	Dec. 12	Dec. 19	Dec. 26
FOX (4,000; 23-35-40) High. $48,600 Low.. 8,900	Couldn't Take It and Cappy Ricks $16,000	Red Salute and Personal Maid's Secret $13,000	Frisco Waterfront and Happiness C. O. D. $9,000 (5 days)	Forced Landing and Broadway Hostess $15,000
ALBEE (3,500; 25-35-50) High. $45,000 Low.. 2,500	Man Who Broke Bank and To Beat the Band $11,500	Thanks Million and Bad Boy $16,000	In Person and Great Impersonation $10,000 (4 days)	Dream Too Much and Your Uncle Dudley $11,000
PARAMOUNT (4,000; 25-35-50) High. $57,800 Low.. 5,600	Peter Ibbetson $10,000	Frisco Kid $17,000	Kid $9,000 (5½ days)	Capt. Blood $22,000
METROPOLITAN (3,400; 25-35-50) High. $9,000 Low.. 10,000	Mutiny $16,000 (2d week)	3 Kids, Queen and Melody Lingers On $10,000	Night at Opera $23,000 (10 days)	Old Kentucky and Kind Lady $10,000
STRAND (2,000; 25-35-40) High. $28,500 Low.. 2,500	Mary Burns and Superspeed $4,000	Mary and Speed $4,000 (2d week)	Music Is Magic and Man of Iron $4,500	Millions in Air and Devil's Island $5,000

PROVIDENCE

	Dec. 5	Dec. 12	Dec. 19	Dec. 26
STATE (3,200; 15-24-40) High. $29,000 Low.. 2,500	Night at Opera $17,000	Splendor and One Way Ticket $8,500	Whipsaw and Perfect Gentleman $10,000	If You Could Cook and Kind Lady $5,300 (6 days)
MAJESTIC (2,200; 15-25-40) High. $17,500 Low.. 2,500	Man Who Broke Bank and Sweet Surrender $6,700	Frisco Kid and Happiness C.O.D. $8,000	Metropolitan and Chan in Shanghai $5,500	Stella Parish and Society Fever $5,000
STRAND (2,200; 15-25-40) High. $18,000 Low.. 2,000	Peter Ibbetson and Little America $8,300	Crime and Punishment and Superspeed $7,500	Mister Hobo and Confidential $8,000	Coronado and Scrooge $5,000 (6 days)
ALBEE (2,500; 15-25-40) High. $20,000 Low.. 1,900	Annie Oakley and 3 Kids, Queen $7,300	In Person and East of Java $7,000	Remember Last Night and Forbidden Heaven $3,900 (6 days)	Melody Lingers and Another Face $4,000

PORTLAND, ORE.

	Dec. 5	Dec. 12	Dec. 19	Dec. 26
BROADWAY (2,000; 25-40) High. $21,000 Low.. 2,500	Rendezvous $4,300 (2d week)	Broadway Hostess and 3 Kids, Queen $2,800 (5 days)	Whipsaw $5,200	Whipsaw $2,500 (5 days) (2d week)
UNITED ARTISTS (1,000; 25-40) High. $13,200 Low.. 1,200	Mutiny $5,800 (3d week)	Mutiny $3,700 (4th week)	Mutiny $3,800 (5th week)	Mutiny $2,600 (6th week)
PARAMOUNT (3,000; 25-40) High. $16,000 Low.. 3,000	Old Kentucky $5,300 (2d week)	Frisco Kid $5,300	Mary Burns and Ship Cafe $5,300	Littlest Rebel $4,600

BUFFALO

	Dec. 5	Dec. 12	Dec. 19	Dec. 26
BUFFALO (3,600; 30-40-50) High. $42,000 Low.. 8,300	Thanks Million $15,700	Old Kentucky $12,000	Whipsaw $9,000	Littlest Rebel $10,000
CENTURY (3,400; 25) High. $21,000 Low.. 3,200	Mary Burns and Powdersmoke Range $7,000	Navy Wife and I Live for Love $6,000	Payoff and Moonlight on Prairie $5,000	Freckles and Scrooge $5,000 (6 days)
HIPPODROME (2,400; 25-40) High. $22,000 Low.. 3,600	Melody Lingers On and Little America $4,400	Stella Parish $6,000	Perfect Gentleman $4,400	Perfect Gentleman and Sylvia Scarlett $5,000 (Split week)

BIRMINGHAM

	Dec. 5	Dec. 12	Dec. 19	Dec. 26
ALABAMA (2,800; 30-35-40) High. $29,000 Low.. 3,500	Red the Rose $8,000	Mutiny $8,000	Night at Opera $6,000	Frisco Kid $3,000 (5 days)
STRAND (800; 25) High. $5,100 Low.. 800	Last Days of Pompeii $2,400	Smilin' Thru and Escape Me Never $1,700	East of Java and Ship Cafe $1,400	Rainmakers $1,600
EMPIRE (1,100; 25) High. $12,800 Low.. 800	Dr. Socrates $3,000	Mister Hobo $3,200	Page Miss Glory $2,500	Dance Band $1,400 (6 days)

BOSTON

	Dec. 5	Dec. 12	Dec. 19	Dec. 26
KEITH MEMORIAL (2,000; 25-35-50) High. $43,000 Low.. 4,000	Annie Oakley $10,000	Man Who Broke Bank $10,100	Mister Hobo $9,800	Crime and Punishment $6,000 (6 days)
STATE (3,200; 25-35-40-50) High. $43,000 Low.. 4,000	Night at Opera $17,000	Thanks Million and Guard That Girl $13,500	Rendezvous and Couldn't Take It $13,000	Whipsaw and Perfect Gentleman $8,500
METROPOLITAN (4,200; 25-50-65) High. $67,000 Low.. 11,500	Frisco Kid $20,000 (Stage Show)	Stella Parish $29,000 (Bowes Ams. Unit 1)	Stars Over Broadway $15,000	Littlest Rebel $23,500

KANSAS CITY

	Dec. 5	Dec. 12	Dec. 19	Dec. 26
MIDLAND (4,000; 15-25-40) High. $35,000 Low.. 5,100	Night at Opera $17,400	Splendor $8,400	Whipsaw $10,900	In the Air $6,500 (6 days)
MAIN-STREET (3,200; 35-50) High. $35,000 Low.. 3,300	Annie Oakley $13,500 (Henry Armetta) (Stage Show)	In Person $8,000	Broadway Hostess $5,200 (6 days)	7 Keys to Baldpate $4,500
NEWMAN (1,800; 25-40) High. $33,000 Low.. 3,500	Frisco Kid $10,000 (8 days)	Mary Burns $8,000	Stars Over Broadway $5,000	Ross of Rancho $10,000
UPTOWN (2,040; 25-40) High. $11,000 Low.. 1,500	Old Kentucky $5,500	Monte Carlo and Little America $4,500	Music Is Magic and Trans. Tunnel $2,200	Littlest Rebel and Uncle Dudley $5,400

CINCINNATI

	Dec. 5	Dec. 12	Dec. 19	Dec. 26
ALBEE (3,300; 35-42) High. $35,500 Low.. 5,800	Peter Ibbetson $6,500	Crusades $8,000	Splendor $8,000	Whipsaw $9,000 (6 days)
PALACE (2,000; 35-42) High. $28,100 Low.. 4,500	Ah, Wilderness $12,000	Man Who Broke Bank $12,000	Annie Oakley $12,500	Annie $5,000 (5 days)
LYRIC (1,400; 25-40) High. $28,900 Low.. 2,500	Mary Burns $6,500	3 Musketeers $5,000	Ship Cafe and Little America $2,800	7 Keys to Baldpate and Scrooge $4,500
KEITH'S (1,500; 30-40) High. $22,100 Low.. 3,000	Frisco Kid $7,000	Kid $3,000 (5 days) (2d week)	Pacific Fleet $6,000 (3 days)	B'way Hostess $4,500 (5 days)

PHILADELPHIA

	Dec. 5	Dec. 12	Dec. 19	Dec. 26
ALDINE (1,200; 40-55-65) High. $30,300 Low.. 6,100	Splendor $7,500 (2d week)	Crime and Punishment $9,700	Punishment $2,800 (4 days) (2d week)	If You Could Cook $7,000
EARLE (2,800; 25-40-50) High. $33,000 Low.. 10,500	In Person $18,000 (Vaude)	Stars Over Broadway $14,500	One Way Ticket $13,000	Broadway Hostess $14,500
FOX (3,000; 40-55-65) High. $41,000 Low.. 10,500	Thanks Million $35,000 (Stage Show)	Thanks $17,000 (2d week)	Monte Carlo $15,000	Littlest Rebel $31,500
STANLEY (3,700; 40-55) High. $48,000 Low.. 3,750	Night at Opera $16,500 (8 days)	Annie Oakley $5,000 (4 days)	Millions in Air $10,500	Bride Comes Home $15,000

MONTREAL

	Dec. 5	Dec. 12	Dec. 19	Dec. 26
PALACE (2,700; 50) High. $18,000 Low.. 4,500	Mutiny $16,000	Mutiny $10,000 (2d week)		Metropolitan $6,500
CAPITOL (2,700; 50) High. $30,000 Low.. 5,100	Shipmates and Personal Maid's Secret $6,000	Stars Over Broadway and Frisco Kid $8,000		Peter Ibbetson and Millions In Air $6,000
PRINCESS (2,300; 50) High. $25,000 Low.. 3,500	Splendor and Family Tree $7,000	Feather in Hat and Grand Exit $6,500		Remember Last Night and East of Java $6,000
LOEW'S (3,200; 50) High. $18,000 Low.. 3,000	Last Outpost and Here Comes Cookie $10,000 (Vaude)	Two Sinners and $1,000 a Minute $12,000		Two Fisted and Virginia Judge $9,000

SEATTLE

	Dec. 5	Dec. 12	Dec. 19	Dec. 26
FIFTH AVE. (2,400; 27-37-42) High. $26,000 Low.. 2,500	Old Kentucky $10,100	Crusades $5,000	Whipsaw $6,700	Man Who Broke Bank $4,500 (6 days)
PARAMOUNT (3,106; 27-37-42) High. $21,000 Low.. 1,700	It's in the Air and Powdersmoke Range $4,700	Annie Oakley $12,800	Personal Maid's Secret $12,400 (Cab Calloway)	Storm Over Andes and Broadway Hostess $2,300
LIBERTY (1,369; 10-27-37) High. $12,600 Low.. 1,700	Crime and Punishment $3,800	Tarzan and Case of Missing Man $3,200	Devil's Island and Ivory Handled Gun $3,400	Bar 20 and Scrooge $2,100 (5 days)
MUSIC BOX (900; 27-37-42) High. $17,000 Low.. 1,700	Peter Ibbetson $3,100 (6 days)	Old Kentucky $3,600	So Red the Rose $2,800	Whipsaw $2,200 (6 days)

DETROIT

	Dec. 5	Dec. 12	Dec. 19	Dec. 26
MICHIGAN (4,000; 25-35-55) High. $58,100 Low.. 6,600	Stella Parish $19,000 (Mary Small) (Stage Show)	Frisco Kid $20,000 (Phil Spitalny Ork)	Whipsaw $17,000	Stars Over B'way $13,000
FOX (5,000; 25-35-55) High. $50,000 Low.. 4,000	Old Kentucky $20,000 (2d wk) (Stage Show)	Monte Carlo $18,000 (Jimmy Lunceford)	Show No Mercy $22,000 (Jack Hylton Revue)	Littlest Rebel $26,000 (Molasses 'n' January)
UNITED ARTISTS (2,000; 25-35-55) High. $27,000 Low.. 2,600	Mutiny $13,500 (2d wk)	Mutiny $11,000 (3d wk)	Splendor $7,000	Last of Pagans $3,500

MINNEAPOLIS

	Dec. 5	Dec. 12	Dec. 19	Dec. 26
STATE (2,400; 25-30-40) High. $28,000 Low.. 2,500	Peter Ibbetson $3,500 (6 days)	Stars Over B'way $2,800	Frisco Kid $5,000	Coronado $2,500
ORPHEUM (2,800; 25-35-40) High. $25,000 Low.. 2,000	Annie Oakley $5,500 (Stage Show)	Case of Lucky Legs $10,500 (Henry Armetta)	In Person $5,500	If You Could Cook $5,200
LYRIC (1,300; 20-25) High. $17,000 Low.. 900	Two Fisted $1,700	Show No Mercy $2,000	Last Outpost $900 (New Low)	Music Is Magic $1,200

NEW HAVEN

	Dec. 5	Dec. 12	Dec. 19	Dec. 26
PARA-MOUNT (2,848; 35-50) High. $21,000 Low.. 2,500	Peter Ibbetson and $1,000 a Minute $6,600	So Red the Rose and 3 Kids, Queen $7,200 (8 days)	Coronado and Storm Over Andes $5,000	Great Life and Scrooge $3,500 (5 days)
POLI'S (3,040; 35-50) High. $20,000 Low.. 4,200	Old Kentucky and One Way Ticket $8,000	Splendor and Perfect Gentleman $7,500	Whipsaw and Feather in Hat $7,000	In the Air and Kind Lady $4,100 (5 days)
SHERMAN (2,200; 35-50) High. $16,000 Low.. 1,500	Frisco Kid and In Person $7,700	Stars Over Broadway and Annie Oakley $5,100	Melody Lingers On and Pacific Fleet $4,400	Show No Mercy and Rainmakers $3,800 (6 days)

PITTSBURGH

	Dec. 5	Dec. 12	Dec. 19	Dec. 26
PENN ($,800; 25-35-40) High. $41,000 Low.. 3,750	Thanks Million $15,000	Ah, Wilderness $14,500	Frisco Kid $10,000	Crusades $4,000 (5 days)
WARNER (2,000; 25-40) High. $29,000 Low.. 2,000	It's in the Air $3,750		Annie Oakley $3,800	Man of Iron and Without Regret $2,600 (5 days)
STANLEY (3,000; 25-40-55) High. $48,000 Low.. 3,200	Stella Parish $21,000 (Dave Apollon) (Stage Show)	Man Who Broke Bank $16,000	In Person $16,000 (Phil Spitalny)	So Red the Rose $14,000

INDIANAPOLIS

	Dec. 5	Dec. 12	Dec. 19	Dec. 26
APPOLLO (1,100; 25-40) High. $15,400 Low.. 1,200	Old Kentucky $7,500	Kentucky $4,700 (2d wk)	Kentucky $3,800 (3d wk)	Bright Eyes $4,800
LYRIC (2,000; 25-30-40) High. $15,500 Low.. 1,750	Stars Over B'way $7,700 (Bob Hall) (Vaude)	Navy Wife $9,000	Frisco Kid $9,000	B'way Hostess $6,000 (Henry Armetta)
CIRCLE (2,600; 25-40) High. $26,000 Low.. 1,700	Annie Oakley $2,500 (6 days)	Transatlantic Tunnell $3,300	Millions in Air and Little America $2,600	Scrooge and 7 Keys to Baldpate $1,900
LOEW'S (2,800; 25-40) High. $19,000 Low.. 2,000	Night at Opera $9,500	Splendor and Grand Exit $3,400	Whipsaw and Perfect Gentleman $5,000	Couldn't Take it and Crime and Punishment $7,500

DENVER

	Dec. 5	Dec. 12	Dec. 19	Dec. 26
DENHAM (1,500; 25-35-40) High., $16,000 Low.. 1,750	Red the Rose $5,500	Mary Burns $2,000	Coronado $3,000	6 Revivals $2,500
DENVER (2,500; 25-35-40) High. $27,700 Low.. 3,000	Man Who Broke Bank $7,500	Stella Parish $4,500	Whipsaw $5,700	Here Comes Band $1,500 (3 days)
ORPHEUM (2,600; 25-35-40) High. $20,000 Low.. 2,000	Annie Oakley $6,000	Ah Wilderness $5,000	7 Keys to Baldpate $4,000	Perfect Gentleman $2,000
PARA-MOUNT (2,000; 25-40) High. $22,000 Low.. 1,200	Feather in Hat and Grand Exit $2,600 (Split week)	Show No Mercy $3,000	Navy Wife $2,000	Guard That Girl and Tarzan $1,500 (3 days)

ST. L. POLICE DRIVE ON 'BANK' UNDER WAY

St. Louis, Jan. 28.

Bank nite received a setback Friday (24) when Circuit Attorney Franklin Miller informed the police department that they were lotteries and therefore, under Missouri laws, illegal, advising cops to take necessary steps to stop the practice. Circuit Attorney gave notice of his decision to managers of the Missouri, Fox and Ambassador theatres, F&M owned, which he turned over to plainclothes man to deliver. Surprise is expressed on film row that Circuit Attorney took this action, as there are close to 100 nabe houses in St. Louis that have been engaging in bank nite and giveaway policy for more than nine months.

When Police Chief McCarthy received word of Circuit Attorney's edict he notified each of city's 14 district captains to make survey of their districts and warn each operator of theatre where bank nite, etc., was being held that a continuance of it would mean matter would be laid before Grand Jury for indictment action. Missouri theatre disregarded order and held its advertised drawing for a $1,000 cash prize.

Drawing Friday night was attended by a near capacity house, considerably larger than average attendance. The person named on ticket drawn by a boy from audience was not present so no award was made. Announcement was made from stage that next drawing will be announced over one of city's radio stations.

Harry Arthur, v.p. of F&M here, announced that an injunction would be asked to restrain the Circuit Attorney and cops from interfering with bank nites which he and his attorneys contend is a strictly legal proceeding and is in vogue in many cities and states in the country.

F&M says it is going ahead with plans to award 30 automobiles in its three theatres within next 10 weeks., beginning Feb. 4.

In meantime Loew's and WB are on side lines, doing nothing but watching developments.

Legislation

Wash. Tax Rap?

Tacoma, Jan. 28.

State legislators are already out with statements that picture interests in Washington are going to be further taxed on admissions. A plan is under way to run a series of trailers showing the audiences what it will cost them for their amusement should any additional admission tax be added exploiting the fact that the patrons are being taxed and not the theatres.

ill Vt. Tax

Burlington, Jan. 28.

Combined efforts of amusement operators succeeded in blocking bill to levy 10c. tax on all admissions in Vermont legislature. Bill had previously passed the lower house by large majority. Not expected another attempt will be made to levy tax in this field at present session.

Would Outlaw 'Thons

A move to outlaw walkathons and marathons in Virginia is gaining headway in the state legislature with the backing of Senator Charles E. Burks. Burks' bill proposes a fine of $100 to $1,000 and a jail sentence up to one year upon individuals or corporations who 'promote, maintain, conduct or advertise' marathon contests.

Economy

roadway film house specializing in foreign pix and playing a Polish currently didn't bother about turning on any of the marquee or electric sign lights one evening last week.

Asked how come, the house manager explained, 'What for? It costs money. And besides, anyone who wants to see this dog will come looking for it.'

PHILLY INDIES MERGER COLD

Philadelphia,

Proposed union of local indie - hib bodies appears to have landed on the rocks.

At a meeting of the Motion Picture Theatre Owners of Eastern Pennsylvania, Southern Jersey and Delaware, called late last week by its prez, Lewen Pizor, it was decided that the organization should keep its own identity. Seventy-five exhibs, representing 190 indie theatres and 180 affiliated theatres, were present either in person or by proxy. Pizor who had opposed submerging of body's identity into that of newly formed Independent MPTO won his point, with strong backing of upstate and affiliated members.

Pizor was reelected president; George P. Aarons elected secretary for 15th time (incidentally he was also elected Secretary of the Indie MPTO when that body was formed); Mike H. Egnal, A. R. oyd and George T. Gravenstein, v.p.'s., and Al Fisher, treasurer.

Duo-featuring no longer being a subject under discussion, body took a shot at triple-feature problem which, although not prevalent, is said to exist in certain sections of this territory. Resolution was passed opposing it, also one against newsreel participation in politics. Claim was made that partisan newsreels tend to put exhib, who isn't sure of politics of his patrons, on the spot.

Publix theatres, Tower, Nixon and Roosevelt, nabe houses, admitted as members.

Decision of MPTO to maintain its own identity means, in all likelihood, that whole local indie exhib question will return to situation existing before proposal for union of IEPA and MPTO into Indie MPTO was made. Whether IEPA will continue to function as a separate indie organization only time will tell.

Competish for Mgrs. Too Tough, Fox-W.C. Trims Giveaway Pool

Los Angeles, Jan. 28.

Heeding squawks from theatre managers that they can't buck high-priced giveaway competition, Fox West Coast has decided to cut down its gravy and split amount into smaller groups. Final coin award is $1,500.

For three weeks the 16-theatre group of Hollywood and Glendale houses has been exploiting bank night as largest in the world. Biz proved terrific and moved B. V. Sturdivant from next to bottom to top spot in the F-WC managers drive.

Charles P. Skouras handed out $20,000 in bonus and prize checks to district and theatre managers in an 'appreciation contest' held by Fox-West Coast.

District Winners were Nick Turner, George Bowser and Cullen Espy. House managers were Fay Reeder of Sacramento; H. J. Peskay, Long Beach; Clarence Laws, Berkeley; Frank Newman, Oakland; Mort Goldberg, L. A.; Meyer Kellsohn, Long Beach. Winning bookers were James Chapman, Charles Piercey and Sam Blowitz.

Chi Film Bd. Awakens

Chicago, Jan. 28.

Chicago Film Board of Trade is slowly returning to activity after a long period of hibernation. Exchange managers, along with a few film district managers, get together this week for a dinner at the Congress hotel for an informal discussion for the film situation in this territory.

Exploitation Ratings

Herewith VARIETY presents its ratings for the key city theatres in the matter of exploitation for the past 16 weeks, as determined by its correspondents in these cities. Survey covers the period from Oct. 10, 1935, to the week ending Jan. 23, 1935.

Where more than 16 credits are set forth it is because at one or more times two houses have conducted campaigns of even merit, making it impossible to select a definite first. In Los Angeles, where there are two day-and-date operations, credit is given both houses for the joint exploitation on any given picture. In other locations joint credits are on dissimilar pictures.

Where the total of credits falls below 16 it is indication that on some weeks the exploitation campaigns did not ranks as sufficient to deserve credit.

BALTIMORE
Century (8)
Hipp (5)
Stanley (2)

BIRMINGHAM
Alabama (5)
Pantages (5)

BOSTON
Keith Memorial (3)
Majestic (3)
Metropolitan (3)
Keith Boston (2)
Paramount (2)
Fenway (1)
Scollay (1)
State (1)

BROOKLYN
Paramount (5)
Fox (4)
Metropolitan (1)

BUFFALO
Buffalo (11)
Great Lakes (3)
Lafayette (3)
Century (1)
Hipp (1)

CHICAGO
United Artists (4)
Chicago (3)
Palace (3)
Oriental (2)
State-Lake (2)
Apollo (1)

CINCINNATI
Albee (7)
Shubert (5)
Palace (3)

CLEVELAND
Palace (4)
State (2)
Hippodrome (1)
Stillman (1)

COLUMBUS
Broad (1)
Grand (1)
Ohio (1)
Palace (1)

DENVER
Orpheum (7)
Denham (1)
Huffman (1)

DETROIT
Fox (11)
Michigan (1)
United Artists (1)
Wilson (1)

INDIANAPOLIS
Lyric (8)
Loew's (5)
Indiana (3)

KANSAS CITY
Midland (8)
Mainstreet (4)
Uptown (3)
Newman (1)

LINCOLN
Stuart (4)
Lincoln (4)
Orpheum (3)
Varsity (1)

LOS ANGELES
Chinese (9)
State (9)
Paramount (5)
Beverly (1)
United Artists (1)

LOUISVILLE
State (6)
Rialto (3)
National (1)

MINNEAPOLIS
Orpheum (10)
Minnesota (7)
Century (1)

MONTREAL
Palace (7)
Capitol (3)
Loew's (2)
Princess (1)
His Majesty's (1)

NEW HAVEN
Poli (12)
College (3)
Paramount (1)

NEW YORK
Paramount (5)
Capitol (3)
Music Hall (2)
Roxy (2)
Strand (2)
Center (1)
Hollywood (1)
State (1)

NEWARK
State (5)
Branford (4)
Proctor's (3)
New Mosque (2)
Paramount (2)
Shubert (1)

OMAHA
Brandeis (6)
Orpheum (6)
Omaha (5)

PHILADELPHIA
tanley (6)
Fox (5)
Aldine (2)

PITTSBURGH
Penn (6)
Alvin (4)
Stanley (3)
Fulton (1)
Nixon (1)

PORTLAND, ORE.
Broadway (5)
United Artists (5)
Mayfair (3)

PROVIDENCE
Loew's (7)
Albee (3)
Strand (3)
Victory (1)

SAN FRANCISCO
Warfield (3)
Golden Gate (2)
United Artists (2)

SEATTLE
Orpheum (6)
5th Ave. (4)
Paramount (2)
Music Hall (1)

ST. LOUIS
Ambassador (4)
Fox (4)
State (4)
Loew (2)
Rialto (2)
Shubert (2)

TACOMA
Music Box (5)
Roxy (3)

WASHINGTON
Fox (5)
Earle (4)
Keith's (2)
Belasco (1)
National (1)
Palace (1)

'BANK' REVIVAL SEEN ON IOWA DECISION

Cedar Rapids, Jan. 28.

Theatres here and in other Iowa spots have started 'bank nights' again or are preparing to do so as result of the recent ruling by the supreme court of Iowa that such stunts are not illegal. G. P. Hundling, Newton, Ia., manager, brought the test case.

Ralph Branton of Des Moines, general manager for Tri-States, said that all 'bank night' purses for the Des Moines houses had been kept intact and would be distributed according to lists of registrants on file when court action stopped distribution.

Adverse Mass. Decision On Bank; $200 Fine

Boston, Jan. 28.

In the first Massachusetts test case on bank nights, last Friday (24) a decision was handed down against the theatre by Judge Thomas H. Dowd of Middlesex superior court. James Wall, manager of the Fellsway theatre, Medford, Mass., was fined $200. Counsel immediately appealed to the superior court.

Wall was specifically charged with being concerned in the setting up of a lottery for money Dec. 18. Case was watched closely all over the state, as the bank night gag is spreading in this territory.

E. C. Mills Reported Going to NBC; N.A.B. Meeting in Chicago Feb. 1

Philadelphia, Jan. 28.

Philly broadcasters, in a dither to grab air rights for local edition of President's Birthday Ball, are stepping forward gingerly on account of Warner-ASCAP split.

They're scarey about music bands playing at the party. Solution expected to be co-operation by all stations to have staff man present to check all numbers before they go on and shut, off broadcast in case.

James J. Baldwin, executive secretary of the National Association of Broadcasters, has called for a meeting of the organization's board of directors in Chicago Feb. 1 to listen to his report on the performing rights situation and decide on the association's future program of action toward the copyright issue. This meeting is expected to bring into the open the resentment of indie broadcasters toward what they allege to have been a squeeze play engineered between the networks and the American Society of Composers, Authors and Publishers. The manouver referred to was the Society's wire of Jan. 12 to stations informing them that they had to take out five-year renewals of contract or else.

It is understood that Baldwin will in his report charge that the Jan. 12 wire was a case of pledge-breaking as far as he personally was concerned. Baldwin will tell the NAB directors that E. C. Mills, ASCAP gen. mgr., and Nathan Burkan, the Society's general counsel, had assured him that no drastic action would be taken toward the broadcasters before another conference was held with him (Baldwin). Opinion prevailing among indie broadcasters is that the networks had favored the sudden move of the Society so that they (the webs) could cease worrying about the unlicensed condition obtaining among the vast majority of their affiliated stations.

Two reports which circulated in broadcasting circles last week have been denied by the organization concerned, ASCAP. One report had it that the writers in the Society were on the verge of forcing a dissolution of the performing rights combine so that they could take over the licensing rights themselves and clear them through the 'Songwriters' Protective Association, while the other report was to the effect that the Society had designated a go-between to feel out Warner Bros. on the proposition of selling its publishing firms to major publishers affiliated with ASCAP, with the purchase money to come from the Society. It was also reported last week that E. C. Mills was considering resigning from ASCAP and taking a position with NBC in the capacity of buyer of performing and mechanical rights. Mills was head of NBC's whilom music publishing interests, Radio Music, Inc.

WB File More Suits

Warner Bros. in the past week filed 11 more copyright infringement suits against New York stations, making a total of 15 actions that it has pending in the local Federal court. New complaints involve NBC in six instances, Columbia in three, WOR in one, and WMCA in one. NBC has three previous cases.

From WABC, CBS' key, Warner is asking $15,000 for three unauthorized uses of Harms' Chansonette, twice on Jan. 18 and once on Jan. 23. Counts against NBC's WEAF concern the broadcasting of 'Painting the Clouds With Sunshine,' Jan. 1, 'Where Am I?', Jan. 1, and 'Memories,' Jan. 2, while the same network's WJZ has to answer for the airing of 'Congratulate Me,' Jan. 1, 'Then You've Never Been Blue,' Jan. 16, and 'Blue Nights,' Jan. 2. WOR is accused of making an unauthorized use of Remick's 'Isle of Golden Dreams' on Jan. 6. In all foregoing actions WB is asking damages of $5,000 each. The suit against WMCA cites 'Avalon,' Jan. 19, and asks for $1,000 and an accounting of the profits. Also served in the last case was Sally Studios, Inc., the account behind the program involved.

Baldwin is slated to meet with Herman Starr, WB v.p., immediately after the Chicago get-together to discuss a permanent licensing plan for local stations. Contract which Warner Bros. has now in effect is for three months and expires Mar. 31.

L. K. Sidney's Confab

Group of New York station operators met last week in the offices of Louis K. Sidney, head of WHN, to discuss ways and means of co-operating on the avoidance of infringing on the copyrights controlled by the Warner Bros. publishing group. Each explained what precautions he has taken in this direction and pointed out the possible pitfalls.

Among those who sat in on the meeting was Sidney Kay, of the CBS legal staff.

Sherwin-Williams Case In Court Again; Judge Cautions C. H. Freeman

Charles H. Freeman, Jr., concert manager, failed last week in his effort to make the Sherwin-Williams Paint company of Cleveland a co-defendant in the suit that he brought some time ago to restrain Cecil, Warwick & Cecil and NBC from using the Metropolitan Opera auditions idea. Federal Judge Knox, in N. Y., before whom Freeman made his move, ruled that even if he wanted to grant the request he couldn't because the case was in the jurisdiction of a higher court.

Judge Knox's reference was to the Circuit Court of Appeals, before which is pending Freeman's appeal from an injunction obtained by NBC. Network got an order restraining the concert impresario from interfering with the Sherwin-Williams show after Freeman had made allegations that the latter was a takeoff on a program he had offered to several commercials.

During the hearing on the motion to join Sherwin-Williams as a defendant Arthur Driscoll, C, W & C's counsel, asked Judge Knox to admonish Freeman against issuing any statements or making any comments in the trade on the case. This the court did.

WLVA CLIPS 3 HOURS IN WB-ASCAP RIFT

Lynchburg, Va., Jan. 28.

Hard hit by the Warner-ASCAP row, station WLVA has sliced three hours off its daily operating time for lack of music. Station deals out mostly platter tunes. Some of the canned commercials, including a lucrative Chevrolet hour, had to be ditched because Warner music was on the discs.

Edward Allen, station head, is National Independent Broadcasters, president, said station has been on 16-hour daily basis.

Shift of attitude on part of smaller New York City radio stations in metropolitan area seen in employing of West W. Wilcox, copyright authority, to serve WHOM and WFAB. All musical numbers for these two stations will be cleared through his office, and there is a possibility that Stations WFAS and WEVD also may co-operate and establish a similar set-up.

Where a week ago, it looked as though WHOM and others of the small stations might sign with Warner Bros., this new move indicates an attitude of marking time. These two stations formerly had no regular copyright department. Stations WWRL, WBNX and WAAT are now operating under the conditional pact with the Warners.

San Antonio, Jan. 28.

Texas Quality web in a quandary over WB-ASCAP schism, tendency being to sit tight in hopes situation will automatically better itself. WFAA, Dallas, is only web outlet to sign with WB. Station execs recently huddled in Dallas but no decision reached. WOAI, San Antonio, and KPRC, Houston, are other members of regional clique. Chain's ace commercial stint, Pepper-Uppers, lost its theme following the split.

KMAC and KONO, San Antonio, indies, are only stations here currently signed with WB.

E. Katz Signs WOWO

Ft. Wayne, Jan. 28.

E. Katz Special Advertising has been named representative for WOWO, Fort Wayne, in the east.

This is the newspaper rep firm which recently has entered radio station brokerage field.

Chicago, Jan. 28.

E. Katz special rep outfit added a couple more stations to their list last week.

Joining the group are WGST, Atlanta, and WDHL, Billings.

MARK TIME IN CONNERY MATTER

Washington, Jan. 28.

Showdown over demands for congressional probe of Federal Communications Commission activities is expected late this week.

With both the justice department and the five-man commish committee still digging into handling of radio applications and trying to get the truth about influence-buying allegations, congressional faction desiring to turn the heat on the regulatory body is waiting for the House rules committee to signify what stand will be taken on the proposal of Representative William P. Connery of Massachusetts that a select investigating committee shall be created to look into charges of monopoly and favoritism.

Political opposition to the Connery investigation resolution appeared quickly last week as administration sought to prevent any scandal which would cast reflections. As this is campaign year, Democratic chieftains are reluctant to let the Connery proposition come before the House through fear that Republican members of an inquisitory body might try to exploit the probe for campaign purposes.

So far, Chairman John J. O'Connor of the rules committee has snubbed Connery, declining to grant any date for a hearing on the inquiry proposition. But the committee is due to meet this week, when Connery's friends will demand that some action be taken on the whole matter.

Efforts to obtain the consent of Speaker Byrns and other Democratic chiefs are being made by leaders of the faction which has assailed the commish over a period of several months.

With Connery slated to be chairman, if the inquiry committee ever is created, members of the House already are talking about the identity of the remaining probers. Resolution calls for three Democrats and two Republicans, but it is understood the measure may be amended to authorize a seven-man committee, with four Dems and three G.O.P.'s. This arrangement would permit representation for every section of the country, Connery being chosen from the Atlantic seaboard, and the other three Democrats coming from the middle west, Pacific coast and south.

Walter King Sponsored

Walter Woolf King, lead in current Broadway show 'May Wine,' signed by Socony-Vacuum Oil for 13 weeks for fuel air show. Starts in about a week.

Zeppo Marx agency negotiated.

Armstrong's Star Line-Up

Los Angeles, Jan. 28.

Guest stars of Louella Parsons for next four weeks on Hollywood Hotel have been set by F. Wallis Armstrong agency. Leading off next Friday (31) are Edward Arnold, Lee Tracy and Binnie Barnes in a bit from 'Sutter's Gold.' Following week brings to mike Miriam Hopkins, Merle Oberon, Joel McCrea and Bonita Granville, doing sequence from 'These Three.'

Skeded for Feb. 21 are Irvin S. Cobb and Rochelle Hudson in 'Everybody's Old Man.' Jean Hersholt and Dorothy Peterseen follow with scene from 'The Country Doctor.'

Robert C. Williams, heretofore with Benton & Bowles, added to the commercial continuity division of Young & Rubicam's radio department.

Republican Radio 'News' Service

Baltimore, Jan. 28.

Late last week the Republican National Congressional Committee headquarters in the Capital sent letters to many broadcasters throughout country offering a 'news service' (by mail) to whatever stations may want it. Form letters included a copy of Section 317, FCC Act of 1934, which reminds that if stations broadcast anything directly or indirectly paid for, they must announce fact by naming the coin-donor.

Letters advise: From time to time a portion of this (weekly) column will give the Republican viewpoint of Washington happenings. However, it will contain informative matter of general interest to members of all parties and persons who desire sidelights what is happening.'

And that quotation about states situation as may be gauged from the initial column of 'news' sent out. Comments are made on half a dozen phases of the national Government of pertinent, topical value. There is not so much as a tittle of direct Republican propaganda in the whole quarter-hour-full of chatter. Stuff is, however, shrewd amalgamation of slightly old and fairly w.k. spot news which press generally has carried. Patently, there is nothing favorable to the New Deal in the copy, but by same token about as bitter a condemnation as appears is a remark that taxes are going to be increased. And the surmise as to what the national debt will be at end of current fiscal year is a figure far under that pegged by many another New Deal opponent.

All in all, this new Republican idea of air propaganda is shrewder and more subtle than those dramatized skits which evoked such hooting when initially broadcast fortnight ago over WGN, Chicago.

GEORGIA GOVERNOR APPEASED BY CBS

Atlanta, Jan. 28.

Governor Eugene Talmadge, of Georgia, Thursday (23) dropped plan to mandamus Federal Communications Commission to allow broadcasting of Grass Roots convention (Anti-Roosevelt Democrats) in Macon, Jan. 29, by a Mexican radio station. Action followed agreement by CBS to use a half hour of the convention proceedings over a national hookup.

Morris A. Bealle, editor Plain Talk, had prepared mandamus action on theory that FCC planned to pigeonhole application to have sessions telephoned to Mexican station, then broadcast throughout United States.

Governor recently criticized both NBC and CBS for their purported refusal to broadcast meeting.

CBS hookup scheduled from 1:15 to 1:45 p.m. (E.S.T.) Jan. 29

Stephenson Quits CBS

Chicago, Jan. 28.

Couple of changes in the sales and program departments at Columbia and WBBM here take place this week. Bob Stephenson, who has been head of the local offices of the CBS Radio Sales company, resigned after several years with the organization. Stephenson is understood to be headed for the coast for a sales connection with a regional group of stations. Bill Williamson will fill the Stephenson spot here.

Cecil Widdifield, who has been in charge of sales service for CBS-WBBM for some months, is out. Understood to be lining up with a local agency. No replacement contemplated for Widdifield at CBS.

On the Hoof

In New York

Robert Convey, KWK, St. Louis.
Herbert L. Pettey, F. C. C., Washington.
Albert A. Cormier, WIP, Philadelphia.
Thomas Convey, KWK,

In Chicago

Purnell Gould, WFBR, Baltimore.
Frank Senton, WBNS, Columbus.
Naylor Rogers, KNX, Hollywood.
Craig Lawrence, KRVT, Des Moines.
Ray Bright, KTRH, Houston.
Stanley Hubbard, KSTP, St. Paul.
Clarence Cosby, KWK, St. Louis.
R. C. Rambeau, Los Angeles.
Phillip Witten, WHN, New York.
Ernest Emmell, Radio Editor, The Georgian, Atlanta, Ga.
M. H. Bonebroke, WKY, Oklahoma City.
Arthur Church, KMBC, Kansas City.

In Washington

William Way, KVOO, Tulsa.
C. D. Mastin, WNBF, Binghamton, N. Y.
P. J. Meyer, KFYR, Bismarck, N. D.
John Elmer, WCBM, Baltimore.
Sidney R. Lewis, KHSL, Chico, Calif.
Thomas Convey, KWK, St. Louis.
Glenn Roberts, WIBA, Madison.

'CROSSROADS' WILLS, WONT'S CANVASSED

National Republican Committee may be able to use the major part of the Mutual Network for a series of live dramatic broadcasts. Committee's radio director, Charles Sabin, has asked the New York office of Mutual to find out what stations will be willing to carry the 'Liberty at the Crossroads' program, with the understanding the committee is willing to take as many releases as are made available providing there won't in any case be an added charge for lines.

Here's how stations, which take the Mutual service either regularly or occasionally, reacted to the Republican committee's quest:

WOR, New York: Has adopted the policy established by NBC and Columbia and will under no circumstances broadcast dramatic programs sponsored by a political party or candidate.

WLW, Cincinnati: Prefers to defer making a decision, principally to see what attitude the other outlets on the network take.

WCAE, Pittsburgh: Wants to discuss the policy angle with the higher-ups in the Hearst organization, and if there is no objection from this source it's okay with the station.

WGAR, Cleveland: Has indicated a willingness to take the series.

CKLW, Detroit: Will accept the business.

Yankee Network: Replied that it is willing to release the programs not only over WNAC, Boston, the key outlet, but WEAN, Providence, and WICC, Bridgeport, which John Shepard, 3rd, also owns and operates.

WGN, Chicago: Mutual's other basic station, was the first to accept and broadcast the 'Liberty at the Crossroads' programs. Tribune mouthpiece had several weeks previous put into effect a pay-as-you-go policy for political time. In the past the Trib had taken the viewpoint that political broadcasts, providing they were interesting, were of public interest and should receive gratis clearance.

Nate Tufts to Chi

Nate Tufts, radio man in the Ruthrauff & Ryan home office, is temporarily joining the agency's Chicago office for a few weeks to get three new live talent shows launched for Kentucky Winners cigarettes.

Trio is slated for KMOX, St. Louis, and WGN and WBBM, both in Chicago. All programs to be sportscasts, with Bob Elson doing the spieling via WGN and Pat Flanagan via WBBM.

MacKenzie to KPDN

Cleveland, Jan. 28.

Bob MacKenzie is resigning as client service manager of WJAY after a stay of seven months.

Will become manager of KPDN, Pampa (Tex.), owned and operated by the Pampa Daily News.

YANKEE AGENCY IN FRANCE

Runyon's Coast Trip Spurs Rumors; Involves Lee, McClatchey Groups

departure Mefford Runyon, CBS treasurer, for the westcoast last week has aroused a series of speculations not only among broadcasters in that area but in competitive network circles. Belief in quarters is that Runyan will come back with either a contract binding the Don Lee Network to Columbia for another period of years or agreements which will have KMPC, Los Angeles, and KFSO, San Francisco, as the network's substitute allies in those two cities. CBS's program clearing deal with Don Lee expires this August.

Of important moment in the westcoast situation is the reported demand of the McClatchy newspaper and station group for a change in status on the CBS rate cards. Outlets controlled by the McClatchy syndicate have been rated as bonus stations, as far as the network's card is concerned, while they have a definite schedule of payment with Don Lee. McClatchy now wants a rate schedule to be set aside for each of its stations on both the Don Lee and CBS rate cards. Stations in the McClatchy group are KFBK, Sacramento, 5,000 watts; KWG, Stockton, 100 watts; KMJ, Fresno, 5,000 watts, and KERN, Bakersfield, 100 watts.

Richards' Option

A six-months' option on KMPC, Los Angeles, was recently taken by G. A. Richards, who also controls WJR, Detroit, and has a major interest in WGAR, Cleveland. KMPC is on the same channel with WOR, Newark, and the impression in broadcast circles is that WOR will make no objections to KMPC bidding for full time if it develops that the latter's night time signal will offer no interference with that of the Newark outlet. KFSO, San Francisco, has a 90-day experimental alliance with KNX, Los Angeles, with a permanent line connecting the two stations and the latter outlet doing most of the program feeding.

It was also reported following Runyan's departure that CBS may make a partnership offer for the Don Lee Network, with Richards, who has a home in lower California and spends a major part of his time there, serving as the operating link. This report was pretty much discounted by those close to the Don Lee situation. Latter pointed out that Tommy Lee has declared himself as determined to maintain the independence of the network as a memorial to his father.

LESLIE HOWARD REP SUES ON % SPLIT-UP

Los Angeles, Jan. 28.

William Morris agency has been made defendant in action brought by Henry Sherwin, Leslie Howard's radio rep, in which he seeks an accounting of monies received by agency on Howard's broadcasts for Hind's Honey and Almond Cream.

Sherwin alleges he was to have received 50% of commish. Howard received $3,500 a broadcast, with Morris agency allegedly taking $500 of this amount. Howard has made 15 airings and has 11 more to go, according to the complaint.

Grace Moore on G. M.

Grace Moore is pacted for appearance on the General Motors show over NBC for March 22, being the last singer signed for this series. Date was kept open by sponsors, until diva's present Vicks' contract expired on March 11.

Yehudi Menuhin, violinist, ends the second 13-week G.M. series on March 29.

F. C. Schang, Jr., of Columbia Concerts handled the Moore date.

Announcers $12.50 Wk.

tation in New Jersey has a set starting wage of $12.50 a week for announcers. If the spieler proves satisfactory, he has a chance of getting a boost to $15.

Job entails working seven days a week at the rate of seven hours each day.

SPONSOR'S 40 HOURS W'KLY ON WHN

Adam Hat Company has 40 hours of time under contract each week with Station WHN, New York City. This is believed to be far and away the largest single purchase of time by one advertiser from one station in the 16 year history of American broadcasting.

Supplementing the nightly five-hour owl program which runs from 11:30 p.m. to 4:30 a.m. and accounts for 35 hours of commercial time weekly Adam Hat is now inaugurating a series of boxing broadcasts four nights a week from such sports arenas as the Broadway, Olympic (Philadelphia), Ridgewood Grove and St. Nicholas. That accounts for another five hours.

Still another hour, a Sunday afternoon program not yet fully worked out between the station and the sponsor may hike the total to 41 hours weekly.

JOHN ELLWOOD WITH G.O.P. RADIO DEPT.

Expansion of the radio personnel of the Republican National Committee is under way, with a couple of former web execs slated to join the G.O.P. brigade end of this month. Newcomers are John Ellwood and Keith McLeod.

Ellwood, until Sept., 1933, was an NBC vice-president and subsequently has helped with the radio end of the Will Rogers memorial fund and the President's birthday ball. Full title for his new functions is 'manager of the eastern office of the radio division of the National Republican Committee.' Thomas Sabin remains G.O.P. national radio chief.

McLeod, erstwhile NBC music man and later identified with WFIL, Philly, is being assigned program supervising. Both newcomers skedded to work out of New York.

IS DAT RELIGION?

WNOX Gets Clergymen Up at 5:30 A.M.—They Don't Like It

Knoxville, Jan. 28.

WNOX, Knoxville station recently added to the Scripps-Howard chain, has boosted its broadcasting time to 19½ hours daily, keeping it on the air longer than any other station in Tennessee. Schedule now begins at 5:30 a.m. and continues until one a.m.

Listeners like it, but Knoxville ministers have given several loud squawks. First broadcast daily is morning devotional service, and clergymen who are guest preachers object to the early rising. Six was bad enough, they say, but 5:30 is enough to aggravate the soul of a saint.

Advertising women of New York throwing their annual March party on March 20 at the Biltmore, with advertisers kicking in 20,000 samples of their products as souvenirs for the guests.

PARIS EXCITED BY 'INVASION'

Lord & Thomas Sends Radio Production Man to Put On Commercial Program — Plenty of Local Difficulties Face Don Forker

REVOLUTIONARY

of real commercial programs in France and a consequent revolution of local radio biz is seen as possible result of visit here of Don E. of Lord and Thomas, to put on the first French commercial broadcast with American methods.

Forker was sent here from New Yor because no one in the Paris office of Lord and Thomas has any radio experience. A purely local account—Cadum Soap—wanted to use the air. Although this one account was not sufficient to justify sending a man from America to put on the program, the agency felt that it was a chance to teach the French branch something about the business for future use, and hence Forker came.

Cadum program will begin Feb. 4 with half an hour, once a week, from Poste Parisien, leading non-government station. Agency would like to put it over a nationwide hookup, but there are plenty of snags, mostly legal. There are about half a dozen non-government regional stations in France, including a couple of pretty big ones such as Radio Normandie and Radio Toulouse, which could put on a commercial program. Only the Communications Administration, which controls both government radio and land phone wires, has a rule against carrying commercials, even over the land wires, so there's no way of hooking up a network unless the rule can be set aside or got around.

Figuring out his program, Forker hit plenty of local difficulties, due to primitiveness of local radio, which still remains, in spite of improvement of the last year or so. First thought of an amateur hour, as a successful type of American program, but the only purees available here were so terrible he had to give this up. And Frenchmen want to be paid. Then looked for humor, but local comedy, he found, usually has a political or off-color tinge, and is likely to offend someone. He finally turned to the friendly type of program introducer, and he thinks he has the right local man in the shape of one Jean Sablon. This is the only talent definitely booked.

Most useful tips he figures he can give the French office is advice on where to put the microphone so as to get balance from an orchestra, etc., and also dope on keeping holes out of a program. He finds that normally the natives don't pay attention to such details—just let the sound hit the mike anyway chance wills, and the program rolls along in haphazard fashion.

French Excited

hose of the French trade who know about his presence are all excited over the revolution in their methods, and particularly over the fact that an American agency is introducing real commercial radio. They think the results can be terrific.

Forker expects to leave for England as soon as he gets the Cadum program started. Before that, however, he may make arrangements for broadcasts to America, either from French stations or via Geneva. Latter is preferable, for Geneva works two ways and can come in on signal instead of time agreement, as is necessary with one-way French stations, but land-wire transmission difficulty enters into Geneva broadcast.

Irony

One minute announcements preceding or following sustaining programs often confuse listeners.

Nellie Revell has been receiving notes from fans congratulating her on landing a sponsor and declaring they are using the sponsor's product!

Advertiser in question has blurbs at both ends of the Revell program. Nellie gets nothing.

KING'S DEATH KILLS COMEDY IN CANADA

Radio stations in Canada made special efforts carry news of death of King George V and subsequent ceremonies. Canadian Radio Commission flash of death direct from British Broadcasting Co. at Sandringham, Eng. Most stations in Canada went off the air Jan. 20 immediately after the word was received at 5:55 p.m., M.S.T. CJRM did not broadcast following morning.

Practically all Saskatchewan stations put on memorial programs and otherwise cancelled anything that might jar with mourning. Stations operated at 3 a.m. Jan. 22 to bring broadcast of ceremonies marking accession to British throne of King Edward VIII.

Commission opened its evening's programs with Blattner-phone recording of the event. CJRM was refused this as not being a regular station of the CRC network. Howls of protest from station brought no result. Vic Nielsen, station manager, went on air; explained Commission's refusal and suggested fans tune CHAB or CHWC, which were carrying it.

Newspapers howled about radio broadcasts of King's death but could do nothing. Sale of extras badly cut by radio flashes.

Radio Commission toned down all of its programs, taking off any with humor and hot music. Gentleman Jim (R. E. Guy, Winnipeg) humor show taken off Jan. 23 for concert trio; Jean Sinclair, blues singer, removed from Chasing Shadows (Moose Jaw) and Bob Forrest, baritone, substituted. Rhythm Rebels off for Herb Saddler, organist. Freshmen, Regina quartet doing Mills Bros. stunt, off for Jean Sahlmark, pianist. Live, Laugh and Love program from Winnipeg Jan. 24, turned concert music instead of usual comedy. Fiesta from Vancouver killed for concert program. Ghost Walker, murder story, off for ladies' choir from Trail, B. C. Three Guitars off Regina for Al Smith, concert pianist. Saturday night, Jan. 25, Western Dance Parade embracing orchestras from Winnipeg to Vancouver off for half-hour organ program from Regina with Cyril Hampshire, and second half-hour from Vancouver by concert ensemble. Network closed down at 11 p.m. instead of midnight. Bass fiddle, drums and other oompah in Chasing Shadows taken out leaving only Calgary piano team, Sunday, Jan. 26. Mart Kenny orchestra from Vancouver eliminated all but old waltz numbers. Other programs also changed style. Monday, Jan. 27 saw Farmer Fiddlers from Saskatoon off for Arthur Bates, organist. Ten-Thirty Telegram from Edmonton off for concert program. Tuesday, day of funeral, network remained closed all night.

Minor Changes in Identification Requirements on Wax Are Due

Washington, Jan.

Present stringent rule requiring frequent announcements of electrical transcriptions and phonograph probably will be lightened slightly by Federal Communications Commission but will not be modified to the quested by broadcasters.

While no final decision has been reached, commission is said to have tentatively agreed on a new regulation midway between the present rule and what station operators want. Text is entirely unsatisfactory to union musicians, who protested vigorously some months back against any change in the existing code.

The suggested compromise, which has been given informal okay, would waive the requirement of announcements at least every 15 minutes in exceptional cases so that half-hour or hour programs would not have to be interrupted repeatedly by explanations that wax music is being used. This exception would cover only certain types of programs where continuity would be harmed by the periodic announcements.

Otherwise, the present rule probably will stand as is, with one possible minor change. Commish code now stipulates that announcements must precede each separate mechanical reproduction, except where transcriptions for a single continuous program are made on more than one disc. Under the proposed modification, five-minute announcements would be sufficient, with added leeway given by retaining the present regulation that the public must be informed every 15 minutes, except for unusual circumstances where effect would be marred by interruptions in the middle of the period.

Spitalny Gets Zotos Account Sans Audition

Phil Spitalny with his 35-piece girl orchestra returns to the air Feb. 23 over 81 Columbia stations in a coast-to-coaster for Zotos, chemicals permanent hairwaver product developed by Neal Andrews of Sales Affiliates (Marinello-Incco-Notox). irl orchestra was figured a natural showmanship tie-up for the product by Andrews.

Unique angle of deal is that Spitalny got the contract without making a single audition. Sponsor has previously advertised certain products on spot broadcasting but this is maiden venture on a pretentious network scale.

Spitalny will do a half hour program Sundays at six p.m. EST. Grey agency handled.

Doc Levy Back

Philadelphia, Jan. 28.

Dr. Leon Levy, WCAU and KYW prexy, returned last week from Florida, where he'd been convalescing after appendectomy.

Brother, Ike, took up vacation where Doc. left off.

Carol Irwin's Job

Carol Irwin, formerly with Pedlar & Ryan agency and before that program manager of KYW, Philadelphia, has been named head of the creative end of Lennen & Mitchell's radio department.

Will work on the Whiteman stanza specifically, with other shows also on the assignment list.

COMMERCIALS

WEEK OF JAN. 29-FEB. 4
(ALL TIME EST)

This Department lists sponsored programs on the NBC, CBS, and Mutual networks arranged alphabetically under the advertiser's name.

All time is p. m unless otherwise noted. Where one advertiser has two or more programs they are listed consecutively.

An asterisk before name indicates advertising agency handling account.

Abbreviations: Su (Sunday); M (Monday); Tu (Tuesday); W (Wednesday); Th (Thursday); F (Friday); S (Saturday).

NBC

AMERICAN CAN
9-Tu-WJZ
Ben Bernie & Lads
*Fuller-Smith-Ross

AMERICAN HOME PRODUCTS
(Anacin)
WJZ-7 P.M. Tues.-Wed.-Thur.
'Easy Aces'
Goodman Ace
Jane Ace
Mary Hunter
Helen Spring
on-8-WEAF
(Kolynos)
Hammerstein Music Hall
Ted Hammerstein
Wright & Dietrich
Gracie Barrie
Lucy Loughlin
Lazy Dan

AMERICAN TOBACCO
8-Sat-WEAF
(Lucky Strike)
Carl Hoff Orc
*Lord & Thomas

AMERICAN RADIATOR
7:30-Sun-WEAF
'Fireside Recitals'
Sigurd Nilssen
Hardesty Johnson
Graham McNamee
*Blaker Advt.

Armco Iron
8:30-W-WJZ
Bennett Chapple
Armco Bd
Frank Simon
*Gardner-Grel

A. & P.
9-M-WEAF
Harry Horlick
Howard Price
*Paris & Peart

BABBITT CO.
10:45 a.m.-Mon. to Fri-WJZ
'David Harum'
Wilmer Walter
Peggy Allenby
Edith Spence
Walter Soderling
*Blackett

BEST FOODS, INC.
11 a.m.-Tu-Th-WEAF
Ida Bailey Allen
*Benton & Bowles

BETTER SPEECH INSTITUTE
8-Sun-WJZ
'Your English'
*Auspitz & Lee

BOURJOIS SALES, INC.
Mon-8:30-WJZ
('Evening in Paris')
Odette Myrtil
Pickins Sisters
Milton Watson
Mark Warnow Orc
*Lord & Thomas

BRISTOL-MYERS
9-W-WEAF
(Sal Hepatica)
(Ipana)
Fred Allen
Portland Hoffa
Art Players
Peter Van Steedan
*Young & Rubicam

CAMPANA
6:30-Su-WJZ
'Grand Hotel'
Ann Seymour
Don Ameche
10-F-WEAF
'First Nighter'
Francis X Bushman
Betty Lou Gerson
Carlton Brickert
Cliff Soubier
E Sagerquist Orc
*Aubrey Wallace

CARNATION MILK
10-M-WEAF
Lullaby Lady
Ireene Wicker
M L Eastman
Ruth Lyon
*Erwin, Wasey

CHEVROLET
9-Sat-WEAF
Rubinoff
Virginia Rea
Jan Peerce
Graham McNamee
*Campbell-E

CITIES SERVICE
8-F-WEAF
Jessica Dragonette
Rosario Bourdon Or
Quartet
*Lord & Thomas

CLICQUOT CLUB
3-Su-WEAF
Harry Reser & Clicquot Club O
Lynne Gordon
Ernie Weber
John Zellner
*N. W. Ayer

COX GELATINE
10:15 a.m.-Fri-WJZ
Jack Berch
*Katz
11:15 a.m.-Tu-W-Th-WEAF
'Studio No. 7
Jack Clemens
Loretta Clemens
*Ruthrauff & Ryan

ENO
8-Tu-WJZ
'Eno Crime Clues'
Clyde North
John MacBryde
*Ayer

FORD
Fri-9:30-WJZ
Fred Warings Pennsylvanians
*N. W. Ayer

FIRESTONE
8:30-M-WEAF
Vocal Ensemble
Richard Crooke
Margaret Speaks
*Sweeny-James

FITCH
:45-Su-WEAF
Morin Sisters
Ranch Boys
*L W Ramsey
8:15-Fri-WJZ
Wendall Hall
*Ramsey

GENERAL ELECTRIC
11 p.m.-Sun-WEAF
'Matt Clemens, Th Melody Master'
Carrie Jacobs Bond
Alan Jocelyn
Virginia Howard
Edwin Jerome
Frances Nordstrom
Robert Strauss
William Stickles
Charme Allin
*B. B. D. & O.

GENERAL FOODS
9-Th-WEAF
(Maxwell)
'Show Boat'
Lanny Ross
Conrad Thibault
Frank McIntyre
The Westerners
Virginia
'Molasses 'n' Jan'ry'
Gus Haenschen
Walter Tetley
Laurie Massey,
*Benton & Bowles
7-Su-WJZ
(Jell-O)
Jack Benny
Mary Livingston
Johnny Green's Or
Kenny Baker
*Young & Rubicam
9:30-Tu-WJZ
(Sanka)
'New Penny'
Helen Hayes
Ned Wever
*Young & Rubicam
10:45-W-F-WEAF
(Gold Medal)
Betty Crooker
Cooking Recipes
*McCord Co.
4-Daily-WJZ
(Bisquick)
'Betty & Bob'
Edith Davis
Dorothy Shidler
Elizabeth Reller
Lester Tremayne
Loretta Poynton
Frank Dane
*Blackett

GEN. MOTORS
10 p.m.-Su-WEAF
Richard Bonnelli
Erno Rapee Orc
*Campbell-Ewald

HOUSEHOLD FINANCE
8:30-Tu-WJZ
Edgar A. Guest
Bernardine Flynn
Sidney Ellstrom
Gallicchios Orc
*C. D Frey

HORLICK'S
M to F-7:30-WJZ
(Malted Milk)
Lum & Abner
Chester Lauck
Norris Goff
*Lord & Thomas

HUMPHREY'S MEDICINE
1:45-Su-10:30 a.m. Tu-Thur-WEAF
Also 5:15-Wed-Fri-WJZ
'Sweethearts of the Air'
Peter De Rose
May Singhi Breen
Andy Sanella
*Blow

JERGEN
9:30-Su-WJZ
Walter Winchell
*J Walt. Thompson

JOHNSON & SON
(Floor Wax)
8 p.m.-Mon.-WJZ
'Fibber McGee & Molly'
Marion & J Jordan
Lynn Martin
Charles Laveer
Master Singers
Emery D'Arcy
U. Marcelli's Orc
*Needham, L. & B.
7:45-Th-WEAF
(Glo-Co)
'Life Studies'
Tom Powers
*Needham, L. & B.

KELLOGG
5:30-Daily Ex. Sa-Su-WJZ
'Singing Lady'
Ireene Wicker
8:30-F-WJZ
James Melton
Red Nichol's Orc
N. W. Ayer

KRAFT-PHENIX
10-Th-WEAF
Bing Crosby
Jimmy Dorsey Orc
L Stokowski
Nina Koshetz
Park Sis
Bob Burns
Kay Weber
*J Walt. Thomp.

LADY ESTHER
8:30-Tu-W-WEAF
Wayne King Orc
*J. W. Thompson

LARUS & BROS.
(Edgeworth Tob'co)
9-Wed-WJZ
'Corn Cob Pipe Cl'b'
Pat Binford
Squire Hix
Sue Hathaway
*B. B. D. & O.

LIFE SAVER
8-Wed-WJZ
'Lifesaver Rendezvous'
Phil Duey
Irene Beasley
Clyde Lucas Orc
*Topping & Lloyd

LORILLARD

GEORGE W. LUFT CO.
(Tangee)
10:30-Tu-WEAF
Jimmy Fidler
*Cecil, W. C.

LUDEN'S
5:45-Su-WEAF
Rich'd Himber's Or
*J. M. Mathes

MACFADDEN
9:30-F-WEAF
(True Story)
'Court of Human Relations'
Percy Hemus
Ned Wever
Wilmer Walker
Alice Rheinheart
Helen Spring
Vera Allen
Fred Feikel, Org
Lucille Wall
Allyn Joslyn
Arthur Kudner

MAYBELLINE
5-Su-WEAF
'Penthouse Serenade'
Jack Fulton
Dorothy Hamilton
Chas. Gaylord Orc
*Cramer Krasselt

DR. MILES LAB'S
(Alka-Seltzer)
9:30-Sa-WJZ
WLS Barn Dance
Ridge Runners
Uncle Ezra
Lulu Belle
Maple City 4
7:15 M-W-F-WEAF
'Uncle Ezra,' Radio Station EZRA
Pat Barrett
Cliff Soubier
Carleton Guy
Nora Cunneen
*Wade

MODERN FOOD PROCESS CO.
4:15-M-WJZ
Charles Sorce
Harry Swan
*Clements Co.

MOLLE
9 p.m.-Tu-WEAF
'Voice of the People'
Parke Johnson
Jerry Belcher
*Stalk-Goble

JOHN O. MORRELL
5:30-Su-WJZ
(Dog Food)
Thos. Mullins
Marion Claire
*Henri, H. & McD.

OMEGA OIL
7:45-Tu-Thur-WJZ
Phil Cook
Landt 3 & White
*Husb'nd & Thomas

PACIFIC BORAX
9-Th-WJZ
'Death Vall'y Days'
Tim Frawley
Edwin W. Whitney
Lonesome Cowboy
Jean King
Jack McBryde
Joseph Bonime Orc
McCann-Erick

PEPSODENT
7-Daily Ex Sat Sun-WEAF
Amos 'n' Andy
Freeman Gosden
Charles Correll
*Lord & Thomas
5 p.m.-M-9-Fri WJZ
Al Pearce & Gang
Mable Todd
Morey Amsterdam
Arlene Harris
Harry Foster
Monroe Upton
Andy Andrews
Tony Romano
3 Cheers
William Wright
*Lord & Thomas

PHILIP MORRIS
8-Tu-WEAF
Phillips Lord
Sally Singer
3 Sweethearts
Leo Reisman's Orc
Eton Boys
Phil Duey

PILLSBURY
10:30-Daily-WJZ
'Today's Children'
Irma Phillips
Walter Wicker
Bess Johnson
Irene Wicker
Lucy Gillman
Fred Von Amon
Jean McGregor
*Hutchinson

PINEX
8:15-Su-WJZ
Pine Mountain Merrymakers
John Lair
Red Foley
*Palmer

PRINCESS PAT
9:30-M-WJZ
'Sketches'
Joan Blaine
Robert Stone
*McJunkin

P'CT'R & G'MBLE
3:30 Daily Ex. Sa-Su-WEAF
(Crisco)
'Vic & Sade'
Art Van Harvey
Billy Idelson
Bernadine Flynn
7:15-M-W-F-WJZ
Ivory Stamp Club
Capt. Tim Healey
*Blackman
Mon-Wed-Fri-12:15 WEAF
Pat Barnes
*Blackett-S-Gardner
3:45-M to F-WEAF
(Ivory Soap)
'The O'Neills'
Kate McComb
Jane West
Violet Dunn
Jimmy Donelly
Jack Rubin
Jimmy Tansey
Janet Gilbert
*Blackman
3:15 Daily Except Sa & Su-WEAF
(Oxydol)
'Ma Perkins'
Virginia Payne
Marjorie Hannon
Chas Egelson
Hilda Graham
Charner Batson
John Mathews
Corine Dearth
Butler Mandeville
Ken Griffin
*Blackett
10:15 a.m. Daily Except Sat & Sun-WEAF
(Chipso)
'Home Sweet Home'
C. W. Secrest
Harriett McGibbon
Billy Halop
*Blackman
Mon to Fri-3-WEAF
(Camay)
'Forever Young'
Curtis Arnall
Betty Wragge
Alan Bunce
Maureen McManus
*Pedlar & Ryan

QUAKER OATS CO.
5:30-Sat. WEAF
'Kaltenmeyer's Kindergarten'
Bruce Kamman
Marion Jordon
Jim Jordan
Johnny Wolf
Thor Ericson
Merrill Fugit
Harry Kogen Orc
*Lord & Thomas

RALSTON PURINA
5:30-M-W-F-WEAF
'Tom Mix Adventures'
*Gardner

RADIO CORP. AMERICA
2 p.m.-Sun-WJZ
'Magic Key of RCA'
John B. Kennedy
Frank Black
Marion Anderson
Morton Downey
Jack Hylton Orc
*Lord & Thomas

REAL SILK
9-Su-WJZ
Chas. Previn Orch
Olga Albani
Betty Bennett
Singing Knights
*Leo Burnett

REMINGTON RAND
7:30-Mon-W-F-WEAF
Edwin C. Hill
*B. B. D. & O.

SCOTT & BOWNE
Sat-Sun-5:45-WJZ
Gabriel Heatter
*Marschalk & Pratt

SHEFFIELD FARMS
6:45-M-Th-F-WEAF
Billy and Betty
*N. W. Ayer

SHELL
(Petroleum)
9:30-Sa-WEAF
Al Jolson
May Robson
Jack McLellen
Sara
Bob Swanson
Mike Farley
Ed Riley
Jewell Hopkins
Victor Young Orc
*J. Walt. Thompson

SINCLAIR
9-M-WJZ
Malcolm Clair
Gus Van
Sinclair Qt.
Bill Childs
Fritz Clark
Joe Parsons
Cliff Soubier
Harry Kogen
*Federal

SPRATT'S
5:30-Sa-WJZ
Albert P. Terhune
*Paris & Peart

SLOAN'S
9:30 p.m.-W-WJZ
'20,000 Years in Sing Sing'
Warden Lawes
*C.-W.-Cecil

STAND. BRANDS
8-Su-WEAF
(Chase & Sanborn)
A. K. Spencer, Dir.
Amateur Show
Maj. Edw Bowes
Graham McNamee
8-W-WEAF
(Royal Gelatine)
'One Man's Family'
Carleton E. Moore, Dir.
J. Anthony Smythe
Minetta Allen
Michael Rafetto
Kathleen Wilson
Barton Yarborough
Bernice Berwin
8-Thurs-WEAF
(Fleischmann)
G. Thompson, Dir.
Rudy Vallee and His Conn. Yanks
Laurence Stallings
Ed. G. Robinson
Shirley Booth
Dave Johnson
7:30-Su-WJZ
(Royal Gelatine)
'Bakers Broadcast'
Robt. Ripley
Will Purvis
Ozzie Nelson Orc.
Harriett Hilliard
*J Walt. Thomp.

STERLING PROD.
9:30-Su-WEAF
(Bayer's)
Frank Munn
Lucy Monroe
Arden & Arden
Gus Haenschen Orc
Bert Hirsch
9-F-WEAF
(Phillips Mag)
'Waltz Time'
Abe Lyman Orc
Bernice Claire
Oliver Smith

SUN OIL
6:45-Daily Except Sa-Su-WJZ
Lowell Thomas
*Roche-Williams

SWIFT
10 p.m.-Tu-WEAF
'Studio Party'
Sigmund Romberg
Deems Taylor
Helen Marshall
Morton Bowe
Rise Stevens
George Britton
*J. W. Thompson

TASTYEAST
12-Su-WJZ
'Pageant of Youth'
*Clements

TEXAS CO.
9:30-Tu-WEAF
'Jumbo Fire Chief Revue'
Eddy Duchin Orc
Donald Novis
Gloria Grafton
Blanche King
Arthur Sinclair
Billy Rose
Adolph Deutsch Or
*Hanff-Metzger

UNION CENTRAL
(Insurance)
5-Su-WJZ
'Roses & Drums'
H. Williams, Dir.
Helen Claire
Reed Brown, Jr.
John Griggs
Eric Dressler
Erwyn Mutch
Edward Jerome
Jack Rosleigh
*J. Walt. Thompson

VICK CHEMICAL
M-9:30-WEAF
Grace Moore
Pasternack's Orc
*C-W-Cecil

WANDER CO.
(Ovaltine)
5:45-Daily-WJZ
'Little Orphan A'
Henrietta Tedro
Jack Mather
Art Van Slyke
Forrest Lewis
Vic Smith
Eugene McGillen
*Blackett

CHAS. WARNER
(Sloans' Liniment)
10-W-WJZ
J. Charles Thomas
Frank Tours Orc
*Cecil, W. & C.

R. L. WATKINS
9-Su-WEAF
(Dr. Lyons Tooth-paste)
Ernest Charles
Rachel Carlay
Men About Town
Andy Sannella Orc
*Blackett

WELCH
(Grape Juice)
8-F-WJZ
Irene Rich
*Kastor

WESTCLOX
5:30-Su-WEAF
'Big Ben Dream Dramas'
Arthur Allen
Parker Fennelly
*B. B D. & O.

WHEATENA
7:15-Tu-WEAF
'Popeye the Sailor'
*McKee, Albright

WOODBURY'S
9:45-Su-WJZ
Paul Whiteman
Ray Noble
Donald Novis
Ramona
King's Men
Durelle
Johnny Houser
Bob Laurence
*Lennen & Mitchell, Inc.

Columbia

ACME PAINT
6:30-Su-WABC
Smiling McConnell
*Henri, H. & McD.

AFFILIATED PRODUCTS
(Edna Wallace Hopper Cosmetics)
11:15 a.m.-M to F-WABC
'Romance of Helen Trent'
Virginia Clark
Marie Nelson
Eugene McGillen
Sunda Love
Dan Sutter
Lawrence Salerno
(Louise Phillippe Cosmetics)
7:15-W-WABC
'Paris Night Life'
Armida
Pierre Le Kreune
*Blackett-S-H

A & P
7:30-Tu-W-Th WABC
Kate Smith's Coffee Time
Jack Miller's Orc
*Paris & Peart

AMERICAN HOME PRODUCTS
WABC-11:45 A.M. Mon. to Fri.
(Jad Salts)
'Mrs. Wiggs of the Cabbage Patch'
Betty Garde
Alice Frost
Joe Latham
Burford Hampden
Pat Ryan
Eddie Marr
(Kolynos)
WABC-11:30 A.M. Mon. to Fri.
'Just Plain Bill'
Arthur Hughes
Ruth Russell
James Meighan
Curtis Arnall
Effie Palmer
Joseph Latham
Marjorie Anderson
Jack Carstairs
Junius Matthews
Ray Collins
Everett Sloan
*Blackett-S-H

ATLANTIC REF.
7-Sa-WABC
'Atlantic Family Tour'
Frank Parker
Bob Hope
Honey Chile
Jack McBryde
Rosemary DeCamp
Everett Sloane
*N. W. Ayer

BISODOL
8:30-F-WABC
'B'way Varieties'
Oscar Shaw
Carmela Ponselle
Elizabeth Lennox
Victor Arden's Orc
*Blackett

A. S. BOYLE CO.
(Old English Floor Wax)
Fri-7:15 p.m.-WABC
Lazy Dan, the Minstrel Man'
Irving Kaufman
*Blackett

CAMPBELL
(Soup)
9-F-WABC
'Hollywood Hotel'
Dick Powell
Louella Parsons
Edward Arnold
Raymond Paige Orc
Frances Langford
Anne Jamison
Igor Gorin
(Tomato Juice)
8:30-W-WABC
Burns & Allen
Milton Watson
Ted Husing
Jacques Renard's O
*F. W. Armstrong

CARBORUNDUM CO.
7:30-Sa-WABC
Carborundum Bd.
Edward d'Anna, Conductor
Francis Bowman
*BBD&O

COCA-COLA CO.
9:30-W-WABC
'Refreshment Time
Connie Boswell
Al Bowlly
Ray Noble's Orc
*D'Arcy

COLGATE-PALM-OLIVE-PEET
(Palmolive Soap)
8-Sa-WABC
'Beauty Box The'
'Rose of Algeria'
Helen Jepson
James Melton
(Super Suds)
5:45 M to F-WABC
'The Goldbergs'
Gertrude Berg
James R. Waters
Everett Sloane
Rosalyn Silber
*Benton & Bowles
(Palmolive Shave Cream)
10-W-WABC
'Gang Busters'
Phillips Lord
Wm. N. Hallanan, Ch. Police, Sacramento

CONSOLIDATED CIGAR
(Harvester Cigars)
8-Th-WABC
'Harv and Esther'
Teddy Bergman
Jack Arthur
Bernard Gorcey
Audrey Marsh
Rhythm Girls
Victor Arden's Orc
*Aitken-Kynett

CORN PRODUCTS
(Kre-Mel, Linit etc.)
12:15-M-W-F-Sa-WABC
'Musical Reveries'
Stuart Churchill
Orson Wells
Ken Wood's Orc
*E. W. Hellwig

CREAM OF WHEAT
6-M-W-F-WABC
'Buck Rogers'
Matthew Crowley
Adele Ronson
Edgar Stehli
William Shelley
Elaine Melchior
Joe Granby
Walter Tetley
E. R. Johnstone, Au
*Thompson

DEL., LACK. & WSTRN COAL CO.
(Blue Coal)
6:35-M-W-WABC
'Vanished Voices'
Clyde North, Au.
Bennett Kilpack
Frank Novak's Orc
Clark Andrews, Dr.
*Ruthrauff & Ryan

E. I. DU PONT DE NEMOURS & CO.
8-W-WABC
'Cavalcade of Am.'
Arthur Pryor, Jr., Dir.
Kenneth Webb, Au.
Harold Levey's Or
*B B D & O

FORD MOTOR
2:30-Su-WABC
Jose Manzanares & his So. Americans
Dolores
Ramon Littee
Paquita Anderson
9-Su-WABC
'Ford Sunday Evening Hour'
Lucrezia Bori
Detroit Sym Orch
Victor Kolar
9:30-Tu-WABC
Fred Waring
Stella Friend
Rosemary & Priscilla Lane
Poley McClintock
Tom Waring
Barbara Blair
Stuart Churchill
Johnny Davis
Tubby Hanlon
Gene Conklin
Charles Newman
Ferne
*N. W. Ayer

GEN. BAKING
5:30-Su-WABC
Julia Sanderson
Frank Crumit
Carlyle Stevens
Three Jesters
Jack Shilkret Orc
5-Daily Ex. Sat. & Sun-WABC
'Adventures of Ted and Terry'
Lester Jay
Warren McCollum
William Adams
William Ober
Katharine Renwick
Fred Uttal
Jerry Macy
Uncle Don
John Marti
Au. & Dr.
*B. B. D. & O.

GENERAL MILLS
5:30 Daily ex.Sa-Su-WABC
Jack Armstrong, All Am. Boy
Jim Omechi
Sarajane Wells
John Gannon
Bill B. Myers
*Blackett

GULF
7:30-Su-WABC
Phil Baker
Beetle and Bottle
Emily Vass
Agnes Moorhead
Seven G's
Maxine Gray
Hal Kemp's Orc.
*Young & Rubicam

HEALTH PROD.
6-Su-WABC
(Feen-A-Mint)
'Amateur Night'
Ray Perkins, M.C.
Arnold Johnson Orc
*Wm. Esty

HECKER H-O
(Force)
6:15-M-W-WABC
'Bobby Benson & Sunny Jim'
Neill O'Malley
Florence Halop
Eddie Wragge
Detmar Poppen
Lorraine Pankow
Joe Wilton
Peter Dixon
Billy Halop
John Battle
John Shea
*Erwin-Wasey

H. J. HEINZ CO.
10 a.m-M-W-F-WABC
Josephine Gibson
Lois Miller
*Maxon

GEO. A. HORMEL & CO.
8-M-WABC
'Hormel Bhili Beaners'
Juan Haldrigo & His Americanos Marimba Bd
Don Tuttle
Three C's
*B. B. D. & O.

JULIAN & KOKENGE
(Footsaver Shoes)
1:30-Su-WABC
'Musical Footnotes'
Vivian della Chiesa
Franz Imhof
R Ginsburgh's Ens
*A Moore & Wallace

KLEENEX
12:30-M to F-WABC
'Story of Mary Marlin'
Basil Loughrane, Dir.
Jane Crusinberry, Au.
Joane Blaine
Robt. E. Griffin
Bob White
Jesse Pugh
Carleton Brickert
Betty Lou Gerson
Francis X. Bushman
Judith Lowery
Bob Fiske
Murray Forbes
Marjorie Hannon
Anne Davenport
Donald Briggs
Isabel Randolph
Lucille Husting
*Lord & Thomas

G. KRUEGER
(Beer & Ale)
7:15-Tu-Th-WABC
'Krueger Musical Toast'
Sally Singer
Jerry Cooper
Ray Block's Orc
*Blow

LADY ESTHER
10-Su-M-WABC
Wayne King Orc
*Stack-Goble

LARNED CO.
(Hill's Nose Drops)
6:45-Th-WABC
Imperial Hawaiian Bd.
*Blackett

LEHN & FINK
(Pebeco)
7-Su-WABC
Eddie Cantor
Harry Einstein
Jimmy Wallington
Louis Gress Orc
*Lennen & Mitchell
2-Su-WABC
(Hind's Honey & Almond Cream)
'The Guardsman'
Leslie Howard
Graham Harris Orc
*Kenyon & Eckhardt

LEVER BROS.
(Lux Soap)
9-M-WABC
'Lux Radio Theatre'
'Green Grow the Lilacs'
June Walker
John Boles
*J. Walt. Thompson

LIGGETT & MYERS
(Chesterfield—Cigs)
9-W-WABC
Lily Pons
9-Sa-WABC
Nino Martini
Andre Kostelanetz Orc throughout
*Newell-Emmett

MOHAWK CARPET MILLS
12:45 Daily Ex. Sa-Su-WABC
'5 Star Jones'
Johnny Kane
Elizabeth Day
Bill Johnstone
Phil Van Zante
Florence Malone
Eddie Marr
*Blackett-S-H.

PACKARD MOTOR CAR CO.
8:30-Tu-WABC
Lawrence Tibbett
Don Voorhees Orc
*Young & Rubicam

PHILCO
7:45 daily ex. Sa-Su-WABC
Boake Carter
*Hutchins

PILLSBURY
11 a.m.-W-F-WABC
'Cooking Close Ups'
Mary Ellis Ames
*Hutchinson

POMPEIAN
4:45-M-W-F-WABC
'Tea at the Ritz'
Margaret Santry
Jerry Cooper
Harold Stern's Orc
*Topping & Lloyd

REMINGTON-RAND & TIME
10:30-Daily Except Sat-Su-WABC
'March of Time'
*B B D & O

R. J. REYNOLDS TOB. CO.
(Camel Cigarettes)
9-Tu-Th-WABC
'Camel Caravan'
Walter O'Keefe
Louis Sorin
Alice Frost
Kenny Sargent
Pee Wee Hunt
Deane Janis
Ted Husing
Glen Gray's Orc
*Willim C. Esty Co.

SOCONY VACUUM
8-F-WABC
'Flying Red Horse Tavern'
Walter W. King
Lyn Murray Choir
Freddie Rich Orc
*J Stirling Getchell

STANDARD OIL OF N. J.
8-M-WABC
Guy Lombardo & his Royal Canadians
*Marschalk & Pratt

STERLING PRODUCTS
8-Tu-WABC
(Bayer's Aspirin)
'Lavender and Old Lace'
Fritzi Scheff
Lucy Monroe
Frank Munn
Gus Haenschen's Or
5-Su-WABC
(Phillips Dental Magnesia)
Bernice Claire
Abe Lyman
Oliver Smith
*Blackett

STEWART-WARNER
(Alemite)
10-Th-WABC
Lyebeth Hughes
Bob McCoy
Art Thorsen
Horace Heidt Orc
King Sisters
Steve Merrill
Jerry Bowne
Alyce King
Alvino Rey
Charles Goodman
Al Dupont
Harold Woolsey
Louis Vandeveer
Al White
*Blackett-Sample

STUDEBAKER
10-F-WABC
Richard Himber
Stuart Allen
*Roche W & C

U. S. TOBACCO
(Dill's Best)
8:30-M-WABC
'One Night Stands'
Pick & Pat
LaPrell Bros 4
Josef Bonime Orc
*McCann-Erick

WARD BAKING
6:15-Tu-Th-Sa-WABC
'News of Youth'
Laddie Seaman
*Fletcher & Ellis

WASEY PROD'CTS
7:30-M-WABC
'Singing Sam'
Harry Frankel
12-Daily Ex. Sa-Su-WABC
6:45-Su-WABC
'Voice Experience'
M. Sayle Taylor
*Erwin Wasey

WILDROOT CO.
7:15-M-WABC
Ted Husing
Charioteers 4
*B. B. D. & O.

WM. WRIGLEY
7-Daily Ex. Sa-Su-WABC
'Myrt & Marge'
Mrytle Vail
Donna Damerel
Vinton Haworth
Ray Hedge
Karl Way
Marie Nelson
*Frances Hooper

Mutual

AXTON-FISHER
(Spud)
Tu-11 p.m.-WOR
'Soldiers of Fortune'
Tex O'Reilly
Enoch Light Orc
Craig McDonnell
*Keny'n & Eckh'rdt

CAL-ASPIRIN
12:45-M-W-F-WOR
'Painted Dreams'
Kay Chase
Mary Afflick
Alice Hill
Bess Flynn
*Reincke-E.-Y.-G. & F.

CRUSADERS
Mon-8:45-WOR
'The Crusaders'
Fred G. Clark
*Marschalk & Prat
11:45-Mon. to Fri-WOR
(Bisquick)
'Gold Medal Minstrels'
Arthur Stowe
Danny Duncan
Leo Harrison
Billy Chandler
Five Rangers
Dean Brothers
*Blackett

GORDON BAKERIES
7:30-M-F-W-WOR
'Lone Ranger'
*Sehl

GRUEN
7:45-Tu-Sa-WOR
'Washington Merry-Go-Round
Drew Pearson
Robert Allen
De Garmo & Kilb'ne

HOUSEHOLD FINANCE
10:30 a.m.-Sat-WOR
'Sherlock Holmes'
Richard Gordon
*Frey

KISSPROOF, INC.
M-W-F-1 p.m.-WOR
'The Love Doctor'
Ona Munson
*Blackett-Sample-H

MURINE
(Eye Wash)
9:30-Thu-WOR
'Listen to This'
Johnny & Doty
Lew Diamond Orc
*Neisser-Meyerhoff

PHILLIP MORRIS
10:45 a. m.-Sa-WOR
Graphologist
Mme. N. Olyanova
*Blow Co.

PINAUD
7:15-M.Th-Fri-WOR
Jeanine
Pearson Orc
Octet
*Lord & Thomas

PISO
12:15-Tu-Th-WOR
'Dream Singer'
Ralph Kirberry
Betty Gould
Frank Pinero
*Aitken-Kynett

PURITY BAKERIES
5:15-M to F-WOR
'Omar the Mystic'
M. H. H. Joachim
Ralph Schoolman
Ethel Everett Dir.
Ann Sedgewick
Jeff Sparks
Edm'nd MacDonald
Arlene Jackson
Eddie Vreeland
Camille Joachim
*Hanff-Metzger

SPRATT'S DOG FOOD
5:30-Sun-WOR
Albert Payson Terhune
*Paris & Peart

SSS CO.
(SSS Tonic)
8:30-F-WOR
'The Music Box'
Mary E. Wood
Bailey Axton
William Stoess
*Johnson-Dallis

UNITED CIGAR
8:30-M-WOR
'Good Evening Serenade'
Isham Jones Orc.
Eton Boys
Loretta Lee
Harry Von Zell
*Young & R.

WASEY
(Zemo)
Tu-W-Th-WOR
'Lamplighter'
Jacob Tarshish
*Erwin-Wasey

R. L. WATKINS
9:45 a.m.-M to F-WOR
(Dr. Lyons' Tooth Powder)
'Back Stage Wife'
Vivian Fridell
Ken Griffin
Henry Saxe
Mary McCormick
James Goss
*Blackett-S-H.

WANDER CO.
(Ovaltine)
3-M to F-WOR
'Molly of Movies'
Kirby Hawke
Gene Byron
Blackett-S.-H.

Network Chart

NBC NEW PROGRAMS

Pittsburgh Plate Glass Co.; 'Pittsburgh Symphony Orchestra,' 8:30 p.m. EST, Thursday, starting Feb. 27. Basic Blue with WCKY, Cincinnati; WHIO, Dayton; WIRE, Indianapolis, and the Southeastern, Southcentral and Southwestern groups.

American Tobacco Co.; 'Your Hit Parade,' 10 p.m. EST Wednesday, starting March 11. Basic red, WLW, and the Northwest, Southeast, Southcentral, Southwest and North mountain groups, also Pacific Blue with KTAR, and KGU (Honolulu).

NBC RENEWALS

Sterling Products (Phillips Milk of Magnesia); 'Waltz Time' beginning Feb. 7; 52 weeks. Basic Red and WLW.

Sterling Products (Bayer Aspirin and Dr. Lyons); 'Manhattan Merry-Go-Round' and 'American Album of Familiar Music' beginning Feb. 9; 52 weeks. Basid Red, WHIO, Dayton; WCKY, Cincinnati; WIRE, Indianapolis; Canada, and the NW, SE, SC, SW and Mt. Orange groups. (Note: these two stanzas are on adjoining time periods and are renewed as a unit.)

CBS NEW PROGRAMS

Fels & Co. (naptha soap); 'The Rhythm Boys,' 11 a.m. EST Tues. and Thurs., beginning Feb. 18. WABC, New York, and WCAU, Philadelphia, only.

CBS RENEWALS

Sterling Products (Phillips Dental Magnesia); 'Melodiana,' beginning Feb. 52 weeks. Using 26 stations.

Sterling Products (Bayer's Aspirin); 'Lavender an Old Lace,' beginning Feb. 25; 52 weeks. Using 23 stations.

Note: Renewals for 52 weeks are generally cancellable in 13 week cycles on 30 days' notice.

New WKY Studios

Oklahoma City, Jan. 28.

On April 1, station WKY will move into its own new studios in the Skirvin Tower hotel. Last word in radio studio equipment in this part of the country.

Building was constructed around the studio plans, with the WKY tenancy having been figured right from the start of the blue-printing. Probably the first time that a hotel has been built around a radio studio.

CANNED NOISE 'INDUSTRY'

Hear NBC to Move WOWO, Ft. Wayne, Near Chicago as Protective Move

lated acquisition of WOWO and WGL, Fort Wayne, Ind., by NBC (through Westinghouse) is regarded in New York broadcast circles as presaging one of the shrewdest series of wavelength manipulation that the industry has experienced in recent years. Out of these maneouvers NBC, it is believed, will emerge solidly esconced in the Chicago area and fully protected against any threat of a breakaway by WLS, the Prairie Farmer's outlet which shares the clear channel 870 k.c. with WENR.

Impression prevailing in radio is that NBC proposes, after the Federal Communications Commission has approved the sale of the two Fort Wayne stations, to ask for permission to move WOWO to Gary, Ind., and also effect a deal with WWV Wheeling, W. Va., which will result in the latter outlet moving to another frequency and thereby give WOWO the standing of a full time clear channel station. Under the present setup WOWO shares time with the Wheeling transmitters, with each licensed to operate at 10,000 watts. With WOWO allowed to call Gary its new home, the next step would be to give the station a Chicago program originating source, as Ralph Atlass has done in the case of WIND.

Still in Indiana

So long as WGL remained in Fort Wayne objectors to the transfer of WOWO could not contend that this move would leave the town without service. Nor could any one in applying for new facilities in Indiana contend that the state has been deprived of parts of its broadcast quota. WOWO's 10,000 watts could still be counted against Indiana's allotment.

In the juggling around of wavelength positions WOWO might be moved over 1,180 k.c., on the Portland, Ore., end of which channel is located KEX, NBC owned and operated and thereby receive full time status, while WWVA would likely wind up sharing the 1,160 frequency with KOB, Albuquerque. WOWO and KEX are far enough away to operate simultaneously. Under such circumstances NBC would have two full time allocations of its own in the Chicago area, the other being WMAQ.

NBC has experienced considerable difficulty in renewal negotiations in the past with WLS, with the network being forced to make particularly heavy concessions in deal which was consummated two years ago.

NAB NEGRO

with Extortion Try on Jules Alberti

Judge Nathan D. Pearlman, sitting in the new Felony Court in the Criminal Courts bldg., N. Y., held John Days, Jr., 23, and colored, without bail on extortion charges rising from a $1,000 allegedly attempted extortion upon Jules Alberti, showman. Days' wife was formerly employed as a domestic in the household of the radio and theatrical manager.

Days is alleged to have visited Alberti's office, at 515 Madison avenue, and at the point of a pistol demanded $1,000. Upon advice of Julius Kendler, Alberti's counsel, a rendezvous for $100 in cash was arranged at 54th street and Lexington avenue at 7 p.m., Thursday night (23), when two detectives from the East 51st street station took Days in charge.

Hinkle Out, Foster In

Frank Foster appointed publicity chief at WINS, New York, to succeed Fred Hinkle who is resigning.

Hinkle came in from Hearst newspaper org two months ago to replace Edythe Messer and who had been with WINS through six changes of management.

Research

Lancaster, Pa., Jan. 28.

How to overcome dearth of program material has been figured out here by Hines Hatchette, manager of WGAL. Hatchette conducts a sustainer on safety, and after running the stanza awhile has found his stuff ebbing.

Solution has been to invite the chief of police, commissioner of safety, auto club prexy and civic leaders to a weekly feed at local chophouse. Boys sit around eating and discussing accidents and how to avoid 'em. Hatchette takes notes on the chatter and then whips it into a script.

All it costs him is the price of the gang's lunch.

REVISE TEXAS MAP FOR BLUE NBC WEB?

As part of its expansion campaign for the blue (WJZ) network, NBC has under consideration the splitting up of the Texas affiliates into two groups. Plan involves assigning WFAA, Dallas, and KPRC, Houston, to the blue, and making KGKO the Fort Worth release for this supplementary. Hearing on KGKO's application for a transfer from Wichita Falls to Houston was held in these two towns yesterday (Tuesday) and the day before.

Lineup for the red (WEAF) link in this area would include WBAP, Fort Worth; WOAI, San Antonio, and KXYZ, Houston. In the case of the last it would be a new affiliation.

Congressman Calls F.C.C. Examiner Biased in Labor Union Appeal

Washington, Jan. 28.

Complaints that labor groups have been the target of discrimination in attempting to obtain broadcasting franchises were made in Congress Friday (24) by Representative Byron N. Scott of California.

Appealing for support for a series of bills outlawing censorship, providing for non-profit broadcasting, and compelling stations to report refusals to sell time, Scott charged that Examiner P. W. Seward arbitrarily discriminated against union labor forces seeking to erect a station in Southern California.

Seward was accused of arbitrarily refusing to permit the Los Angeles labor council to become a party in the case of Metro Broadcasting Co., applicant for a new station. Congressman Scott protested that the F.C.C. examiner declined to accept in evidence a cashier's check for $10,000, an assignment from the Metro Broadcasting Co. to the L.A. labor council, a lease for the proposed transmitter site, and other data intended to show that the station would be financially sound and well-managed.

Noting that the application was turned down, the California Representative bluntly asserted that Examiner Seward 'is against labor.'

McGillvra's New Aide

Lester Blumenthal joins the eastern office of Joseph Hershey McGillvra as of Feb. 1. Formerly with B. B. D. & O.

Replaces Norman Prouty, who joins E. Katz as New Yor ce manager.

SOUND EFFECTS ENCIRCLE GLOBE

Love Call of Cincinnati Hippopotamus Among the Items Sold Internationally on Platters — Trimmings for Radio Programs the World Over Becomes Radio's Only Universal Commodity

HOOTS AND MOOS

Cows moo, owls hoot, rooks gurgle pretty much the same the world over. Authentic moos from New Jersey holsteins recorded on American discs can be sold and used anywhere. Upon this fact is based the recent emergence of a new international sound effects 'industry' within broadcasting. Canned noises have become a universally marketable commodity for international radio.

One American sound effects company, Gennett Records, reports the international market for American-made cow moos, owl hoots and brook gurgles is booming. So much so that the company finds it profitable to keep a traveling representative, Tom Valentino, working the far corners of the globe. He goes out again soon heading for the Caribbean ports and South America. Just recently back from Europe.

Reason for the boomlet is attributed to improvements in radio transmission and reception as well as the spread in foreign lands of more elaborate script shows. Higher levels of program showmanship are now typical. Platter gang has tied its sales palaver to these developments, and talks quality to the bigger stations and cheapness to the indies. Indie stations, American and non-American and foreign outlets are the biggest customers for sound effects. Can't afford live sound men and props so they buy the discs at $2 a throw plus 5% tax. Webs also doing plenty of buying, using the recordings to supplement their sound men's repertoire. (Incidentally, sound effects discs are the only recordings allowed in the American chains).

Biz is all the more lucrative because there aren't as yet many contenders for the coin. Gennett Records does the biggest volume, with RCA picking up some orders here and there. Foreign competish practically limited to one German company. Upbeat in take from radio, however, makes competition from new companies a future probability. Gennett is currently trying to protect its stake by adding 10 new noises to its catalog every month, thus trying to impress by sheer size.

Hissing Badgers

Catalog all told now contains about 500 discs, most of them cut from the real life McCoy. Prize newcomer to the collection is the love call of a hippopotamus in the Cincinnati zoo. Other choice samples: badger hissing; cows mooing and calves bawling; driving rails; hog calling contest; putting out a fire; tuning a piano; walking in wet sand and gravel.

Biggest foreign takers for this kind of thing are England, France and Belgium. Governments run the stations there and consider it pretty swank to get fancy types of rackets into the 'educational' broadcasts. Looks like the sound effects biz is one type of showmanship that has a common language all the way around the globe.

Michael Fitzmaurice leads band in Republic's film, 'House of a Thousand Candles.' After all these years of announcin them on KHJ, Los Angeles.

L. A. Times readying appeal of $2,501 judgment to KNX for libelous editorial.

NBC in 1935 Paid $2,400,000 A.T.&T. Tolls; CBS, $1,800,000; $84 a Mile on Far West Loops

More Amateurs

Norfolk, Va., Jan. 28.

Norman Phelps hillbillies rom Station WGH, Newport News, have auditioned in New York City for Major Bowes and are waiting for a chance on his Chase & Sanborn amateur hour.

Meanwhile with cafe bookings.

PAULIST CASE STILL BIG PUZZLE

Washington, Jan. 28.

Protracted fight of Paulist Fathers for full-time radio station in New York flared again last week when Federal Communications Commission was petitioned to immediately revoke special experimental licenses of stations KWKH, Shreveport, and WWL, New Orleans.

With projected nine-station shakeup conceived by Father John P. Harney still on the griddle, commish sidetracked the latest plea by owners of New York's WLWL until briefs, due Feb. 1, have been submitted by various parties to the many-angled fight. Members of broadcast division are reported perplexed by the latest turn the long tiff has taken.

In trying to clear the way for favorable action on their request for full time on 810 kc., involving facilities of WNYC, New York, and WCCO, Minneapolis, Paulists charged that special grants to the two Louisiana stations are interfering with other broadcasters. Noting that Commish reserves right to recall experimental authorizations at any time for cause, Paulists insisted WWL be reduced to specified hours on the 850 channel and KWKH be forced to stop broadcasting on 1100.

The two Louisiana stations are supposed to share 850, and the New York group contends that the special arrangement prevents its station from getting franchises to which it is entitled.

Whole problem was gone into last summer and fall when the Broadcast Division, not wishing to turn the complicated mess over to an examiner, spent several days listening to evidence pertaining to 13 applications for license renewals and modifications. Deadline on rebuttal briefs is the end of the month, but indications are the touchy problem will not be disposed of for many weeks yet.

Toledo May Go NBC

Toledo, Jan. 28.

WSPD, Toledo, may switch its affiliation from Columbia to NBC's blue (WJZ) trail. George Storer, major owner of the Toledo outlet, has been approached on NBC on the proposition. His contract with CBS, though not expiring until May 1, 1936, contains one of those 30-day cancellation clauses, which may be exercised by either party.

Since tieing up with WJR, Detroit, CBS has been light in its sale of network commercials for release over WSPD. Toledo has always been without a blue outlet.

Pete Dixon, Kenyon & Eckhardt radio chief, grabbed a boat for an 18-day Caribbean cruise when the cold wave hit New York on Thursday (23).

NBC expects to establish a new high in 1936 for telephone line payments. Major part of the boost will be due to the two loops that the network has now running to the west coast from Omaha, plus th charge entailed in the constant hookup of the blue (WJZ) link's own Pacific supplementary. Other added tolls will derive from the eight stations that are figured to be added to the blue trail this side of the Rockies during the current year.

Line which connects the Omaha end of the blue link with the second Pacific group of supplementaries will, on the basis of $84 a mile, mean an annual bill of around $130,000 in itself. There is then the cost of looping up the stations in the blue group along the Pacific area, which figures around $125,000, while every time that a network adds a station it has a bookkeeping item of $4,400 a year for lines. With eight added to the blue setup east of the Rockies, the debit to the American Telephone Co. will take an additional jump of $126,000. Altogether NBC's increase for connecting wires this year will, it is estimated, be at least $400,000.

NBC's line bill from the A. T. & T. last year was $2,400,000, as compared to $2,150,000 for 1934, while Columbia went up $200,00 as compared to the $1,600,000 it paid in 1934 for hookup facilities.

MORE STIPULATIONS AFFECT STATIONS

Washington, Jan. 28.

Federal Trade Commission's radio cleanup crusade assumed wholesale proportions last week as 20 stipulations to drop certain offensive programs were initialed by 17 stations throughout the nation.

Three programs carried by KNX, Hollywood, and two aired by WHDH, Boston, were on the list, with the remainder of the stations agreeing to quit carrying one offensive blurb each. Stations promising to obey Commish ban are:

WAAB, Boston; WFAB, New York; WEFB, Buffalo; WHDH, Boston; WDRC, Hartford; WDBO, Orlando, Fla.; KSTP, St. Paul; WGES, Chicago; WGAR, Cleveland; KNX, Hollywood; WTMJ, Milwaukee; WFBC, Greenville, S. C.; WBAP, Fort Worth; KEX, Portland, Ore.; WFLA, Clearwater, Fla.; WHK, Cleveland, and KGW, Portland, Ore.

Five stations agreed to desist from broadcasting 'misleading' advertising of Katro-Lek Laboratories, Inc., Boston. Other blurbs condemned as deceptive were used by the following advertisers:

Clark Bros. Chewing Gum Co., Pittsburgh; Brossier Twin's Laboratories, Orlando, Fla.; L. W. Palusek, Chicago (Vervena Co.); Cleveland Regol Co.; Freedol Remedy Co., Boston; Wain's Laboratory, Inc., Los Angeles; Smith Bros., Poughkeepsie, N. Y.; M. L. Clein & Co., Atlanta; Hydrat Distributing Co., Fort Worth, Esbencott Laboratories, Portland, Ore.; Clinic of the Air, Oakland, Calif.; Smad Co., Pasadena, Calif.; Litmo Laboratories, Orlando, Fla.; Santiseptic Lotion, Portland, Ore.

WFBR, Balto., to Move

Baltimore, Jan. 28.

Station WFBR, local NBC outlet, readying to move out of its quarters in the Chesapeake Bank building later this year and will establish studios in its own building, probably in a private home. WCAO, Columbia station here, has its offices and studios in an old southern-type mansion.

WFBR, however, will continue with one studio in the downtown sector. Now completing arrangements for such a studio in the Lord Baltimore hotel.

Canadian Broadcasters Draw Code of Ethics, Mull Music Problems at Toronto Meeting

Toronto,

Action on the part of the federal authorities in taking cognizance of the Judge Parker recommendations regarding the copyright situation and the appointment of an appeal tribunal to pass decision on disputes arising out of tariffs levied by the Canadian Performing Rights Society will be sought immediately by owners and operators of Canada's independent stations, following the two-day convention here at the Royal York hotel last week of coast-to-coast delegates to the annual meeting of the Canadian Association of Broadcasters.

It was promised by spokesmen of the Liberal administration that the suggestions of Judge Parker, following his chairmanship of the Royal Commission probe into the activities of CPRS, collection agency in Canada for ASCAP, would be carried out before the end of 1935. So far, the situation is still in abeyance, this now accentuated by the withdrawal of the Warner Bros. repertory. WB has asked Canadian stations to take out a special license for the use of the WB list, this based on a temporary scale for three months' duration until WB set their house in order. So far, WB have not filed their repertory list with the federal authorities at Ottawa nor has their tariff scale been registered.

Until the appointment of the tribunal, chaos is expected to continue. When Judge Parker set the 8c a receiving set fee as adequate compensation to CPRS from the radio music users, this was based on the alleged control of what the Society claimed at various times as 2,500,000-3,000,000 works, although the records re-

(Continued on page 63)

NBC, CBS Growl As Mutual Gets Royal Funeral

Mutual Network obtained permission from the British Broadcasting Company to rebroadcast the funeral of King George yesterday (Tuesday) despite the objections interposed by NBC and Columbia. Latter webs had contended it was unfair to let Mutual pick up its service on the event from the Canadian Radio Commission's shortwave pick-up because they (NBC, CBS) had to pay for all they got from abroad.

In the representation to BBC the two major American webs argued that Mutual shouldn't be considered a network. NBC and Columbia held that they were not only under expense in transmitting programs to the British system, but were obligated to pay RCA $50 a connection plus $10 per minute every time they picked up the shortwave version of a BBC program. Another point made by NBC and CBS was that they maintained representatives in Europe to contact BBC on program exchanges and that this cost should also be considered.

Mutual has been getting in on the broadcasts from England through a special connection permitted it at Windsor, Ontario, by the CRC. Latter's shortwave receiving apparatus is at Ottawa.

Lincoln News Huddles

Lincoln, Jan. 28.

Newspaper-radio dealings here for another news service for the KFAB, KOIL, and KFOR outlets, to replace Trans-Radio, is still in the fire. Stations have the Associated Press signed, but the AP news can't be sold for sponsorship, hence a contract for United Press was submitted, and was turned down this week.

Ether and newspaper gang goes into a huddle again this week and will give International News Service further consideration. Links are understood to want UP, because it feeds their big air competition WOW, in Omaha.

Reading 'Variety'

New Haven, Jan. 28.

Ben Cohen, manager of the College theatre here, has a radio program over Station WELI under the nom de radio of Bob Kelly. Program is called 'Reading VARIETY.'

It's just that—news of the atricals taken verbatim from this publication.

20 CITIES ON SMITH TOUR

Tabulation CBS shows that Kate Smith's p.a. tour for A&P, in connection with the latter's coffee drive and radio program, has resulted in 100,000 free admissions in the first seven cities on the itinerary. Spots were Detroit, Boston, New York, Chicago, Philadelphia, Pittsburgh and Cleveland.

Warbler still has 20 places to hit before spring when the free amusement stint is slated to end. Played in Louisville last week.

WNOX, Knoxville, Busy; New Bosses Take Over

Knoxville, Jan. 28.

Since passing under Scripps-Howard ownership Station WNOX has been buzzing. Payroll is up and new faces are numerous. A 14-piece Hill Billy band has been acquired for regular daily spot, and the following programs have been started:

One-hour dramatization by staff of five of Scripps-Howard comic strips each Sunday, from 8 a.m. to 9 a.m.

Club calendar daily at 9:50 a.m. by former newspaper society editor.

'Let's Dance' program from 11:30 p.m. to closing time that is already averaging 300 telephone calls for requests. Heavy switchboard load necessitated hiring two additional operators.

Gossip program with incognito debutante handing out the dirt innocuously is slated to begin any day. Name of deb being carefully guarded. Routine will get strict censorship before it hits the air waves.

New on the WNOX staff are Lowell Blanchard, announcer and master of ceremonies; Ralph French and Robert Lee Hopkins on business end; Bob Anderson, former WNOX announcer as salesman.

Roland Weeks and Fred Shepherd left sales dept. a few days ago.

RICKER PROMOTED

Staff Changes at WXYZ Include New Manager

Detroit, Jan. 28.

Considerable shifting about of WXYZ personnel the past week, topped by naming of studio manager to replace Brace Beemer, who several weeks ago was upped to assistant general manager under H. Allan Campbell, in downtown offices.

G. J. G. Bicker, who came from New York recently to become WXYZ's production manager, is now studio manager and likewise will direct all WXYZ, Michigan net and C. R. C. programs originating in local station.

Nancy Osgood, one of first woman announcers in country, has joined WXYZ Players. She formerly worked in Philadelphia and the Yankee web, and her husband, Richard Osgood, is a continuity writer at WXYZ. Al Hodge, recently with Wired Radio in Cleveland, also has been signed as continuity writer and also will have leading role in a new mystery drama, 'The Hornet.' Also signed for part in new mystery is Raymond Toyo, native Japanese, who will be the Nipponese butler in drama. His real name is Tokutaro Hayashi, and has been appearing in commercial pix produced here.

Eddie Denkema, who left WOOD-WASH, Grand Rapids, a year ago to join staff at WRZO, Kalamazoo, returned again to WOOD-WASH last week to announce and work in continuity and program departments of stations.

Sponsor-Agencies

'Couple Next Door,' script formerly sponsored by Holland Furnace but now sustaining on WGN, the Chicago Tribune station, is making a heavy play for mail.

Hawk & Buck, work clothes manufacturers, has entered radio advertising field with a quarter-hour weekly stint via Texas Quality Net. Talent is hillbilly.

Minuterub (Bristol-Myers) has added WGAR, Cleveland, and WWJ, Detroit, to its spot list. It will in either case be a sports review. Young & Rubicam is the agency.

Grennan cake is dickering for time with both Mutual and Columbia, with the latter offering to waive the recovery clause on a split network of eight stations.

Iear-Again (cold remedy) planning a campaign through the Schwimmer & Scott agency, Chicago, with radio contemplated.

Health Products Corp. (Feen-a-mint) appointing A. McKim, Ltd., Toronto, as Canadian advertising agents, and planning a campaign in which radio gets an appropriation. The McKim appointment in no way changes Feen-a-mint's U. S. or English agency setup.

F.C.C. in 'Good Engineering' Drive; Radio Equipment Firms See Boom

Washington, Jan. 28.

tiffening engineering requirements, Federal Communications Commission last week revealed intention of conducting two station-to-station surveys to make sure that all U. S. broadcasters are living up to their obligation to maintain equipment in accordance with 'good engineering practice.' Move is expected to be a boon to equipment manufacturers.

With explanatory interpretation of the rules covering maintenance of transmitters, Commish gave all stations until next November to put their houses in order and conform with 'established' practices. Field inspectors will make thorough examinations of all stations in the near future, listing changes and improvements which must be made, and later paying a return call to see what action has been taken to carry out his orders and suggestions. All stations will be expected to have equipment cleaned up by Nov. 12.

Explaining that the objective is to improve broadcast reception and protect lives of station personnel, Commish laid down many specifications concerning the nature of installations, arrangement of equipment, and protective measures which must be taken, warning that no applications for new facilities will be considered unless the equipment conforms with good engineering practices.

WLVA's New Tower

Lynchburg, Va., Jan.

Permission is being sought by WLVA from the Federal Communications Commission to erect a 165-foot steel tower at the station's transmitter. The outfit already has an okay from city council for putting down 70 strands of copper ground wire, 205 feet long. The lines will be buried a foot underground, and will cross several streets.

Tower was brought from defunct WREX in Roanoke.

NEW YORK RADIO PARADE

By Nellie Revell

Phil Lord's Actor Trouble

Phil Lord is having conflict trouble with his actors. He will use only the best actors and the best are always busiest. So he is not getting the best actors. For his half hour program Lord rehearses about 12 hours weekly, whereas the usual half hour program takes a maximum of three to four hours of practice. Of course Lord prices are still above the average. He pays $40 a show, which, tho' less than he was paying last year on 'G-Men,' is higher than any other program. However, his long rehearsals and insistence that the entire cast remain even tho' not in action, results in numerous conflicts. And since Lord will give no time off, a few actors have had to turn in their parts cause of a five-minute difference in making a rehearsal.

Film Auditions on Air Commercial

Hammerstein Music Hall of the Air program does not air on the West Coast. Yet this program frequently features singers being given an audition for pix by film executives listening to the program on the Coast with a representative of the film firm also in the studio audience. An announcement to this effect being made on the program. (Presumably the Coast catches the show via short-wave, or sumpin.) The artist being 'auditioned' gets nothing in the way of salary for the program. One of the artists recently heard on this program has a four times a week sustainer that airs coast to coast. Seemingly, this program would be much easier to tune in on the Coast.

Esso Reports King's Death

An example of good taste was displayed by Esso on their Esso-UP News flashes airing over NBC following the death of King George. A recent order from the sponsor called for the deletion of all commercial spiel on news flashes that carried the death of any world-wide persons. First use of this order came on the news flash carrying notice of death of the King. All commercial talk was cut with Esso being referred to only in the title which is the usual opening.

Wright and Dietrich on Air

Wright and Dietrich will be the old-time guest stars on the Hammerstein Music Hall of the Air over NBC on February 3. In the days of Hammerstein's Victoria theatre, Horace Wright, tenor, and his wife, Renee Dietrich, soprano, were vaudeville topnotchers and billed as the 'somewhat different singers.'

John Mason Uses Noodle

John H. Mason, CBS engineer assigned to the Lux theatre program, is the inventor of a microphone zoner. Mason, noting the time it took Director Tony Stanford each week to explain to the guest stars about voice placement and distance from the mike, drew a diagram showing areas and angles from the mike. Transferred to an ordinary 9x10 rug marked in white paint into sections denoting the best distances for pick-ups of 'close-ups,' 'tete-atete'; general room conversation, entrances and exits, etc., it saves everyone a lot of time beside making for better presentations.

Scrambled Notes

'The Love Doctor,' sponsored by Kissproof, was cancelled from WOR ....Ted Allen leaving the NBC artist Bureau. James Stirton taking the spot....Eddie Dowling, Ray Dooley and Benny Goodman are prospective members of a new program being set for the Elgin Watch Co. Roxy was originally being set for this show....Peter De Rose has taken offices with Tom Rockwell, just for a downtown address....Jane Froman back in town....Arthur Tracy, 'The Street Singer,' returns to town on February 12....Dick Fishel's sports broadcast spot on WMCA is giving results of the last races. Mighty popular show out in the suburbs....George Jean Nathan lambasts radio in the current issue of the American Spectator....Dentist Joseph S. Schure gave a talk on dental hygiene over WNYC yesterday....Seven Voices heard on the United Drug program on WOR are being tested by MGM....Meyer Davis' orchestra has been set to play the President's Ball at the Waldorf Astoria tomorrow eve....J. M. Josefsberg, radio p.a., wed to Hilda Wallack, a non-pro....Lincoln Dellar, CBS stations relations traveling representative, left to make an extended tour of the Southwest Network affiliates....Ed Smalle's 'Leaders' have been on the last three Lucky Strike series. A sort of record for talent on this program. They were on with Al Goodman twice and are in the present Carl Hoff series....Goodrich renewed its e.t. series.

Short Shots

CBS boned on their airing of the news flash about the death of King George. Waited until the station break with the announcement airing thus: King George Is Dead, Long Live King Edward, Then a slight pause, and 'Ha, Ha, Hello, Folks, This Is Singin' Sam.'....Jimmy Wallington minus his mustache....Mack Millar in bed with the flu....Connie Boswell carrying a slight cold....Hal Hoffa, Morton Downey's accompanist, is the band leader at the Trocadero....Juliet Lowell is compiling a list of radio boners. Intends listing all since the inception of the industry. Making it her life's work?....Xavier Cugat rounds out three years at the Waldorf-Astoria. He airs via MBS....Loretta Lee opens at the Lincoln Hotel tomorrow night....Leo Reisman orchestra will play the Baltimore Auto Show week of February 8....Eugenia Chapel, protege of Fritzi Scheff, makes her radio debut in role of Mrs. Randolph in the CBS serial 'Mrs. Wiggs of the Cabbage Patch'....Dick Messner replaces Henry Halstead at the Park Central....Louis Armstrong exits from Connie's Inn on February 10. Going on the road for one nighters and vaude....Herschell Hart of the Detroit News in town making the rounds of radio studios....Stuart Churchill, tenor of the Fred Waring outfit, didn't go a-touring with Waring. He remained in town to solo on his first commercial, Corn Products Refining, over CBS....S. K. Kushner, Don Bestor's manager, was in town all week trying to straighten out the NBC situation and get Bestor back on the air from Mt. Royal Hotel in Montreal. Since NBC has no tune checking force outside of N. Y., Chicago, Boston and Frisco, Bestor is off the air.

Stand By

WOR is angling for the Notre Dame-NYU basketball game broadcast February 14 from the Garden....Now that Jerry Cooper has two commercials he is taking the first singing lessons of his career....Irv Mansfield will be personal manager as well as p.a. for Vincent Lopez, Francia White and Shirley Howard....Peggy Stone of CBS station relations dept. leaves on the first for an 18-day cruise of West Indies....Stuff Smith band goes into the Onxy Club on February 3. Smith is a colored violinist and has a hot six piece combo....Harold West doing role of Dr. Watson on the Sherlock Holmes script. This role originally done by the late Leigh Lovell....Jack Frazer doing three shows weekly on WOR. He is freelance announcing....Guy Lombardo stays at the Roosevelt for remainder of the season....Dave Alber, recovered from touch of grippe, opened new o ces on Bway. Handling Hal Kemp, Vivienne Segal, Jan Peerce, Emil Coleman, Pickens Sisters, Landt Trio and White, Willi Morris, Don Bestor and Bernie Cummins....Ted Streibert is father of a girl....Ansonia Shoes renewed Al Shayne and Dave Herman band on WOR....Howard Wiley, NBC productioneer, just finished planing to Cincy to air the Roger & Gallett program. Now he goes to Florida for six weeks to handle airing of the John Charles Thomas program for Vince....Johnny Green's tune 'Joan of Arkansas' is spotted in Darryl Zanuck's 'Professional Soldier.'

Motors As Stations' Sugar Daddy

Extent of the platter biz now being placed by auto companies is such that station reps and electrical transcription houses are viewing the motor boys as one of the most promising cynosures of 1936. Four companies—Ford, Plymouth, Chevrolet, and Studebaker—are e.t. users at the present time, with Dodge slated to resume a schedule first of next month.

Chevy's list of stations comes to 383, with 95 of them getting five 15-minute programs weekly. Rest get three discs a week. Studebaker is using 80 stations, each being assigned 15-minute discs anywhere from three to five times weekly. Plymouth's campaign calls for 81 stations, with three 15-minute platters per week for three weeks.

Ford's station list comes to 32, but its billing has been cut due to changes in the Waring web show. Since the latter has been sliced from an hour into two half hours, the discs have likewise been cut from an hour apiece to a half hour. Reduces the billing by about one half.

Dodge's campaign not set yet. Is slated to be a resumption of dealer advertising such as was carried on last summer.

Panelmen Strike in San Antonio

Cite Alleged Violation of Wagner Labor Law—KABC Off Air Two Hours

San Antonio,

Attempt to mediate of KABC technicians hasn't reached rst base and five panelmen are out, with non-union men from Houston pulling the plugs. Station was off the air two hours when walkout oc-

trike was caused indirectly by subscribing to Transradio news. employed to take short wave matter also was to have worked on panel. Would have displaced ree men. All five technicians walked as a result. Filed charges contending violation of Wagner labor law, holding station execs refused to bargain collectively.

Joseph Myers, federal mediator from Washington, attempted to straighten things out After investigation he reported operators were locked out. Edwin Elliot of regional labor board now investigating the trouble expected to call a hearing shortly.

Report is two station owners favor bargaining with striker while a third is dead set against it. Station exec claims walkers damaged equi ment to extent of $100 when they scrammed. T. G. Sharp, biz manager of panelmen's union and one of trio allegedly locked out, denies this, claiming a station exec was present when statior went off air and could have seen damage, if any.

Station, owned by Alamo Broadcasting Company, penciled Transradio contract after WOAI switched to International News Service.

Strikers have been picketing Texas theatre building in which studios are located. Dailies, ordinarily cold to radio and all its ramifications, taking notice of the situation.

Perry Charles Lay Off

Perry Charles who's been doing Itty Bitty Kiddy Hour over WHN, York, for past year, may exit for a spell, to catch up on gags. Finds himself repeating.

He'd like to percolate for two months.

WHN AMATEURS FROM THEATRE

Deal has been worked out between Louis K. Sidney of Station WHN, New York, and the Blackett-Sample-Hummert agency whereby the WHN Amateurs, probably the oldest continuous simon pure session in broadcasting, will originate from the stage of the Ziegfeld theatre, New York. Phillips Magnesia has just succeeded Schenley Whiskey as sponsor of the program. New set-up starts Feb. 4.

Sponsor will get no free ducats. Admission to the theatre that night will be at regular box office admission (50 cents) and the amateurs will be an added attraction to the usual straight picture policy. Jay C. Flippen continues as program m. c. Will run full hour from theatre.

Telephone voting on the program will be handled as previously through the 30 odd trunk lines in the Loew-Metro offices. Tabulations will be then telephoned backstage to the Ziegfeld theatre on a special wire and announcements made during the running of the show as to the standing of the turns.

Ethel Barrymore will be guest of Ben Bernie on the American Can program of Feb. 11. Kitty Carlisle set for following week (18). Both placed by Herman Bernie.

Woody and Glad Smith, original 'Songsmiths,' back on the staff of KMBC, Kansas City, after a three-year absence.

Bert Bidwell, back from a trip to California and Texas, to rejoin the sales force of WHB, Kansas City.

Blackett a Copy Okayer as B-S-H Readies Crazy Crystals Air Ride

Too Realistic

Atlanta, Jan. 28.

Regularly scheduled broadcast of junior chamber of commerce meeting failed to go over Atlanta station all because of a talk on martial law, which preceded scheduled broadcast.

To lend color to program President Bill Horne, Jr., called meeting to order with pistol instead of gavel. Three blank cartridges served the necessary effect bringing every one to order, but putting the mike out of commission.

WCOP Gets Transradio, Ending WHDH Exclusive

Boston, Jan.

rushing aside the semi-exclusive position that WHDH, Boston, had on Trans-Radio News distribution in the Boston territory, Gerard H. Slattery, General Manager of WCOP, Copley Plaza, Boston, has contracted for Trans-Radio News ticker for the broadcasting of at least 60 minutes' worth of news daily.

Trans-Radio News has three outlets in Boston area, WORL, Needham, Mass., about two weeks ago leased a Trans-Radio News teletypewriter, and relays the news through its remote studios in the Myles Standish, Boston.

Herbert Moore, reversed on WCOP recently. WCOP could have had the service last September, but for the fact that WHDH had the monopoly on it.

Jim Donovan, Boston newspaperman, employed solely to handle the news for editing and broadcasting over WCOP.

Sam Rosey joins Thomas Lee Artists Bureau to handle all night club bookings out of Frisco office.

Cincinnati, Jan. 28.

Cr rystals is returning to radio for a complete spread over a complete Mutual system hook-in not only the four regular outlets but all available supplementaries. Time is now being cleared on these stations through the Blackett-Sample-Hummert agency which has completed a deal to handle the Crazy Crytals account.

Under the arrangements with Blackett-Sample-Hummert agency Crazy Crystals will leave all questions of continuity and announcement copy to the agency with Hill Blackett himself exercising complete and personal supervision over all copy. Announcement wording and claims for the product must all pass Hill Blackett's personal okay before going on the ether. Understood that the Crystals account will appropriate around $500,000 for its siege on the air waves.

Negotiations now on by the agency are for a 15-minute strip across the board at noon, with origination through WLW. Besides the regular MBS quartet in Chicago, Cincinnati, Detroit and New York, the B-S-H agency is contacting MBS affiliates in Kansas City, St. Louis, Pittsburgh, Cleveland and in New England. Show is expected to get underway by Feb. 15. Will probably be a musical program aimed at the semi-rural audience.

Crazy Crystals, previously a big air user, was hit by censorship regulations some time ago.

Mexico's 75 Stations

Mexico City, Jan. 28.

Mexico has 75 broadcasting stations of various sizes. Ministry of Communications has just issued an official tabulation of transmission and audience statistics.

Mexico City has 40,000 receiving sets in good repair and daily use.

RESPONSE TO RADIO ADVERTISING

The **WLW** audience is much more than the largest group in the world listening to a single broadcasting station.

It is an audience which responds readily to the advertising messages of WLW sponsors.

Few media, if any, available to national advertisers can deliver so great a number of responsive buyers as WLW.

THE CROSLEY RADIO CORPORATION CINCINNATI, O.

Muzak (Wired Radio) Tries New York After Test Period in Cleveland

Muzak, Inc., subsid of the North American Co., utilities combine, has entered the New York field as a purveyor of wired music to hotels, restaurants, bars and barber shops. It will offer a 24-hour service, using telephone lines for transmission. If the commercial venture pans out, Muzak may repeat on its activities in Cleveland and test out the advisability of extending the service to private homes in the Manhattan area.

E. H. H. Connick, head of the holding company's sound and music interests, declared last week that a survey which he had made indicated that Muzak should be able to place at least 2,000 receivers among business spots in Manhattan. It is intention to ask for $15 and up a month for the service, with the relative price depending on the size of the loudspeaker equipment and the place.

Under the operating policy which Connick proposes to debut, all clients will be serviced with the same program of music. Latter will be free of jazz until 10 p. m., from which time on it will be nothing else but. If a customer wants a distinct type of programing all day long or at definite hours of the afternoon or evening he will be able to get it later on for an added recompense. In such cases it will mean putting in a separate wire.

Studios have been opened in Manhattan for the broadcasting of the wired programs. Muzak has available a library consisting of 90 hours of wide range recording. Because of the inconvenient location it has abandoned its recording quarters in the Bronx and is making use of ERPI's studios on Fifth Ave.

If there is a demand for it, news bulletin broadcasts may be added to the service sold to the refreshment and tonsorial clientele in Manhattan. Muzak has obtained a manufacturing license from the Music Publishers' Protective Association to cover the latter phase of its operations, while the performing license requirements are under negotiation with the American Society of Composers, Authors and Publishers.

In Cleveland the wired radio idea has been confined to home placement, with Muzak collecting from $2 to $5 a month for the use of a receiver. Programs are routed out over lines controlled by the local power company, which is allied with the North American interests.

New Easton, Pa., Station

ncaster, Pa.,

February 3 has been set as the date for first airings of WEST, Easton, Pa., it has been announced by officials of the Mason-Dixon Group, owners of the new station.

No definite staff set up as yet for the 100 watter which will broadcast on the band of its predecessor, WKJC of this city.

WEST, which was created when F.C.C. granted permission for the abandonment of WKJC, becomes a member of the group composed of WGAL, Lancaster; WORK, York, Pa.; WAZL, Hazleton, Pa., and WILM and WDEL, Wilmington, Del.

Only Fires Are News

Philadelphia, Jan. 28.

Execs at WIP are in for some heavy scalp-scratching as result of new contract signed with Sleepsafe Industries, Inc., of New York. Deal calls for sponsor, manufacturer of non-inflammable mattresses, to bankroll nightly Transradio news broadcast every time there's mention of item having to do with fire. Plug will be follow-up on story.

Decision of whether or not yarn may be classed as fir news up to station's discretion.

Rio Grande Oil Show

Los Angeles, Jan. 28.

'Calling All Cars,' series of crime yarns from local police blotter, goes on two coast networks next week. On KHJ and the Don Lee coast web for past two years, piece will continue there but also swing over to the Guy Earl two-station chain, KNX, Hollywood, and KSFO, Frisco. Rio Grande Oil is new sponsor.

Half hour weekly broadcasts on latter will be repeats of earlier airings. Different cast and production crew will be used on both swings. Fred Shields produces the repeaters, backed up by Wilbur Hatch's ork, augmented to 14 pieces for the show.

Bill Robson will continue to script the new series. KNX-KSFO deal calls for 52 weeks, airing Thursday nights from 8 to 8.30 p. m.

Hixon-O'Donnell agency negotiated the deal for Rio Grande Oil Company.

WCSH's Lewi rogram

Lewiston, Me., Jan. 28.

Bernie Howe, operator of Community Broadcasting Service, program producing outfit, is opening studios in the DeWitt hotel which are to be linked with WCSH, Portland.

A twice-weekly commercial, with the Fenton Bros. orchestra and Gerald Saucier and Lillian Dawne, vocalists, will go out over the new hookup starting Feb. 4.

General Mills' $3,000,000 1936 Budget; Adds Full Hour on 60 CBS Stations

Chicago, Jan. 28.

One of the biggest single purchases of radio time in broadcast history was consummated late yesterday (Monday) by General Mills through the Blackett-Sample-Hummert agency in the signaturing of a contract with the Columbia network for 60 minutes in the morning, five days per week.

Deal, which was handled by Glenn Sample of B-S-H and Lee Crosby, chief of General Mills, was closed following protracted series of negotiations with all available facilities. Toward the end, it became a bitter duel between NBC and CBS, but with Columbia in this case winning out.

It is estimated that this deal will boost the expenditures of General Mills in radio by something like $1,500,000 annually, which means the doubling of the present purchases of radio time by the flour company. General Mills has been averaging $1,300,000 in radio during the past three years, with the money distributed on both network and spot programming.

According to present plans, the 60 minutes of General Mills plugging on Columbia will start sometime in the spring, possibly late April. To that end CBS is clearing time and facilities on some 60 of its stations on a coast-to-coast ride.

Serial Strips

All shows will originate in Chicago, the starting point of the great majority of the General Mills radio shows. The programs will all strip across the board, and will be serialized for the most part, whether strictly dialog or musical.

Program department is now experimenting with a number of shows to decide on the arrangement of the talent schedule. Programs being worked on are 'Gold Medal Minstrels,' which had a 26-week try on Mutual, 'Broadway Cinderella' now cooking on Mutual, the 'In-Laws' of KNX, Princess Kropotkin of Liberty magazine, a Hollywood show, a psychologist and a service program.

Among the possibilities also is 'Betty and Bob,' which has had a long gallop on NBC and which may be moved over to Columbia for the 60-minute General Mills spread. The hour will be split up into four 15-minute periods, according to present plans, though there is a possibility that the timing may split into three 15-minute periods, one 10-minute period and a five-minute shot. Betty Crocker, who has been the General Mills service programmer for years, will be spotted in the hour show for more recipe-spieling.

More to Come

This purchase of the 60-minute spread on Columbia does not change the majority of the shows already on for General Mills, either spot or network. And if a click, the hour plan may be added on the NBC wires also, either simultaneously with the CBS shot, or just preceding or following the Columbia spread.

As far as money expenditure itself is concerned, it places General Mills on the top rung of radio money with approximately $3,000,000 annually being pumped into the ether. For Blackett-Sample-Hummert agency it means the boosting of its radio coin handle even farther ahead of the rest of the field. In the first three weeks in January the Blackett-Sample-Hummert agency has added nearly $2,000,000 to its accounts. $1,500,000 from the new General Mills business and $500,000 from the newly acquired Crazy Crystals account.

That Ethiopian Hot Potato

Wildroot Cancels Speaker, Fearing Resentment of Italian Barbers

Josef Israels, II, who's had a tough time of it trying to get on the air with his first-hand report on the Italo- thiopian war, whence he recently returned, is set to appear before the National Geographic Society in Washington on Feb. 7. He can tell all before that body without having to clip his observations.

Israels was first nixed on the Vallee program because of sponsor doubts and was then negotiated to appear on Ted Husing's Wildroot (hair tonic) program, but sponsor got jittery on the number of Italian barbers which might listen in, so pencilled him out at the last minute.

Geographic date is expected to iron out this snag, as it's a prestige date. Israels' office, Publicity Associates, handles public relations services for the Selassie government, and this close tie has affected his ether chores.

Laurence Stallings is scheduled to discuss the African fracas on the Vallee ram this Thursday (30).

Retailer in Intensive 1-Day WMCA Campaign

In one of the most extensive one-day radio advertisements ever broadcast, Michael Bros., Bronx furniture store, went on the air three separate times, Jan. 27, over WMCA. Two and one-half hours in all consumed. Time distributed over day between hours from 10 a.m. to 11 a.m.; 2 p.m. 'til 3 p.m., and from 5 p.m. 'til 5:30 p.m.

Occasion marked opening of a new retail outlet for parlor and bedroom outfitters.

Virtually the entire artist department of station conscripted to entertainment corp. Some 40 members of staff included in the several programs.

ALL-DAY GRIND TO ELIMINATE PUREES

San Antonio, Jan. 28.

KMAC, town's hustling indie station, has found colored amateur programs produce oke results. Currently mulling idea of big scale colored simon pure blast from spacious municipal auditorium.

Similar stunt on smaller scale resulted in plenty turnaways and big mail draw. Some 40 tyros reached finals in which five cash prizes were distributed. March 1 tentatively set for bigger venture if muny house is obtainable.

Station has concluded a 32-week span of amateur programs for white talent. Climaxed with three-day grind in muny auditorium. Broadcast daily from 2 p.m. to midnight with exception of 15-min. intermissions every two hours. Fifty out of 252 amateurs reached semi-finals to win a match. Three finalists split $500. Boost toothpaste the sponsor.

MIXED CAREER

Usher, Statistician, and Now Television Expert

William J. Fairbanks, former chief usher at the Fox, Bklyn, theatre, and presentiy a statistician with the National Broadcasting System, sails for Europe Jan. 31.

He will study television during his trip through Germany, Switzerland and England.

School Board Nixes WCBM

Baltimore, Jan. 28.

School board of Balto last week nixed a bid by WCBM, indie station here, for purchase of piece of land owned by Board out on northside. WCBM desired plot for erection of transmitting station.

Bid for the unused property was declined without comment.

rrest Irving H. Blair

New Orleans, Jan. 28.

Irving H. Blair, 27, announcer at WJBW here, was arrested and booked for assault, following an alleged brawl in hotel room with Leo Moore.

Moore, suffering from a possible skull fracture, was found unconscious.

Joseph Creamer, heretofore with McCall's mag and BBD&O, joining WOR, New York, as copywriting and production man, taking the place of Edwin S. Reynolds who resigned to join CBS.

AL GOODMAN
And His ORCHESTRA
PALMOLIVE BEAUTY BOX
EVERY SAT.—WABC
8 P. M. EST
Columbia Network
Coast-to-Coast
4 STAR RATING
FOR SOLID YEAR

CORINNA MURA
Singer of Spanish Songs
and
Guitarist extraordinnaire
On the Air—WOR
Monday Nights 8:30-9
Friday Nights
WJZ, 10:30-11
"Other America"
Management
WOR ARTISTS' BUREAU
Appearing Nightly at
The Trocadero, New York

WALTER TETLEY
Broadcasting with
HELEN HAYES
"THE SHOW BOAT"
FRED ALLEN
"BUCK ROGERS"
"BOBBY BENSON"
PALMOLIVE
GUY LOMBARDO
AMERICAN SCHOOL OF THE AIR
CBS—NBC

Radio's Ambassador of Rhythm
BOB HOWARD
On the Air
Nightly Over WHN at 11 P. M.
Personal Management
Edward Riley

THE VIRGINIANS
Radio's Best All-Around Colored Quartet
Management
MARY L. SHANK
WLW, CINCINNATI
TUESDAY, 10:30 A.M., EST
THURSDAY, 10:30 A.M., EST
SATURDAY, 10:00 A.M. EST

BENAY VENUTA
VACATIONING
IN MIAMI
Management CBS Artists Bureau
Personal Management
JULES ALBERTI, 515 Madison Ave.
New York City

"New King of Syncopati "
jimmie
(HARLEM EXPRESS)
lunceford
AND HIS ORCHESTRA
direction
HAROLD E. OXLEY
17 E. 49th St. New York City

ALEXANDER GRAY
METROPOLITAN MUSICAL BUREAU
113 W. 57th St. New York

YOUR OLD FRIENDS ARE BACK
'THE O'NEILLS'
NOW RADIO'S MOST POPULAR
FAMILY BRINGS YOU MORE
LAUGHTER TEARS AND HEART-THROBS
Presented by Ivory Soap · 99 44/100 % pure
LISTEN 3:45-4:00 P. M.—E. S. T. WEAF
NBC Network—Coast-to-Coast
IN . . Every Mon., Tues., Wed., Thurs., Fri.
Mgt. Ed. Wolf, 1450 B'way, N.Y.C.—Dir. Blackman Advertising, Inc.

RADIO SHOWMANSHIP

Stunts, Novelties, Tie-Ups

Outstanding Stunts

CIVIL SERVICE QUIZ
KRKD, LOS ANGELES

KRKD's Civil Service Quiz
Los Angeles.

KRKD, Illustrated Daily News station, has a tie-up with the local civil service bureau here for a 'Civil Service Test' stanza. Head of the bureau calls off 50 questions during the program, and dialers can mark them true or false, later sending in their paper to be graded and returned.

Two weeks hence the questionnaire is analyzed, and those rating highest marks get their names called off.

Wholesale Rotary Program
Charlotte, N. C.

WBT has arranged to pick up a Rotary club program on February 18 for broadcast so that all the clubs in the 58th district of Rotary, comprising the two Carolinas, can receive the broadcast simultaneouly at luncheon periods they will be staging.

Appearing on the program will be George Ivey, district governor of Rotary, who will have a message for all clubs under his jurdisdiction. With him will be Dr. Tom Sikes, of Rotary International. The program will originate before a Rotary luncheon in Charlotte.

WGY's Bermuda Cruise Tie-Up
Schenectady, N. Y.

Two WGY singers, Helene May and Mary Jane Lang, are entertaining a group from the Schenectady Chamber of Commerce on its annual cruise to Bermuda. Miss Lang made a similar trip with her sister last year.

Late-evening broadcast from ship first day out of New York sent to WGY, with Bill Baldwin, of Schenectady 'Gazette' as m.c.

Hourly Temperature
Cincinnati.

WKRC, local CBS outlet, announced hourly official temperature readings Thursday (23), when mercury dropped to 16½° below zero for the burg's all-time second low.

Dealer Goodwill Sales Angle
New York City.

One of the big problems of manufacturers has been how to keep dealer goodwill while price advantages go to non-advertised goods. This situation is now being used in some radio circles as a springboard for promotional stunts to sell manufacturers more radio advertising. Claim of the promoters is that radio has certain merchandising facets which can assure the much-desired dealer goodwill.

Along these lines, NBC is issuing a booklet entitled 'Mr. Holcomb Thinks It Through.' Tells the story of a department store in Erie which featured window displays of products advertised over NBC, mentioned the programs in its newspaper copy, stuck up pictures of the radio performers, and otherwise tried to cash in on the national advertising. Stunts all cost very little money and are supposed to have dragged 'em in.

Similarly WXYZ, Detroit, has printed up window cards listing the programs sponsored by big drug houses and the products advertised. Has shipped these out to 1,200 drug stores, and reputedly this resulted in customer interest and increased purchasing of the products thus plugged.

Transcriptions

American Washing Machine Manufacturers Assn., sizeable platter customer during 1935, is again opening up, using five-minute spots through Meldrum & Fewsmith, Cleveland agency.

Plymouth Motor's disc campaign was set last week through J. Stirling Getchell for 81 stations, each to get three 15-minute recordings per week. Name of the show is "Truth Barlow," woven around a rustic western character plus orchestra and singing. Campaign is to help dealers get rid of used cars.

Chevrolet still making additions to its lengthy station list. Among the latest comers are two Hearst stations, WINS, New York, and WISN, Milwaukee. Chevy now on all Hearst outlets.

General Baking Co.'s 'Adventures of Terry and Ted,' serial over CBS, is now being supplemented with a platter job over eight stations. E.T.'s are an 'off the wire' cutting job of the web show. BBD&O agency in charge.

Joel . Bard has joined the commercial staff of WGAL, Lancaster. Has transferred his three voice skit 'Kate & George' and presents it each Saturday afternoon in connection with WGAL's weekly Hill-Billy frolic.

Lorraine Pankow to N. Y.
Buffalo, Jan. 28.

Lorraine Pankow returns to New York Feb. 14 to rejoin the Bobby Benson CBS show as Aunt Lil. Also expects to take part in True Story Court of Human Relations dramas. Has worked them before.

Miss Pankow is only member of original Bobby Benson cast to remain with show. Her husband, Herbert C. Rice, WGR-WKBW production director, wrote and produced Bobby Benson for a year in Buffalo with network outlets before it was shifted to New York. Local cast was then replaced with New Yorkers except for Aunt Lil.

GRACIE BARRIE
NEW "GEORGE WHITE'S SCANDALS"
Sole Direction, HERMAN BERNIE, 1619 Broadway, New York

LEON BELASCO
And His ORCHESTRA
OPENING ARCADIA RESTAURANT JANUARY 30
Dir., Music Corp. of America
Pr. Mgr., HERMAN BERNIE

• CHARLES • DRURY
And His ORCHESTRA
MUSICAL DIRECTOR and Conducting
"At Home Abroad"
MAJESTIC
NEW YORK CITY

PHIL BAKER
Gulf Refining Company
, 7:30-8 P.M. EST
WABC-CBS
Direction A. & S. Lyons

ALEX HYDE
musical director
WHN new york

EMERSON GILL
AND HIS ORCHESTRA
FRENCH CASINO
MIAMI, FLORIDA
MCA Direction

New Business

BALTIMORE

Arundel Ice Cream Co., spot announcements. WFBR.

Rose Shanis Loan Co., spot announcements. WFBR.

Lord Balto Laundry, spot announcements. WFBR.

Dodge Motor Cars, 24 spot announcements. WFBR.

Consolidated Gas & Elec. Co., indefinite continuance of two five minute programs weekly, daily spot announcements. WFBR.

E. H. Koester Bakery, announcements. WFBR.

Bulova, daily time signals, one year. WFBR.

Chrysler Motors, daily spot announcements, one year. WFBR.

S. & N. Katz, jewelers, daily spot announcements, indef. Placed by Joseph Katz Agency. WFBR.

Ironized Yeast, 13 five-minute programs. WFBR.

Hoffberger Ice Co., daily spot announcements, 13 weeks. WFBR.

Sherwood Bros. (Richfield gasoline), daily spot announcements, one year. WFBR.

Chevrolet Motors, thrice-weekly quarter-hour e. t. programs, 13 weeks. WFBR.

Studebaker Motors, eight 15-minute e. t. programs. WFBR.

Western Union Telegraph, 44 spot announcements. WFBR.

National Home Show, 23 spot announcements. WFBR.

May Oil Burner, spot announcements. WFBR.

RCA Mfg. Co., 13 quarter-hour live talent programs. Placed by Lord and Thomas. WFBR.

Archer's Laundry, 13 quarter-hour live talent programs. WFBR.

Watch Tower Society, 52 five-minute e. t. programs. WFBR.

NEW YORK CITY

Wanamaker's Academy of Beauty Culture, Sunday series, for 13 weeks, presenting 'Career Girl' with Gail Hanshaw, Joyce Coleman, Eugene Francis and Jackie Gail. Gene Stafford directing. Placed through Metropolitan Advertising Agency. WHN.

American Clinical Laboratories, for five weeks, twice weekly, presenting Dick Newton in round the town series. Placed through Ernest Davids, Inc. WHN.

Stillwell Health Center, for 13 weeks, Monday to Friday at 11 a.m., and Sundays at 10:45 a.m., presenting Katha Lee, songstress. WHN.

FORT WAYNE

Kroger Grocery and Baking Co., quarter hours twice weekly for 52 weeks, presenting 'Hot Dates in History.' WOWO.

Plymouth Motors, series of nine quarter hours. Placed through J. Stirling Getchell. WOWO.

Orbit Gum, series of spots daily for an indefinite run. WOWO.

Bunte Bros., renewal thrice weekly for an indefinite period. WOWO.

Carter Medicine, thrice weekly for 52 weeks. WOWO.

Metro Art Studios, thrice weekly for 13 weeks. WOWO.

Stevens Hotel, series of spots twice weekly for an indefinite period. WOWO.

Mulso Lax Laboratories, series of spots thrice weekly for an indefinite period. WOWO.

Crosley's Transcription Subsidiary Part of New Artists' Bureau

Cincinnati, Jan. 28.

General Program Service, Inc., formed here last week, is headed by Powel Crosley, Jr., president of the Crosley Radio Corp., his brother, Lewis M., v. p., and John L. Clark, general manager of the concern's broadcasting division, operating WLW and WSAI.

A separate set-up, the new enterprise will serve as a talent bureau for the Crosley and other stations and handle bookings of its artists for theatre engagements, screen work and club and convention dates.

Operation starts this week, with headquarters in the Union Central Annex, which houses the recently opened downtown auxiliary studios of the Crosley stations. Branch offices are to be established soon in New York, Chicago and Hollywood.

GPS also will maintain its own electrical transcription plant manufacture wax to sell to advertising agencies, sponsors or stations.

Bureau's initial task is contracting all vocal and dramatic people now on WLW and WSAI. Edgar . Wegert, on the WLW exec staff for the past three years, transfers as general manager of the bureau.

Service of any GPS artist is available to stations other than WLW and WSAI, provided the salary offer is higher.

New Cincinnati Agency

Entire Crosley lo Corp. advertising account has shifted to Douglass Allen & Leland Davis, a new agency recently opened here in the Enquirer Shift involves station WLW, Crosley household appliances—refrigerators, radios, and washing machines.

Principals in the new agency are Douglass M. Allen, heretofore president of Procter & Collier (which previously had the Crosley biz); and Leland Davis, erstwhile Pittsburgh newspaper man. Other accounts on the agency's roster are: Ault & Wiborg Corp., Kenrad Corp., Kentucky Electric Lamp Co., American Oak Leather Co., and Baldwin piano.

WNEW's Newark Plant

Top floor of RKO theatre building in Newark, N. J., has been taken over for studios and Newark offices by WNEW. New studio includes an auditorium. Increase in studio broadcasts from Newark are projected.

WNEW retains its present N. Y. studio and executive offices on Madison Ave.

Dean Upson to Peoria
Peoria, Ill., Jan. 28.

Dean R. Upson, of Schenectady, N. Y., is new program director of WMBD, Peoria, succeeding Clair Hull, who left to manage a small station at Toluca, Ill., now under WMBD management.

Upson is a 10-year radio veteran formerly with The Vagabonds for three years at WSM, Nashville, before his more recent association with WGY.

Construction has started on a new transmitter plant for WMBD, Peoria. New plant will be six miles outside the city limits.

FCC's Washington Docket

Grants and Applications

Washington, Jan. 28.

Extension of special experimental authority to operate with 500 kw. last week was granted by the Federal Communications Commission to WLW, Cincinnati, O. . Powerful station, which employs directional antenna system, nights, will use transmitter of W8XO.

Broadcast division also okayed a license renewal for KCRJ, Jerome, Ariz., smallie operating on 1310 kc, days.

Juice-jump for WBNX, New York, was denied, commish upsetting recommendation of Examiner Ralph H. Bramhall. Station had asked to move transmitter and increase power from 250 watts to 1 kw.

Frequency change from 1420 to 1350 kc, and power increase from 100 to 250 watts for WEED, Rocky Mount, N. C., was nixed, commish sustaining Examiner Bramhall's views. North Carolina smallie also asked to change hours of operation from unlimited day, sharing with WEHC, Charlottesville, W. Va., to unlimited.

Hopes of St. Petersburg Chamber of Commerce, St. Petersburg, Fla., for a new smallie to operate on 1310 kc, were dashed when Bramhall's report recommending a denial was given commish approval.

Power boost for KARK, Little Rock, Ark., was granted by the broadcast division, sustaining Examiner P. W. Seward. Station which operates on 890 kc will increase power from 250 watts nights, 500 watts days, to 500 watts nights, 1 kw days.

The following applications were referred to the examiners:

M. M. Oppegard, Grand Forks, N. D., new station to operate on 1310 kc with 100 watts nights, 250 watts days; Ted R. Woodward, Kingsport, Tenn., new station to operate on 1210 kc, 100 watts, days; Marysville-Yuba City Publishers, Inc., Marysville, Calif., now station to be operated on 1140 kc with 250 watts, days; Memphis Commercial Appeal, Inc., Mobile, Ala., new station to be operated on 630 kc with 1 kw nights (using directional antenna), 5 kw days, unlimited; Wilton Harvey Poilard, Huntsville, Ala., new station to be operated on 1200 ks with 100 watts; WMFF, Plattsburg, N. Y., change hours of operation from days only to include 100 watts nights, until 7 p. m.; WROK, Rockford, Ill., transfer of control of Rockford Broadcasters, Inc. (licensee of WROK) from Lloyd C. Thomas, as trustee for individual stockholders to Rockford Consolidated Newspapers, Inc.; KMPC, Beverly Hills, Calif., license renewal to operate on 710 kc with 500 watts, limited, and granted temporary license pending hearing; KFEQ, St. Joseph, Mo., increase power from 2½ to 5 kw days.

VIRGINIA REA
on Chevrolet
SATURDAYS, 9 P.M., WEAF
COAST-TO-COAST
Address: Stroudsburg, Pa.
Phone: Saylorsburg, Pa., 224

RICO MARCELLI
And His Orchestra
Second Year With Johnson Wax Program
Mon., 7-7:30 P.M. CST
NBC Chicago

RAY NOBLE
Rainbow Room Radio City New York
WABC 9:30 P.M. EST Wednesdays COCA-COLA
AND HIS ORCHESTRA
EXCLUSIVE MANAGEMENT ROCKWELL-O'KEEFE INC. WILLIAM MORRIS AGENCY

AL DONAHUE
Bermudiana Bermuda NBC
Decca Records
AND HIS ORCHESTRA
EXCLUSIVE MANAGEMENT ROCKWELL O'KEEFE INC

Victor Young
SHELL OIL
SATURDAYS WEAF 8:30-10:30 P.M. EST
AND HIS ORCHESTRA
EXCLUSIVE MANAGEMENT ROCKWELL-O'KEEFE INC.

CAB CALLOWAY ORCHESTRA
10 Mins.
SHELL OIL
Saturday, 9 P. M. EST.
WEAF, New York
(J. Walter Thompson)

Familiarly known for his peculiar type of playing and hi-de-hooing, the typical Cab Calloway material was considerably restrained for this Shell Oil airer. Instead, the negro maestro depended on instrumentation, and a nice balance between straight ork playing, soloing and choral work. Certainly makes for better radio entertainment because no matter how colorful, the usual idiosyncrasies of his group demands the eye's attention as well as the ear.

Given smart build-up by Al Jolson, band went into ragging of 'Some of These Days,' with two balladists before mike. Banjo and then flute solo used on this for contrast. Concluded it with characteristic hijinks. 'Cotton,' second to be played, done in slow tempo with straight song renditions proving that Calloway organization has some real voices. This one also provided opportunity to demonstrate what a well-rounded orchestra Cab has developed. 'Chiving' was typical hot colored orchestration done in true Calloway fashion. Varied talents displayed on this broadcast makes Cab Calloway loom as future ether bet.

This is one of very few instances of negro orchestra booked on big coast-to-coast commercial. *Wear.*

MUSICAL REVERIES
Ken Wood's Orchestra, Stuart Churchill, Orson Welles Band, Songs, Talk
15 Mins.
CORN PRODUCTS
M-W-F-Sa, 12:15 P. M.
WABC, New York
(E. W. Hellwig)

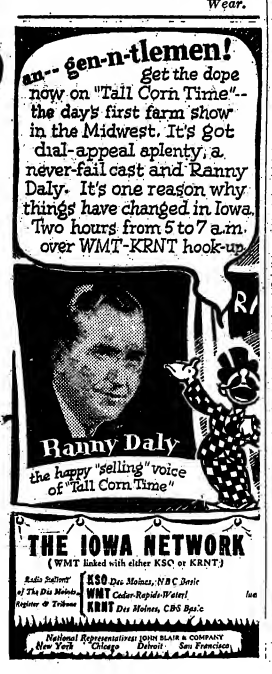
Neat musical for early afternoon. Designed, of course, to catch housewife, Corn Products boosts different one of its products each of four days weekly, starting with Linit and including Karo, Mazola and Kre-Me). By incorporating family 'tall story,' based on historical facts, plenty of variety is accorded ad copy.

Tip-top is the music of Ken Wood band. This lad formerly known as Lou Raderman. Uses large string section topped by his own violin. In contrast, Wood builds up reed section with harp standing out at proper junctures. Combination enables development of fine tone effects, whether playing as unit or for background to vocals.

Stuart Churchill, tenor voice, contributes two numbers, first 'Sylvia' and other, 'If I Should Lose You,' Holds attention. Orson Welles, poetic reader, is spotted for a reading on each broadcast. Did 'Indian Serenade' on program caught. Wood's music providing imaginative setting for word picture. Brief enough to get by.

Program neat showmanship idea in introducing 'tall stories,' because of possibilities in creating listening audience interest. Employs brief family sketch to present them, with question as to what historical event, etc., and with answer presented on same broadcast following extremely brief commercial.

New high reached in brevity of actual sponsor's copy, with advertising matter running little more than 60 seconds. Yet, sales message is planted more firmly than programs that run overboard. *Wear.*



RICE HOPE PLANTATION
With Kenneth Spencer, Dudley Brothers
Negro Spirituals
15 Mins.
BREWSTER GORDON CO.
WHAM, Rochester

This has quickly taken its place as an outstanding local program well in keeping with high standard of quality set by WHAM (Stromberg-Carlson).

Setting as described by announcer Jack Lee is a small Negro church on the Rice Hope plantation where the colored folk gather weekly to sing the beloved Southern spirituals under direction of 'Deacon' Kenneth Spencer and the Dudley Brothers quartet.

Spencer is a graduate of the Eastman School of Music and a talented concert artist. Dudley brothers were on radio in Detroit before coming to Rochester.

Quartet opens with 'Deep River' as theme melody and after description of setting swings into 'I Know the Lord will Lay His Hands on Me.' Spencer then gives a sermon 'When the Great Day Comes' in a spiritual chant, his deep, rich speaking voice giving it an unusual quality. Quartet then sings 'There is a great Camp-meeting in the Promised Land.'

Advertising interlude provides a skit by Jack Lee and Clara Nowack in which the husband exclaims over fresh asparagus tips and strawberries in January and the wife explains they are Birdseye frosted foods.

Quartet sings 'My God is a Rock in this Weary Land.' Spencer solos 'I's Away from Home' and closing hymn is 'Good Lord I'se Done What You Told Me to Do.' Final plug stresses Birdseye food feature of the week and directs listeners to neighborhood stores carrying the products. Brewster Gordon is upstate wholesaler for frozen delicacies handled by General Foods Corp. Birdseye has been regionally advertised on radio in New England but has not been an extensive patron of radio thus far.

No advertising agency involved. *Cord.*

MERRY MACS
Quintet
STANDARD OIL OF IND.
Sundays; 9:30-10:30 C.S.T.
WBBM, Chicago
(McCann-Erickson)

Here is a splendid quintet guesting on the Jack Hylton orchestra show on Columbia. Three men and a girl with neat vocal arrangements. Do comedy and rhythm stuff with a fine flair for movement and color, and can even tackle the soft type of ballad and really sell it. *Gold.*

Radio Follow-Up

Frank Fay continues on the Rudy Vallee Fleischmann program and suggests that he may be the next stage comedian to step into stellar radio importance. His delivery is unlike any thus far heard. Its an easy-going, unpunched but accumulatively effective style. In his first two or three minutes he may even seem rather meandering and aimless. Indeed in his contempt—seemingly—for the clock and in making little attempt to wham over gags or points, he is daring enough to rely upon a form of underplayed comedy that may be precisely ripe for harvesting.

There is evidence that some of the belly-laugh radio comics are decidedly shrinking in popularity. Situational comedy is, in any event, very much in the saddle and Fay is situational in a deceptive, indirect manner. Apart from the talking, Fay also shows himself able to take a ballad over the bumps.

Gladys Swarthout was heard recently on the Palmolive operetta series in a radio version of Paramount's film 'Rose of the Rancho.' This program has recently skipped from NBC to CBS, but remains in essentially the same pattern. Miss Swarthout has been a standby with Palmolive for a couple of years.

'Rancho' was a pretty noisy program. Story, an ancient rigamarole about vigilantes and landgrabbers, and a government agent who is saved from a necktie party by a handsome senorita, offered only so-so radio plot material. But the chief weakness was musical, with an operatic range voice forced to sing down to kindergarden jingles.

Paul Lukas and Peggy Conklin excerpted 'The Pursuit of Happiness' for Fleischmann's, but in the purifying-for-radio process the antique but delectable practice of bundling was entirely omitted. Insofar as a full evening stage's entertainmnen can be boiled down into nine minutes flat, the playlet offered Lukas and Conklin effective opportunities to toss romantic dialog.

Empire Gold Buying Service on WEAF Sundays at 11.15 a. m. has the good sense to keep its ad bally to a reasonable minimum. The spiel is full enough but not fulsome, and Rudd and Rogers, with their engaging songs and pianologs, get their vocal pops over with enough entertainment appeal.

Radio Chatter

Georgia

Mike Thomas, formerly connected with WATL, Atlanta, now broadcasting unsponsored sports review daily over WGST, Atlanta.

Ernie Rogers, radio editor Atlanta Journal and news commentator over WSB, Atlanta, spoke before woman's club in Athens, Ga., on Jan. 25.

Jean Picard—and husband (she's continuity editor at WGST, Atlanta, and sister of Sam Picard, CBS executive) guests at party tossed by WGST staff Jan. 25. She's back on job after honeymoon.

Tracy Mathewson of Atlanta Georgian-American interviewed by Jimmy Davenport on memories of his three-month tour with the then Prince of Wales.

E. Katz of New York named special business agent throughout United States for WGST, Atlanta.

Emory University, in Atlanta, had a full hour on WSB, Atlanta, Saturday (25) on occasion of its Charter Day broadcast.

Mayor James L. Key of Atlanta was interviewed over WSB, Atlanta, by Wright Bryan, city editor, on the inaugural program of Journal's weekly Editorial Hour.

Amateur program for children 14 years and under ethered over WGST, Atlanta, for first time Friday (24) with top prize being trip to New York City for young hopeful and one parent. Program sponsored by local dairy. King Cole emseeing programs.

Ruth Slenczynski, juvenile pianist, in Atlanta for a p.a. at the Fox theatre, interviewed over WSB, Atlanta.

Frank Gaither, WGST, Atlanta, chief announcer fell victim to the flu and off the panel for several days.

Massachusetts

Russell Byrd, former vocalist with Harold Stokes' ork over WGN, Chicago, now with Jim Carmody over WHDH, Boston.

Ranny Weeks and his ork packing them in at his 6:15 to 6:45 p.m. Sunday evening shows from WBZ, Bradford hotel, Boston. Averages about 400 chair warmers weekly.

Joe Sinatra (Ray's brother) hooting music of his orchestra over WHDH, Boston.

Nick Parotta and his Dixie Six, swing ork, guesting on 'Curtain Time,' town's only theatrical show, over WMEX, Boston.

Out of respect to the memory of Thomas F. Driscoll, civic and industrial leader of Chelsea, Mass., whose funeral was held Monday (13) at 10 a.m., WMEX, Boston, whose personal friend he was, joined with his family and legion of friends by remaining silent from broadcast activity from 10 to 10:15 a.m.

Aida Carroll, formerly with British Broadcasting company, replaces Alice O'Leary on 'Spotlight Revue,' WNAC, Boston.

Ruth Moss of WAAB, Boston, has started a series of band leader interviews. Mal Hallett, Hod Williams and Freddie Martin on the near-future list.

Representatives of the International Garment Workers, Boston branch, spieling their side of the expose of sweat shop conditions in the Hub, on a four week commercial over WHDH, Boston.

Eddie Kasper m.c.ing a weekly hour opportunity for kids show over WHDH, Boston.

Dixie Six, jam band over WCOP, Boston, doing p. a. in theatres of Greater Boston.

Nelson Churchill, former WBEI, Boston, dramatic artist, now WHDH, Boston, staff announcer.

Alfred J. Pote, Managing Director, and William S. Pote, Production Manager, of WMEX, Boston, in New York for a few days, following testimonial dinner to Harry Hershfield, Sunday (26).

On the air five months, WCOP, Copley Plaza, Boston, increases its sign-off time from 4:30 to 5:15 p.m., starting Saturday (Feb. 1).

Minnesota

When Ted Hediger, WCCO announcer, takes the long march with Claire Berg, non-pro, on Saturday (1) at St. Luke's church in Minneapolis, Ramona Gerhard, staff organist, will lend him Mendelssohn's moral support.

WDGY now using Dept. of Agriculture's 'Aunt Sammy' program exclusively in the Twin Cities area. Some three years ago Mrs. Kenneth Hance, wife of KSTP's asst. gen. mgr., did the stint for hubby's station.

Irving Vivian, KSTP sales mgr., hit by a coal truck but was back on

(Continued on page 43)

NAZI JAZZ
With Robert Garden's Orchestra
30 Mins.
International Broadcast
Sunday 11:30 a.m. EST
WJZ, New York

This Berlin dance session propagandized over NBC-WJZ on Nazi ideas of music. It was political ballyhoo with a thin veneer. In music as in matters of home, babies, women's place, amusements, morals, racial purity, etc., the Nazis have 'theories.'

An Oxford-English announcer started off by denying that Germany was 'putting back the clock' in dance music. Said the new regime (Brown Shirts) depreoated 'the inconceivable lengths in the quest of novelty' to which modern dance arrangers have gone in syncopating the classics. Then followed a contrasting of original classic themes and the ultra-modern dansapation versions of the same compositions.

NBC-WJZ announcer first preluded this short-wave pickup by stating 'turn about is fair play,' as quasi-apology for this Berlin jazz program; that Germany, having heard the Anglo-American dansapations in past, now wanted to demonstrate its own standards of dance music.

Then follows a sort of Sigmund Spaeth routine of first playing Wagner's 'Pilgrims Chorus' from 'Thanhausser' in its original, followed by a dance arrangement; Beethoven's 'Sonata Pathetique,' straight, and then syncopated; and an excerpt from Tschaikowsky's 'Nutcracker Suite,' in its original classic strain, then jazzed by Garden's dance combo.

Results in each instance defeated the purpose of the spiel that 'every healthy-minded nation will refuse to countenance such defilement of the classics' and the intent to evidence how 'musical culture has disintegrated by such decadent influences'—all direct quotes from the Berlin announcer.

Apart from the fact that Garden's combo is a corny, over-stringed orchestra, about fourth-rate according to American standards, the synced classics sounded much more palatable under the rhythmic arrangements than in the 'pure' rendition.

Berlin spieler pleaded his cause as if the fate of the world depended on whether or not a Wagner, Beethoven or Tschaikowsky aria were jazzed. The inclusion of the great Russian's work was in line with the pledge that foreign masters as well as Aryans would likewise be 'protected, at least on German soil.'

Voicing the Nazi's pledge to 'repudiate such vulgarisms,' the announcer scored an anonymous music publisher who seemingly had been making the German jazz-beaus conscious of 'master arrangements' of the classics. Yet in America the Arthur Lange, Ernst Klaphoitz, W. C. Polla, Frank Skinner and kindred arrangements of classics have done much to familiarize the masses with excerpts from the masters, because the radio has retailed them in palatable synced form.

Garden's orchestra was presented as 'not waging any war against any particular instrument'—this in refutation of the taboo on the saxophone. Said the spieler, even Wagner and Bizet have endorsed Mr. Sax's famed reed instrument, but that under the new German jazz scheme of things the strings are pushed to the fore.

To illustrate—first was played an 'English Waltz' (so titled) which, being a waltz, perforce put the strings to the fore. Thence a slow foxtrot (it was parenthetically explained at this point that the slow foxes are equally as popular in Germany as the ordinary fox), which again likewise made the strings and woodwinds most prominent in the arrangements. Apologizing for lack of time in which to play a tango, a paso doble was then performed, which is, of course, of Spanish vintage so that any exposition of German jazz shaped up as an emasculated hybrid of everything that wasn't German, ranging from the graceful English waltz to the Spanish dance. *Abel.*

DOC SCHNEIDER'S COWBOYS
Hillbilly
15 Mins.
Sustaining
Daily; 12 noon
WGY, Schenectady

This troupe, which NBC's booking branch brought North last spring from a Mexican border station, played a six months' engagement at WGY, then broadcast for a brief period over WBZ, Boston, and recently returned to Schenectady.

Schneider's breezy, we're-all-in-a-big happy family emceeing is effective. One of those every-dayers that build, particularly with older folks and listeners in small town rural areas. Loyal fans' names are mentioned with request numbers, they are birthday-greeted, etc.

Schneider paces the proceedings in leisurely, open-hand Western style. Works without a script; he kids with and about the musicians and they return the banter. Regular dialers presumably like this stuff. That ad libbing has dangers was evident in two bad-taste remarks made by leader on programs heard. Did not sound well on the air, although perhaps inoffensive in private conversation.

Schneider takes plenty of time to plug p.a.'s and to book himself over the air. *Juco.*

LIFE SAVER'S RENDEZVOUS
Clyde Lucas' orchestra, Irene Beasley, Phil Duey, Charlie Leland, Men About Town
Songs, Talk, Band
30 Mins.
LIFE SAVERS
Wednesday, 8 P. M.
WJZ, New York
(Topping & Lloyd)

Addition of Irene Beasley, Men About Town and Three Symphonettes, together with better placing of varied material, has improved this rendezvous broadcast since it first hit air. Clyde Lucas' band (the second program has had) is still in but clever shifting from vocal to instrumental numbers has enhanced its effectiveness. Entire proceedings supposed to be in N. Y.'s smartest night club. Baliading and dance tunes carry out this atmosphere. 'Story' went into the ash can.

Two tunes done by Miss Beasley —'Alone' and 'If I Had Rhythm.' Gifted with ability to put over conversational type of pop numbers, this singer did better job on this program than on previous appearances. She adds to her clear enunciation, certain lilt that appeal. First time out 'Men About Town' put over elaborate arrangement of 'Old Man Harlem,' warbling way over their heads.

Symphonettes gave good interpretation of 'Ennie Meenie.' Highly satisfactory, and indicating promise as new addition to ever-increasing number of gal harmony teams. This trio came back to finale with male combo and soloists, a neat musical climax that really put program across.

Phil Duey is a pleasing holdover from original effort. Fave baritone, he went far to maintain high standard of program's singing with 'Without a Song.' Unannounced comic who's billed as Charlie Leland is employed to build up night club scene. Handicapped by material.

Questionable whether it was wise to run big stick of commercial immediately after theme number. Might have gone better in middle. Cigarette girl offering tobaccos and life savers comes in twice, but briefness tempers this. Ward Wilson is master of ceremonies, doing glib job throughout. *Wear.*

CROSLEY FOLLI
Revue
30 Mins.
CROSLEY PRODUCTS
WLW, Cincinnati

Program, for long a fixture on WLW now extends to the Mutual web. It's a commercial for all outlets concerned, with the 'nation's station' collecting from its parent Crosley Radio Corp. Plugs, brief and neatly spotted, are for Crosley radio receiving sets and Crosley Shelvador electric refrigerators.

Jackie Coogan and Betty Grable, hopping over from the nearby RKO Shubert, were added names for this stanza. Pop solos by Mary Woods and Mary Oicott, vocaling by the Virginians, male foursome, and close harmonizing of the three Devore gals are sprinkled okay betwixt the band's separate offerings.

Special arrangements and choice of selections attuned to class of talent and combine for an okie dokie late-night period.

Announcing done by Tom Slater. *Koll.*

Experience

In each of John Blair & Company's four offices experienced, trained men stand ready to serve any agency or client interested in broadcasting. Every man has had a very extensive background—each one with a broad experience in the radio and advertising field. The majority of them have been station executives—others have served in advertising agencies. They are anxious that this experience serve you. Call John Blair & Company.

JOHN BLAIR & CO.
NEW YORK
341 Madison Ave., Murray Hill 2-6084
CHICAGO
520 N. Michigan Ave., Superior 8660
DETROIT
New Center Bldg., Madison 7089
SAN FRANCISCO
3100 Russ Building, Douglas 3188

Vote Showdown for N. Y. Musicians' Share-the-Work Plan; Execs Opposed

Spread-the-work movement which has been agitating members of the New York 'musicians' union for weeks, will be brought to a showdown today (Wednesday) through the ballot. Resolution, which the membership has been asked to vote on, favors restricting bandmen holding down regular hotel, cafe, restaurant or theatre jobs from doing any commercial radio or outside work, while freelance musicians would under the terms of this rule be allowed to play only three radio shows per week, or three transcription jobs, or three society engagements.

Administration in current command of the local has expressed itself as strongly opposed to this limitation of work idea, but, after it had the resolution pigeonholed for month, it was forced to yield to increasing pressure and bring the issue out for a referendum. Resolution has stirred those who have steady jobs and extra calls on their services to bitter protest, and a 100% turnout at the polls is expected from this source, but indications are the final count of the votes will find the advocates of the spread-the-work measure in the saddle, since the unemployed members of the union outnumber the employed by three to one.

Band-Name Idea For Late Night Hours on Radio

Chicago, Jan. 28.

Music Corporation of America has hit upon a system by which it can secure national radio exploitation for dance and song names during the late evening hours when the air is devoted almost exclusively to dance band pick-ups. MCA turned the trick with Veloz and Yolanda team by giving them the Shep Fields orchestra and plugging it over the air as the Veloz and Yolanda orchestra.

MCA is now taking a new step by putting an orchestra behind Sophie Tucker. It is assembling a suitable aggregation of musicians and will book the combo in theatres, ballrooms and nite clubs. MCA is lining up dates to follow Miss Tucker's engagement in Miami.

MCA also made the same arrangement with the DeMarcos giving these dancers the Al Kavelin orchestra, now at the Blackstone hotel here.

2 OUT, 2 STRIKES ON 3D; L.A.'S $ TROUBLE

Los Angeles, Jan. 28.

Two niteries took it on the beezer last week end, with a third in the throes of money trouble.

Hollywood King's club folded, with Bruce Knox, owner, going back into the interior decorating biz. Julius and Harold Klein of the Club Envoy filed a petition of bankruptcy.

Club Seville, Al de Freitas' swank Hollywood nitery, open a month, called a meeting of creditors last week and got a 90-day extension.

Belasco at Int'l

Philadelphia, Jan. 28.

Leon Belasco goes into the Arcadia International, Philly nitery, Thursday (30) for three weeks, replacing Billy Lossez.

He'll be followed by Eddy Duchin. Latter will not appear Tuesdays, going to New York that day for Texaco program.

MCA BOOKS WESTWOOD

Detroit, Jan. 28.

Music Corp. of America will again book Westwood Park here.

Open air orchestra season starts Decoration Day (May 31), and some eight orchestras will be played during the summer.

FOX IN COAST HUDDLE

Sam Fox, music publisher, left New York, Saturday (25) for Hollywood to sit in on huddles anent new musicals at the 20th Century-Fox studios.

Receiver Gets Town Casino, Philly; Lanin Steps Out

Philadelphia, Jan. 28.

Town Casino, one of Philly's smarter niteries, went into receivership last week and Howard Lanin, bandleader heading venture, stepped out.

His place (as bandmaster only) is being taken by Barney Zeeman, who brings his crew from 20th Century Tavern.

Tobias-Fain Want 'Boy' Song Back from W. B. (Remicks) and May Sue

Songwriters' Protective Association may finance a test suit by Charles Tobias and Sammy Fain, authors of the song 'Boy Meets Girl,' placed with Remicks, a Warner Bros. subsid. Songsmiths now want the song back, in order to place it with a music house that's a member of the American Society of Composers, Authors & Publishers.

Tobias and Fain have consulted J. T. Abeles, attorney, to test the proposition that Remicks, having limited radio outlets, is therefore limited is its hit-making potentialities; also that the non-ASCAP restrictions of the Remick firm are substantially reducing the number of their radio performances, and thus hurting their future standing in the Society.

'Boy Meets Girl' was 'inspired' by the current Broadway (George Abbott) legit production, which is WB-financed, thus motivating the song into a WB song affiliate.

Eddie Cantor wanted to use the number on his air program and wired Jack L. Warner for a 'courtesy' okay on its usage, but was advised that since Herman Starr, WB v.p., is handling the music situation, the studio regrets the non-radio licensing restrictions curtail Cantor's use of the song.

PETRILLO ASKS $3 HR. SCALE FOR CHI HOTELS

Chicago, Jan.

Musicians' Union now in confab with the local hotels over new contract. Jimmy Petrillo of the Union is asking for a 50% increase in scale for musicians working in the cafes and rooms of the hostelries, a boost from the present scale of $2 per hour to $3 per hour.

Next meeting between hotel men's organization and Union will be held tomorrow (Wednesday).

Music Notes

Cab Calloway will do his own number, 'Keep That Hi-De-Ho in Your Soul' in 'The Singing Kid' at Warners.

Abe Meyer clefing musical background for Maurice Conn's 'Black Gold,' and Walter Futter's 'Lucky Terror.'

Gus Kahn penning lyrics for numbers in 'Lady Comes to Town,' Joan Crawford's next at Metro.

Harold Adamson and Rudy Kopp writing 'There's a Home in the Mountains,' which Metro will spot in 'The Voice of Bugle Ann.'

ronislav Kaper, Walter Jurman and Ned Washington composed 'Who Knows?' which Metro is trying to spot. Trio with Gus Kahn also clefed 'Happy New Year' for 'San Francisco.'

Sammy Stept and Sydney Mitchell penned three ditties for 'Laughing Irish Eyes.'

Barney Zeeman orchestra opened at Town Casino, Philly, last night (27), replacing Howard Lani

Gene Autry making discs with five-piece band he will use in Republic's 'Red River Valley.'

Ben Edwards, brother of Gus, general managing for Isham Jones' Music corp.

Most Played on Air

To familiarize the trade with the tunes most on the air around New York, the following is the listing of the songs most played on the cross-country networks last week, in relative standing, according to the approximate number of combined plugs on WEAF, WJZ and WABC.

Alone
Moon Over Miami
With All My Heart
I Feel Like a Feather
Broken Record
Music Goes Round
Building Up to a Letdown
Cling to Me
Eeny Meeny iny Mo
Please Believe Me
Rhythm in Nursery Rhymes
Dinner for One James
I'm Shooting High
Little Bit Independent
Lights Out
You Hit the Spot
It's Been So Long
Gonn Write Myself a Letter
No Other One
Red Sails in Sunset
West Wind
Sittin' High on a Hilltop
If I Should Lose You
So This Is Heaven
Alone at a Table for Two

Publishers Consulted on Unionization

Music publishing industry last week interceded in the campaign of the printing and engraving trades to unionize the sheet music printing industry. Representatives of the various union groups met with John G. Paine and publishers' delegates at the offices of the Music Publishers Protective Association to discuss the unions' demands, with a view to making clear what the drive to put the union label on all printed music would have on the interests of the publishing business.

Another union angle that provided a meeting in Paine's office last week was the new wage scale for arrangers, copyists and proofreaders which has been established by Local 802 of the American Federation of Musicians. This scale was to go into effect Jan. 1, but the union has agreed to defer action pending further conferences with Paine and representative publishers.

Following the meeting with spokesmen for the printing and engraving unions, it was decided to lay their demands before the industry as a whole. In the case of the meeting with the delegation from the New York musicians' union, the discussions ended with the understanding that the latter would reduce to writing all details of the new scale, plus info on conditions pertaining to arrangers, copyists and proofreaders that exist in other key cities, such as Philadelphia, Boston, Chicago and Los Angeles.

Representing the musicians' union were William Feinberg, James Tommasi, Russell Wooding and Arthur Gutman, while the printing trades meeting had in attendance, Irving Penn, of Carl Fischer, Inc.; Frank Connor, of G. Schirmer; Art Schwartz, of M. Witmar ; Gordon McGary, National Association of Music Printers; Michael Flynn, American Federation of Labor; Leonard Kay and Michael Morris, N. Y. Press Assistants Union; Vincent Ferris, Allied Printing Trades Council; Edward J. Voltes, Photo Engravers Union, and James P. Redmond, Typographical Union No. 6. Gene Buck was a sitter-inner at this gathering.

COVERT'S CRACKUP

Rochester, Jan. 28.

Michael Covert, band leader at Hotel Seneca, took a bad air spill on a trip to Lake Placid. He planed to the resort with Ralph D. Barton, pilot, while rest of orchestra went by auto. After playing at the figure skating carnival at the Olympic arena, they were taking off from Mirror Lake when the plane struck a hidden wire and flipped over.

Both Covert and Barton were badly shaken and the plane was smashed.

Publishers Set Up Credit Bureau for Phonograph Co.'s; Delinquents on Spot

Music publishing industry taken steps to control, through a central source, the credit granted the manufacturers of phonograph records. Major move in that direction occurred last week when, at a meeting of leading members of the Music Publishers Protective Association, John G. Paine was authorized to set up a bureau devoted exclusively to the licensing of phonograph rights. Functions of this bureau will be similar to that of Copyrights, Ltd., of England.

Publishers will not only do all their clearing of numbers through the new bureau but leave it to the latter to obtain accountings of sale and make collections from the phonograph record manufacturers. Primary purpose of the bureau is to tighten up on the disc companies that have been delinquent in their royalty accountings and payments. It will place all manufacturers on an equal basis, with each either paying within 30 days after the required accounting date or becoming subject to the provision in the copyright law which arbitrarily sets the royalty at 2c. per pressing and limits credit to within 10 days after each monthly distributing period.

No Price Fixing

New bureau will avoid any vestige of price fixing. It will be up to the individual publisher to set his own price, but all other angles will be taken care of by the bureau.

Idea of putting all recorders on an equal credit basis has been urged by a member of its own ranks, Herbert Yates. Latter, who controls Brunswick, American Record, Columbia and other labels, has also declared himself as favoring a minimum 2c. royalty, arguing that with everybody forced to operate along the same business restrictions and to establish 50c. as the lowest price level for phonograph records there would be a chance of his companies turning out a profit. It is Yates' contention that no money can be made from recordings retailing at 35c.

Yates claims that his phonograph record manufacturing investments last year accounted for a lost of $110,000.

Church Squawk Closes Buffalo Ami on Appeal

Buffalo, Jan. 28.

Chez Ami, Delaware avenue nitery, lost its liquor license this week by decision of the Court of Appeals.

When the spot was opened over a year ago the Calvary Presbyterian Church brought action to revoke its license on the ground that the law forbids licensing a restaurant within 200 feet from a building used for church purposes.

Brit. Publishers Find Outside Source of Coin For Radio Music Use

London,

With the signing of agreements with the owners and operators of certain Continental European radio stations set up mainly for the purpose of providing commercial programs, English publishers now see a chance of drawing down some coin for the use of their catalogs on these stations.

British Broadcasting Co., under its charter from the British government, is not allowed to advertise anything or anyone (except itself), and is supposed to be free from any political ties. Also, the strict prejudices of the chief officials will not allow the broadcasting of anything in the nature of light entertainment on Sundays, in case the British public should become too cheerful, and nothing lighter than a Sunday concert is provided.

By the erection of high powered stations at Luxembourg and other places on the Continent, promoters have found a way of providing lighter entertainment, with profit to themselves derived from commercial advertising supplied by English national advertisers, and as about 80% of the British public listen in, the promoters are receiving substantial payment for the time sold.

Programs are built in England, either electrical transcription of the whole program, or by the use of ordinary phonograph discs which are shipped to the station, and practically everything used in the Luxembourg programs consists of English or American songs. English publishers have for some time been demanding payment not only on the special recordings, but on the commercial phonograph discs.

This has now been met by the promoters and advertisers agreeing to pay to the publishers 5% of the revenue received from the sale of time, with certain fixed minima per item; phonograph discs to receive two-thirds of these amounts.

As the income from these stations is estimated at between $1,500,000 to $2,000,000 per annum, the publishers are likely to benefit, at a conservative estimate, to the tune of $75,000 per annum, with the prospect this will in time increase. This is in addition to anything they may receive through the French Society of Authors, Composers & Publishers for the right to perform the works.

One of the snags up to the present time has been the question of divided ownership; the rights of certain works sometimes being in the hands of a French publisher for the Continent, where the works are performed, and from whom permission must be obtained to import the actual mechanical contrivances. But after months of patient negotiations these troubles are now being overcome.

Whiteman, Sr., East

J. Wilberforce Whiteman, 80-year-old father of Paul Whiteman, arrives in New York shortly from Denver, prior to starting on a nation-wide tour contacting music centers, schools and universities, gathering research data for the Paul Whiteman Museum which is to be erected soon at Williams College.

Much of the preliminary detail to be incorporated as a part of the U. S. music collection has been gathered by the elderly man during his 60 years of activity in musical life. He's former head of music department in Denver schools.

Attendance Too Slim, Postpone ASCAP Election

Board of directors of the American Society of Composers, Authors & Publishers voted to postpone the annual election of officers until the last Thursday in March. It's first time in over 10 years that it has put off this event for a period of two months.

Sentiment that prompted the postponement was that there were too many members absent at last Thursday's (23) meeting and that the chances were a gathering in March would find a 100% attendance. Besides the election of officers the board in March will be faced with the designation of directors to fill the vacancies caused by the resignation of Herman Starr, Warner Bros. v.-p., and Max Dreyfus, one of ASCAP's oldest members.

Brito Returning

On his return to U. S., Alfredo Brito, Cuban orchestra pilot, will make application for citizenship papers, if immigration authorities will permit his re-entry.

Brito, in the U. S. on a temporary visa, went to Havana two weeks ago for a vacation. In his absence his band continues at the Versailles, N. Y.

MANNONE AT HICKORY

Wingy Mannone goes back into the Hickory House, New York, Feb. 4 for 12 weeks, succeeding Red Norvo's swing sextet. Latter goes into Jack Dempsey's restaurant, N. Y.

Mannone left the House for the Famous Door.

Night Club Reviews

CONNIE'S INN
(NEW YORK)

Main item in the new edition of 'Hot Chocolates of 1936,' which opened Sunday (19) at Connie's Inn, is the U. S. debut of Evelyne Dove, who's reported to have followed in the footsteps of Josephine Baker on the continent. Management here is ahead of the 'Ziegfeld Follies' by a good week, when Miss Baker is slated to arrive.

Miss Dove is a tall, light complexioned singer who dresses in calm taste and chants sophisticated balladry. First number is in French, with the second in English. Her next appearance is coupled with James Anderson for 'What's On Your Mind?' which is plugged as the No. 1 tune of the new revue. Customers might expect something flashier in the newcomer.

Rest of the show combines some holdover material from the early fall edition. Kaloah is still present, spotted near closing for her specialty, which is undiluted cooching. Bessie Smith, buxom singer, and Eddie Green are paired for 'Topics of the Day,' and Harold Reed handles most of the heftier singing stretches.

Maxie Armstrong and the Palmer Brothers disport fast footwork, and the Three Giants of Rhythm, decked out in white tails, maintain the dancing speed. Paul White, youngster, sings 'Round and Around' a la Harlemese, and also leads the 'Truckin' bit, which is now a standard Harlem step. A jungle production number, with line in feathers and little else, has a girl jerking out a dance to tom-toms, and much yelping from the rest of the cast. This number is the liveliest ensemble sequence in the offering, which contains more high hat flourishes than Lenox avenue stuff.

Last is 'Satchelmouth' Armstrong, who swings melodious clamor out of his trumpet, with the patronage loving it. Chorus is fast per usual, and trucks most of the routines on and off the floor. Little new in the way of closing such entertainment, as it's either bandanmas or feathered hips. Teddy Blackman staged the dances, and Cahn and Chaplin responsible for the music end. Show runs nearly two hours. *ral.*

PALLADIUM
(NEW YORK)

With the Ritz Bros. and Andrea Marsh out after one week, Palladium added three new acts, retained its first week's production bits and apparently stepped into a hole which may prove too deep. Venture is already in financial difficulties, with the girls and holdover principals taking a cut in salaries even before they received the first week's wages, which they hadn't up to opening night (Thursday) of the second show.

New additions are Mills, Kirk and Howard, rough and tumble comedy trio, and all the Pat Rooneys, including Senior, Marion Bent, Junior and Mrs. Jr., Janet Reade. It almost looked like a transplanting of the Beau Rivage (Rooney's own restaurant-nitery venture at Sheepshead Bay last summer) to 54th street and Eighth avenue. Aside from the Rooneys and M.K.&H., the show has not been changed, not even the songs. At it stands, it cannot hope to draw the yokels, despite the $1.50 dinner (minimum) evenings and the $2 top after 10 p.m.

Spotting of the Rooneys and the trio into the holdover production is haphazard and makes the show generally appear even slower than it is. The Rooneys are too quiet for a cabaret-theatre as large as the former Casino de Paree, while Mills, Kirk and Howard, who show strong promise as nitery comedy act, were hampered opening night by both the spotting and mike trouble. Their bits, especially the opening, 'Hitler, Mussolini and Selassie' routine, and the hat-switch business, should land with proper presentation. At this catching, though, nobody in the show could have expected to click in a near-empty house. When the last show went on at midnight there weren't more than 50 customers in the spot.

Janet Reade works solo for a couple of torch numbers, registering but mildly, while the remainder of the Rooney family is grouped in one spot. Miss Bent does extremely little. Rest of the act comprises the Rooneys dancing, which is slow in comparison to the preceding fast hoofing routine of Alozie and Tanner backed by the chorines.

Arno and Arnette, satirically modernistic in their dancing, Arthur Ball, tenor, Helen Reynolds and Co., eight skating girls, Adrienne Andre, singer, and Billy Branch and Co. (4), apache turn, are the rest of the holdover acts along with the show and chorus girls and two bands led by Teddy King and Jimmy Carr. Latter plays the show and then alternates with King on the dance music, though King plays most of that. Wednesday night also inaugurated a thrice-weekly WMCA wire in the spot, with King's band playing the half-hour. Both aggregations are excellent.

Angelo Palange is operating the Palladium, with Joe Sullivan as booker and Wallace Miam as stager. Each show is supposed to stay two weeks, but the Ritz Bros. because of a previous commitment could remain for only one.

First week's show cost in the neighborhood of $7,300, with Palange intending to cut after the premiere to $5,000. The slice is too obvious. *Scho.*

FROLICS CLUB
(MIAMI)

Miami, Jan. 17.

Frolics Club, long one of Miami's ace spots, is clicking nicely during what appears to be an off season for niteries. Hugh McKay, manager, also does p.a. work and his promotional efforts are responsible for much of the club's success. Newly redecorated this semester, spot offers night addicts a smooth setting for round and rounding.

Noel Sherman and Billy Arnold's 'Too Hot for Broadway' show is a fast moving piece. There are 24 femmes in support of a cast of talented principals. Mozelle, billed as the 'most daring of all creative dancers,' does a nude number. Three Sophisticates, trio of girl acrobatic dancers, who appeared here last season, almost steal the show with their rough-housing. Act patterned after old Clayton, Jackson and Durante theme, with girls proves new and pleasing. Lulu Bates, rotund and jovial, warbles blues.

Production progresses well without the aid of an m.c., announcements being made by one of the chorus boys. But Buddy Walker will take up m.c. duties this week.

Show is presented thrice nightly, with Cafe's Vagabonds providing dance rhythms in between. *Thom.*

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"I'M SITTIN' HIGH ON A HILLTOP"
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(As reported by Jack Jackson, Dorchester Hotel, London.)
Cheek to Cheek
Top Hat
No Strings
Night and Day
Smoke Gets in Your Eyes
Solitude
In Middle of a Ki
Lady in Red
Trucki '
Anythi

(As reported by Benny Goodman, Congress Hotel, Chicago).
Just One of Those Things
Trucki "
Red Sails in Sunset
Thanks A Million
King Porter Stomp
High on Hilltop
Music Goes Round
Di leland Band
Why Shouldn't I?
Cheek to Cheek

(As reported by Meredith Willson, NBC musical director, San Francisco.)
Red Sails
Thanks a Million
Beautiful Lady in Blue
Romance
Please Believe Me
If I Should Lose You
Music Goes Round
Beat of My Heart
Boots and Saddle
Prairie Moon

(As reported by Mario Braggiotto, Central Park Casino, N. Y.)
Lucky Star
I Dream Too Much
Sing Before Breakfast
Love Is a Dancing Thing
It Ain't Necessarily So
Romance
No Other One
Picture of Me Without You
A Little Bit Independent
Begin the Beginning

(As reported by Johnny Johnson, Hotel Commodore, N. Y.)
'Music Goes Round.'
'Little Bit Independent.'
'Moon Over Miami.'
'Stardust.'
'Feather in Breeze.'
'Treasure Island.'
'Boots and Saddle.'
'Basin St. Blues.'
'Broken Record.'
'Will Love Find Way?'

(As reported by Paul Specht, Fort Pitt Hotel, Pittsburgh.)
'Music Goes Round.'
'Star Dust.'
'Alone.'
'Red Sails In Sunset.'
'Cheek to Cheek.'
'Night and Day.'
'Thanks a Million.'
'Solitude.'
'Why Shouldn't I?'
'Goodnight.'

Rooneys and Mills, Kirk and Howard Bow Out of Palladium, N. Y.

Mills, Kirk and Howard, comedy trio who opened at the Palladium, cabaret-music hall, New York, last Thursday (23), walked out of the show Monday night (27). Trio were in on an agreement which called for their salary nightly. They packed up after failing to collect Sunday and Monday nights' wages on time.

Another change in the show was made Saturday, when Pat Rooney, Marion Bent, Rooney, 3d and Janet Reade (latter's wife) dropped out of the production.

Angelo Palange, radio sports announcer, operates the cabaret-theatre. Frances Williams is being discussed to go into the Palladium tomorrow (Thursday) night. Palange expects a fresh bankroll to keep the former Casino de Paree open.

Swing Stuff

Dempsey Swings

Red Norvo's swing band, augmented by drummer Maurice Purtill, opens at Jack Dempsey's Feb. 4. Six Spirits of Rhythm are leaving the Kit Kat Club to alternate with Norvo at the opening. Dorothy Williams will vocalize. Combined efforts of these genuine jamsters should make the audience fall out. Graduating from 52d street niteries, Norvo indicates the trend toward making swing respectable. Arrangements of Eddie Sauter prove that swing can be commercial occasionally, and bear out the parallel between Norvo among small jam outfits, and Goodman among the large swing bands. They both feature standout swing with smooth arranging and subtle tone effects, demonstrating that speed and volume have nothing to do with swing.

Personals

Bessie Smith joining the floor show at Connie's Inn, N. Y... Clarinetist Sid Stoneburn has left Tommy Dorsey for Bob Crosby, replaced by Tommy Macy from Isham Jones ...Jone Marsala turned down the job with Dorsey, feeling he needed more experience...Marsala has been practicing clarinet with Bud Freeman in his room, and they both play plenty new licks as a result... Wingy Mannone moves back into the Hickory House...Fletcher Henderson has left for Chicago to play at the Grand Terrace...This automatically cancelled Teddy Wilson's Brunswick recording date at which he was using Chu Berry, Roy Eldredge, and John Kirby, all with Henderson;...Dusky warbler Billie Halliday forced to leave Connie's Inn,, N. Y., because of illness... Willie Bryant may go into the Ubangi Club in Harlem...Cotton Club reported looking for a new band, with an eye fixed on Teddy Hill.

Onyx Breakdown

With Farley-Riley out on the Coast, trombonist Red Stanley and his swing band have taken over the Onyx, New York. Outfit includes James Hanson on trumpet, Paul Ricci on tenor, Horace Diaz piano, Art Gibbons playing guitar and vocalizing, and Morton Stulmaker slapping the bass with his left hand. Stanley, with the tough job of filling Farley-Riley's shoes, plans on featuring 'Flaming Peter, the Fire Eater,' as a comedy number. This outfit has plenty punch. High spot along swing lines at this nitery, is the tooting of Forrest Crawford, who sits in regularly. No ape, this St. Louis jamster plays his own stuff, and it's a gang o' horn.

On the Air

NBC can't make up its mind about Ella Logan's accompaniment except that it's got to swing. Having used Riley-Farley, Wingy Mannone, and Phil Napoleon, last week's program offered a great bunch of unknowns under the direction of Irving Miller. With okay brass arranging and heavy drums which sounded like Ray's Beaduc's work on the cowbells, this gang really got in the groove. On 'The Day I Let You Get Away,' they had a little trouble deciding who should take the solos, but the last chorus on 'Bugle Call' was the nearest thing to the famous Chicago rhythm that has hit the air lanes recently. On 'How About Me,' this gang revived the lost art of backing up a vocalist with ace fillins by trumpet, trombone, and clarinet. For working with Ella Logan team is a standout.

Disc Dictums

On Brunswick, Teddy Wilson has waxed two solo sides, 'I Feel Like a Feather in the Breeze' and 'Breaking in a New Pair of Shoes.' Wingy Mannone's last four sides on Vocalion were cut under the personal supervision of Herb Allen, sales manager for Brunswick, and called a halt to the ill effects of over-recording. Titles included 'Round and Around,' which ranks second to Riley-Farley's version among a dozen waxings of that omnibus. Mannone has just made four new titles, 'Old Man Mose,' 'Rhythm in My Nursery Rimes,' 'Broken Record' and 'Please Believe Me.'

On Decca, Red Norvo cut 'Polly Wolly Doodle,' 'The Wedding of Jack and Jill,' 'Gramercy Square' and 'Decca Cards.' 'Gramercy Square' is a waltz arranged for 4-4 time by Eddie Sauter, and surprisingly successful. The only number that Red could cut loose on is 'Decca Cards,' which reminds of 'Honeysuckle Rose' and 'Lady Be Good,' and should be labeled 'Honeysuckle Lady.' Bob White from Madriguera's band was used on drums. Some great race records are due for release by Decca, headlining Georgia White in 'River Blues' and 'Can't Read, Can't Write.' The accompaniment includes Dave Barber on guitar and Pete Peterson on bass.

Victor has released some real swing discs on Blue Bird by Bernard Addison. Best title is 'Toledo Shuffle,' which features Addison's ace guitar work. Nucleus of the group taken from Adrian Rollini's gang, including Kirby Walker on the keys, A Freddie Jenkins waxing on the same label rates high. The Little Ramblers stuff on Blue Bird is getting more and more commercial, with Rollini again headlined on the vibraphone. With a little rope, this bunch could hit the high swing spots.

Chameleon Nitery

Paris, Jan.

Nitery known variously as 'Canal-boat' (La Patache) and 'Barge' (Le Chaland) but unofficially as the Submarine, has taken its second dive in as many weeks.

Opened before Christmas and closed three days later. Reopened under second name before New Year's, with Joan Warner, and closed again right after.

Said it will open again in March, but name is unannounced. In former years this spot was called Florida, Montmartre and Epoque, among others.

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‡ Chloe
† Derecho Viejo
‡ Parade Wooden Soldiers
* Moon in the Parlor
‡ Sari Waltz
† Mama, Yo Quiero Novi
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College Rhythm

The third of a series of articles on collegiate likes and dislikes as regards modern dance music and dance bands.

The writers, staff members of publications at their respective schools, have been asked by VARIETY *to give the opinion of the student body as a whole rather than pass personal judgment. Neither has* VARIETY *given further instruction as to what was to be said or how. These articles appear as the undergraduates have written them, with the expressed opinions being their own.*

VARIETY *publishes the series to give music men and band leaders a cross-section of current undergraduate opinion on dance music and bands with the hope that it will be both informative and instructive. For what the college group has to say about dance music is deemed important in the trade.*

DARTMOUTH

By Walter J. Dodd, Jr., '37
(Dartmouth 'Jack O' Lantern')

Since Dartmouth is isolated in the woods over 200 miles from New York, the student body has a good chance to listen to dance music of leading bands on the radio and on records, there being nothing much else to do for entertainment. Thus they come to be quite prejudiced on the subject.

There is no doubt but that Benny Goodman and Hal Kemp are the reigning favorites up here. Goodman especially because of his swing music, and he is this season's leading swinger. The excellence of his arrangements by Fletcher Henderson and Spud Murphy, and the swell treatment his musicians give them make him tops. His rhythm section, especially Gene Krupa at the drums, his trumpet and sax ride men, and his own inimitable clarinet playing give a distinctive touch to his music, the most danceable being played this winter. And Hal Kemp is superb for dancing also. His staccato brass section and smooth saxes, as well as the vocalizing by Skinny Ennis, are the features which distinguish his band. Goodman has the edge because of his ability to swing as well as play slow numbers.

Group of Six

Slightly below these two could be named a group of six bands who fail to make top ranking at Hanover only because of some minor drawbacks. There's Isham Jones, who is consistently good, with two fine vocalists, Eddy Stone and Woody Herman. And Ozzie Nelson, also always good, who has perfect rhythm, as well as Harriet Hilliard (he had Billie Trask while Miss Hilliard was in Hollywood) to sing for him. These two bands miss only because they do not have the originality of style of Goodman and Kemp. Ray Noble is handicapped by the type of numbers he plays continually, although lately he has been mixing up his selections more instead of playing one slow number after another. His band is fully as good as either of the top two, and it is only the uninspired quality of his music which the boys seem to have against him.

The Casa Loma orchestra has worn out its welcome and needs to regain its former pep and consequent popularity. A year and a half ago they were far better than any other band; now, with their trite and overcomplicated arrangements, they have dropped in the estimation of all but a few up here. Tommy Dorsey seems to be best known through his recordings, but it's a swell band which struggles along with such mediocre songs as 'Treasure Island' and 'Boots and Saddle.' His record of 'Weary Blues,' however, shows him only a little bit too stompy. The last of these six bands is Jimmie Lunceford, the ace colored band of the day. Among colored bands he is certainly the favorite of Dartmouth.

Beneath these bands, there are hosts of well known ones who fail to impress particularly. They're pretty good, but that's about all that can be said. For instance, Eddy Duchin is always good but he features his piano too much; Jimmie Dorsey's band is too corny on fast numbers, and too small to be effective on slow ones; Duke Ellington's weird discords have grown stale, and the bands of both Cab Calloway and Louis Armstrong are saved only by the personalities of their respective leaders.

As entertainers, Fred Waring and Paul Whiteman are supreme, but as dance orchestras they don't rate very high. Waring especially is poor for dancing because he does not maintain a steady tempo throughout an entire number. Whiteman's record of 'Farewell Blues' and 'Darktown Strutter's Ball' are over-orchestrated and show Goodman influences, but they are still two of the best numbers he has turned out in some time.

Controversial

The last group is one which may arouse quite some controversy. There is Clyde McCoy, who has mostly a squalling trumpet; Freddy Martin, Joe Moss, Al Donahue and other so-called 'society' dance bands, who don't cut much ice in this locale. Guy Lombardo and Jan Garber are a dreary gang, but Louis Prima could be good, like Mezz Mezzrow, Wingy Mannone, Mike Reilly, and the rest of those small swing bands if he would only take care to hit the rights notes with that trumpet of his instead of only coming within a couple of notes of the right ones.

Incidentally, there is an English band, Bert Ambrose, which can out-Goodman Goodman, but he probably won't be allowed to bring his own band over here—American musicians are pretty smart.

So these are Dartmouth opinions backed up by record sales, with Goodman leading, followed by Hal Kemp, Ambrose and Ray Noble, then by a group of Isham Jones, Jimmie Lunceford and Casa Loma, all about equal.

It seems to be quite clear that Dartmouth men go in for the swing bands.

(Next week: Pittsburgh)

In the Niteries

New vodka entertainment into the snooty Maisonette Russe in the basement of the Hotel St. Regis, N. Y., comprises George Oda, baritone; Jasha Nazarenko and Boris Belostozky, tenors; and Nadia Kortez, soprano, featuring some new and fetching Russian folk tunes. They're away from the now overdone 'O Chi Chorni' and 'Two Guitars,' and yet offer authentic steppe tunes, only difference being that the men are in impeccable white ties and tails and Mme. Kortez in a fashionable decolette.

Cornelius Codolban and his Russian gypsy orchestra holds over.

Jack Lord and Ann Pritchard into the Royal Frolics, Chicago, for six weeks, after four weeks at the Paradise on Broadway. The latter wanted to hold the dancers over, but forgot to advise of the intended additional extension. They accommodated the N. Y. nitery by holding over a few extra days until another dance team was spotted to succeed them.

Newest socialite songstress at Hector's Club New Yorker, N. Y., is Lisa Potter, who follows Alice Hathaway Burrage of the Boston Back Bay Burrages; Timmie Dobbins, of Baltimore, the fashionable Foxcroft schoolmarm; Lois Elliman, et al. Miss Potter, like her predecessors, warbles pops in intimate manner and seemingly has no small influence on the b.o.

Professional pianologists like Jimmy Rogers, with his saucy pianologs, and Jack Meyers' tiptop dance combo, comprise the bulwark of the entertainment.

Dave Van Horn orchestra, currently at the Cafe Granada, Wilmington, doubled at the Queen theatre there, taking over the entire floor show as a unit. Included were Alma and Roland, Montez and Maria, Jack Young, Fay Moss, Costello Sisters and Nyla Taylor. Jack Beekman m.c.'ed.

BBB (Bobby Burns Berman) has departed his old stamping grounds, Hollywood, for six weeks as emcee of Art Young's Gangplank, Miami. Follows into Dallas before returning to the Coast.

Al Lyons combo in L. A. Paramount for six weeks stretch ending Feb. 12.

Palsey-Walsey

Chicago, Jan. 28.

What professional diplomatists term the 'entente cordiale' isn't so hot—not even warm—among the accredited authors of 'Music Goes Round and Around.' Red Hodgson, playing here, went to meet Mike Riley and Ed Farley at the train on their stopover en route New York to Hollywood. They shook hands, and then stood diffidently abcut for the news cameras, but refused to do an entwined-arms group.

Reporters tried to make 'em talk about the song and their respective parts therein, but Riley and Farley backed up and said no conversation unless a lawyer were present. So Red went to his theatre and Mike and Ed to a hotel to rest until train time.

French Casino Show Break-in in Paris Prior to N. Y. Opening

Paris, Jan.

Cliff Fischer's new French Casino show, which he's taking to New York, was tried out for four nights at St. Germain-en-Laye, Paris suburo, in a tiny theatre.

Done on strict q.t., as far as Paris is concerned, tryout not only gave Jean Le Seyeux, Frenchman who put show together, a chance to iron it out, but also made it possible to prove to U. S. customs officials that the costumes and sets have been used.

Show opens in New York tonight (29).

Sons of Pioneers, hillbilly contest winners, spotted in Bing Crosby's next, 'Rythm on the Range.'

They Ask Izzy to Sing at Bowery Joint (Hollywood Version) on Berlin's 25th

Hollywood, Jan. 28.

He started at Mike's Bowery joint and he celebrated the 25th anniversary of his client that paved the way to fame in Mike's.

But the Mike's, wherein he celebrated the 25th anniversary of the writing of 'Alexander's Rag Time Band' was just a Hollywood replica. Everyone knows what that is. But regardless, when Irving Berlin walked into the foyer of the Ambassador hotel one night last week and was led through the swinging doors into the sawdust covered floors of Mike's in Hollywood instead of Chatham Square, New York, the little fellow whom they called Izzy in these lean days of his career, turned on the tear duct and little beads of emotion crept down his cheeks as he gulped in amazement at the duplication of scenes that were so dear to him.

There was the bar with the sign, 'Ask Izzy to Sing Sweet Marie from Sunny Italy.' The three bartenders made up like the hard boiled fellers that maced the coin for Mike. Then there was the old broken down, upright piano, with the kitty on top, and all around the room at the tables sat the tops in the song writing field as well as pic execs and Al Piantadosi, another graduate of the Chinatown terrain.

Irving was flabbergasted. He gasped for words which were lost in the tightness of his esophagus, then he came out of it and was 'Little Izzy' again.

Trots Out the Oldsters

He went to the piano and ground out 'Sweet Marie,' 'Alexander' and a number of his early tunes, while the boys with the sound newsreels ground and ground film which will some day reach the archives of posterity. He was a happy fellow and when he asked what it was all about he was told that the Song Writers Protective Association, strictly local, had appointed L. Wolfe Gilbert and Dave Dreyer as co-chairmen of a little shindig which was to celebrate the anniversary of 'Alexander's Rag Time Band' on the eve of the release of his latest pic endeavor, 'Follow the Fleet.'

After the boys had the spirit of the occasion imbued into their system by the spiritual cheer in Mike's, they moved into the Fiesta Room where the banquet and strictly Irving Berlin musical program took place. There were 155 of them there, and all in formal dinner clothes, dignified and sincere in paying a tribute to Berlin that would be impressive and everlasting.

When the boys had consumed some of their victuals and began to relax, Wolfe Gilbert introduced Jerome Kern as the toastmaster. Kern solemnly read various passages from the biography of Berlin by Alexander Woollcott, with numerous instances of it being interrupted by the introduction of the personalities who figured and associated with Berlin during his climb to fame. Piantadosi, the ragtime king of his day, was first chosen for greeting, then Joe Schenck, the fellow who worked in a drug store where they sold opium to Chinamen openly, with the customers, as Schenck explained it, selecting their wares in as discreet a way as women do marketing for grapefruit.

Bert Hanlon Reaches Back

Next came Bert Hanlon, who was a Chinatown habitue in the days of Berlin, and who gave a light touch to the evening goings on and told various anecdotes regarding the early days of Izzy the Singing Waiter.'

Of course, the Silver King, Max Winslow, who was described as Berlin's severest critic, was introduced with Kern telling what an essential power Winslow was in the progress of Berlin and his music company of which Max was the general manager for many years before he decided on a picture career.

Then came that musical festival. It started off with Ted Lewis and his bunch, who are playing in the Cocoanut Grove at the Ambassador, giving a modern rendition of their arangement of 'Alexander's Rag Time Band,' which shook the rafters of the room and on its completion was received with thunderous applause that lasted for almost two minutes. The song writers who were there did not squabble with each other; none of them tried to induce Johnny Green and the orchestra to play their tunes.

Down Through the Years

It was strictly a Berlin night and then 25 of the composers, everyone of them a topnotcher from Jerome Kern, who clicked off his arrangement with variations of 'Alexander's Rag Time Band,' down to the playing of Berlin's 1935 composition, 'Cheek to Cheek,' by Green and an RKO studio orchestra. They also played the score of 'Follow the Fleet,' the 1936 Berlin contribution for good measure. It was just a great night for the boys who create and dish out musical material.

Berlin made a short speech, something that he is unaccustomed to doing. He choked up, finally got words past his Adams apple, told the boys he was having a 'hell of a time,' spoke of a dinner the Friars slipped over on him in 1913 and then was rustled off to the piano. All of the 25 composers who had preceded him at the keys stood by as Arthur Johnson worked over them while 'Izzy' reincarnated the strains of 'Sweet Marie' and 'Remember.'

Inside Stuff—Music

Played everywhere now by every type of a band, on the air, in niteries and theatres, 'Music Goes 'Round and 'Round' is beginning to wear on some people. Tommy Rockwell (Rockwell-O'Keefe), agent for Riley and Farley, musician-writers of the novelty click, has also been affected. Rockwell-O'Keefe subsid, Santly-Joy, publishes the song.

He took Sid Piermont, Loew's booking head, to the Paramount, New York, to see the writers and their Onyx Club swing band. When they went into their key number, Rockwell grabbed his hat and dashed out of the theatre, yelling to Piermont:

'I can't stand that song.'

Phil Spitalny and his all-girl orchestra, which was on national network program about a year ago, is set for a CBS series (Zotos waveset) which may cash in on unit's flash personal appearance capabilities. Would follow general outlines of recent Kate Smith radio broadcasts in different cities each week and previous tour of Guy Lombardo in connection with commercially sponsored program.

Spitalny's girl band at present is on vaudeville tour, but expected back in N. Y. before end of this month for auditions. Plan probably would call for making key spots throughout the nation traveling by motor bus. Roger White Productions is handling details of setting organization for new program.

Vincent Travers, opening at French Casino, New York, tomorrow (29) to baton show, almost lost the job last week when the Philly musicians' union heaved a wrench in contract machinery. Although leader was okay for playing local jobs, union threatened complaint to New York union unless he settled claim hanging fire against him from couple of seasons ago. It was over matter of week's wages to men in his band and had not been ironed out. Matter was finally dropped when Manny Sacks, head of Universal Artist Bureau, booking Travers, put up the dough.

Manifestation, to the professionals who are on the board of the Pictorial Review's contest for musical compositions from femmes, that there is great interest in American music, outside of ASCAP and similar ranks, is borne out by the 10,218 manuscripts so far admitted. The prospect of wading through over 10,000 compositions—and more to come, as the contest isn't over—is staggering Deems Taylor, Paul Whiteman, Rudy Vallee and Nat Shilkret, who have agreed to serve on the judging committee.

Song pluggers, being creatures of habit, the Warner Bros. group of hit exploiteers have been doing a mild chafing-at-the-bit of recent weeks, with many a former surefire plug getting the go-by because of radio and other restrictions. On the other hand, the WB elimination has been a windfall for ASCAP-member publishers who find their outlets 25-40% increased automatically, with the WB firms out of the immediate competitive field—at least until the major networks take out Warner licenses.

Seven years ago, while abroad, Frederick Hollander wrote two tunes for Marlene Dietrich for 'The Blue Angel.' She selected 'Falling in Love Again.' Hollander, now at Paramount Coast studios, was selected to clef a tune for 'Desire,' Miss Dietrich's pic. Actress, remembering after seven years, asked him to elaborate on the other tune. With Leo Robin he has written 'Awaken and Dream' which she will sing in the picture.

Oklahoma rangers have been the kiss-off for several Hollywood orchestras making the cow belt lately. They have been taking the state's liquor closing laws in their hands. Nick Stuart and his band are among several who have treked out of Oklahoma during last several months because closing of niteries has terminated engagements. Stuart did one week of a three weeks' spotting.

Canning music instead of doing it in sheet form in order to hasten Pioneer's 'Dancing Pirate' is the innovation of Richard Rodgers and Lorenz Hart. Jock Whitney and John Speaks listen to it in projection room.

Bock Sells Out

Cleveland, Jan.

Joe Bock, co-owner of Mayfair Casino, has split with Harry Propper and other backers of the local theatre-cabaret after a four-year partnership.

He sold his interest to Max Marmorstein, real estate and theatre operator.

Berlin, Inc., boasts that the only popular song Pres. Roosevelt requested to be played on his Birthday Ball Broadcast, Jan. 30, is 'Moon Over Miami.'

NEW ACTS

WAYNE KING ORCH. (14)
Music
80. Mins.; Full. (Special)
Palace, Chicago

After having turned down bids for three years Wayne King finally took the vaude leap. It's a leap he took too late, but having taken should have been fortified with some rousing publicity and exploitation. Here, without that advance thumping,there was just a handful when caught, But that handful was vociferous in its enjoyment of the 'waltz king's' music. King does turn in 30 minutes of ear-soothing melodies. There is no question about King's ability to handle an orchestra, nor his arrangements and style.

Bulk of the act is composed of waltz tunes, but King breaks up this tempo with some dives into 'Goofus,' 'Some of These Days' and a clarinet novelty number.

All played beautifully. And it's nice to see a band on a vaude stage with the music all memorized.

King himself grabs a saxophone and leads the orchestra through a couple of numbers, and he can really handle the instrument.

King is a bit too stiff on the stage. In the dancehall business he is recognized as an orchestra leader with ability to play to a ballroom mob. He has a sweeping, arm-waving style in a hoofery. King is evidently approaching his vaude tour on the mistaken basis that the variety audience is different. That's not so. *Gold.*

RITA DEL GARDE
Magician
11 Mins.; Full
G. O. H., N. Y.

Spotted as opener on a four-act bill, this femme Houdini offering lacks selling power in the chatter department and consequently garnered only a lukewarm reception from a setup house. Tricks in themselves are passable, though generally familiar. A sag develops when the periphery of hoke fails to generate adequate buildup.

Miss Del Garde, together with a couple of assistants, warms up by cutting a knot in a ribbon without cutting the ribbon, and tearing a folded newspaper which, when unfolded, is again intact. Progressing to more intricate stuff, she next unreels the disappearing dove trick, and then swallows needles and thread with the needles emerging threaded. Flash finale has a girl appear from an apparently empty chest. Props used only to a very limited extent. Magician is gowned in black to suit her Spanish billing and makes an okay appearance.

No previous mention of this one in the files though the patter sounds well-grooved and the props show signs of knocking around.

KAZANOVA and Her Tziganes
Gypsy Orch.
20 Mins.; Full
Fox, Wash., D. C.

Gypsy orchestra led by a lady fiddler from the French Casino, New York, with a punch. Music has beauty and zip.

Curtain goes up on band seated in semi-circle and Kazanova, in black velvet dress, whooping it up on violin. Sixteen male instrumentalists, mostly strings, clad in red and blue Gypsy outfits. Act is straight playing of 'Blue Danube,' 'Dark Eyes,' etc., with baritone stepping out for vocal interludes. No business or supplemental acts. Only tricks are in exaggerated fiddling and Kazanova's rushing from player to player and muttering orders in stage whispers.

Conductress isn't the type to mean anything from an s.a. standpoint, but audiences will get kick out of way she handles the band.

EMERSON'S MOUNTAINEERS (6)
Hillbillies
14 Mins.;
G. O. H., . .

Moonshine country menage closed here as the only turn rating an encore. Mat audience cheered heartily. Typical stuff has been worn thin around here, but it would never be guessed by the reception accorded this one.

Five of septet stick to regulation instruments, comic supplies kitchen utensil improvisations, all of which are well done.

Majority of numbers are familiar to Ozark homeground. 'Red River Valley,' 'Wreck of Old 97,' etc. There's an accordion solo that hits the spot. Break away from type with 'Round and Round' vocalized by comedian.

LUCKY SISTERS
Dancing
7 Mins.; One
G. O. H., N. Y.

Good fortune name provides might turn to grief if girls don't jazz up their entry. Dusky duo have little in the first half of the act spoken; song entrance and trite tapping give a slow start.

Costumes of red and black satin briefs are fresh. Dancing lacks this quality until near the finish. Last portion of tapping and twisting is much better than first effort. Heavy girl does best work of two.

ADA and MARGE REVUE (5)
Dancing, Acrobatics
8 Mins.; Full
G. O. H., N. Y.

In vaude's halcyon days, this act, after some polishing, could have been turned into a snappy tumbling and acrobatic turn. As is, the four youngsters and their pappy (who makes a brief appearance in the finale) evidently won't risk buying costumes and props. Instead they've attempted to direct their talents partially to terpsing, but the formula lacks coherence. Where their acrobatic training is given a chance they do okay. Dancing, however, serves to put a brake on things.

Two fellows and one of the girls open with a tap routine, followed by solo exhibitions. Stepping is not impressive, but the girl's neat grooming and the agility of all three makes up for a lot. At this point there is a distinct cleavage and the act henceforth becomes pure tumbling with a second girl joining in. Foursome goes through a dizzy series of flips, cartwheels, etc., plus a few snatches of control stuff that clearly exhibits expert tutoring.

For a close the family introduces the aged pater who struts a few stunts and makes a clipped curtain speech. Big supper audience here stuck with it to the end and was receptive. Act occupied No. 4 (the close) on the bill.

CHARLES and LILLIAN GERARD
Songs, Piano
9 Mins.; One
G. O. H., N. Y.

One-armed piano player and femme partner in a mixture of vocal duets and solo piano playing, latter being the magnet for the audience. Act evidently had its inception in some small radio station (there is a casual mention to this effect), and the pair is as yet not familiar with the mechanics of catering to a flesh-and-blood audience. Costuming, especially on the part of the femme, is not destined to cause any neck craning.

Vocal work centers around stock arrangements of pop tunes, and is chiefly interlude fodder leading up to the piano player's exhibition on the ivories. Does his keyboard massage with a fair wallop, banging out Rachmaninoff's 'Prelude,' 'Sextet' from Lucia, and later a pop medley. Fact that he uses only his left hand, together with the natural sympathy for one working under physical obstacles, brought forth a nice reception for this division. Allotted the deuce, and over.

THREE O'HEA SISTERS
Songs
5 Mins.; One
G. O. H., N. Y.

Audience at viewing paid more attention to the flashy curves and satin gowns of the vocal trio, than the singing. Girls are young and lookers, bearing down on the s.a. appearance. They use a microphone and swing into their numbers swiftly. But this steady speed tends toward monotony after a few samples.

For a closer trio offers its 'own conception' of a classic swing tune, with interludes devoted to radio and screen take-offs. Deuced in second groove and fair enough. *Byal.*

Five More Weeks for Coogan-Grable Unit

Los Angeles, Jan. 28.

Jack Coogan-Betty Grable unit, playing in Cincinnati last week, has been given five more weeks through Fanchon & Marco.

After Detroit, they'll play Kansas City, Chicago, Cleveland, Rochester and Syracuse.

WTCN Amateurs Back

St. Paul, Jan. 28.

Productive of hey-hey biz last year, WTCN amateur nights will again be broadcast from the RKO Orpheum stage once weekly for 13 weeks.

Current cycle got off Friday (24), with amateur acts appearing four times daily with the Olsen & Johnson unit, winding up last (27) night. Broadcast of the show started at 9 p.m. and continued for 30 minutes, covering not only the ams but part of the O. & J. bill as well.

Int.'s Colored Unit

Lucky Millinder band unit is set for the Texas Interstate time after eastern theatre dates. Opened at Stanley, Pittsburgh, Jan. 24, then to Capitol, Wheeling, W. Va.

Millinder will do three and one-half weeks in Texas, opening in Houston Feb. 7. Three Rhythm Queens, Edith Wilson, Harris and Howell and Paul Harrison comprise the u it.

Unit Reviews

Passing Parade of '36

(ORPHEUM, LINCOLN)

Lincoln, Jan. 25.

In two weeks Ed Gardner has done an about face. A fortnight ago he was in this house with his 'Fads and Fancies,' which was as good a show as Wilbur Cushman has on his time, but he's back with 'Passing Parade' and it's n.s.g. Looks like Ed's been preached at so much about variety bills, he's gone in for variety production. Every other show he's put out in the last two seasons has been a doll show, with femme emphasis, and 'Parade' is the other way, there being but four girls in the unit and their offerings slight.

Show has but four weeks under its belt, and the need of comedy is evident. Gardner is bringing on a laugh act, although it's not expected for this date. Show has one first class novelty, and another acrobatic turn which will excite, but other than that there are those who will accuse Ed of trying to make money with this opera.

Bert Dexter, in the position of m. c., busts into the spot with a short intro by Mick Reynolds' band, augmented here with the house boys. Dexter announces acts as if calling an order of ham and eggs in a lunchroom with a bowling alley annex. The Chan Knoll trio waltzes on first. Knoll's principal routine is adagio farther down in the bill, and his bid for the original is flipping two girls at the same time, which isn't bad.

Brada Boys, next, would have a genuine act if they'd learn pantomime. Their talk detracts from an otherwise good offering, which is a gob of acrobatic clowning. Smallest of the two has some beauties in butterflies and spotting flips. All their stuff could be sold twice as good without a line of chatter, just biz.

D Sisters, who are not sisters, but answer to the names of Dingman and Dale, are the sole femmes to stand by themselves. They have good costumes and an initial terp offering which calls for an agile mid-section. Half of their sale is the ballet from the male background, although they're very fair lookers. They have a ballet bit later.

Four Bars of Harmony, depicting the barber shop as it once was, is unique for just an old-fashioned quartet—unique because it's the first one around in many a season. 'Music Goes Round' they sing, and also the perennial 'Tiger Rag.' The local raccoon coats were very unappreciative. Dexter and Bud George out of the quartet fool around before the band, the latter showing how to blow the trumpet, too. Then Carl Lynn sheds his sax to sing 'Alone,' a very poor song choice for his voice.

Great Koban, Jap head hopper, said to be the only man able to climb 11 stairs steps on his conk, is saved for the finish. He juggles in a head stand, too. Fine material and a swell feature to leave off with. Finale has everybody out in an applauding gesture. Time was 41 minutes this show. Comedy will help, but Ed was better in his girlier days. *Barney.*

FOLIES DES FEMMES

(PALACE, CLEVELAND)

Cleveland, Jan. 17.

Palace's booking of 'Folles Des Femmes,' a Cleveland-produced nitery revue that ran about six weeks at the Mayfair Casino, almost sets an unparalleled precedent for the RKO house. Only time done before was LeRoy Smith's local 'Cotton Club Revue,' penciled in by same house a year ago to fill in a holiday week, but there's no comparison.

Though lacking in big names, it's a fairly elaborate girl-and-dance show with plenty of flash, about six good standard vaude acts, a French atmosphere and a cast of around 60. Net price asked by Mike Speciale, booker and producer, is $5,500. Addition of three more acts for its vaude bow, to give it more variety, brings cost to $7,500. Bill Howard of New York flew in to give the opening a once-over for RKO. Tentatively set for Fox in Detroit Jan. 24, followed by Chicago Palace Feb. 1, Cincinnati and other dates.

Parisian flavor is due to Earl Leslie, who directed it at Harry Propper's theatre-cabaret. He used to stage Mistinguett's revues and goes to Buenos Aires next month. Sets for couple of nude numbers are reminiscent, but eye-appealing. While far from being an Albertina Rasch chorus, the 20 girls are lookers with lots of pep. Best number is a nude on a big papier-mache elephant, with five more on a revolving magazine stand in a Parisian number.

The Briants, pantomimists, highlight for best comedy relief. Drunk with dummy head does a corking bit of clowning. Maurice Colleano and family do their usual flip-flops as an added act, a good one that needles the pace of show. Paul Sydell brings out Spotty for a swell dog turn, making the pup balance on his thumb for two encores. Musical hoke worth several laughs is shanked up by 'Prof.' Lamberti on his xylophone. The chief stand-out is really the 'Human Ford,' put in at last minute, which goes through some uncanny tricks without a driver.

Plenty of okay dance bits, ranging from Lee Purdy, blond eccentric tapper who looks like Ann Pennington in her earlier days, to Rosemary Dearing, toe-twirler with looks; Karen Jardine, in a flashy semi-nude with hoops, although she has more figger than talent; Zita and Anis, who have a snappy Cossack number made impressive by smart production; Jay Seiler, whose slithery dance on barrel-hoops still clicks after many seasons; Harvey Bell, who tenors during choruses.

'Folles' ran nearly 85 minutes at first performance, but quicker routining and a few cuts brought it down to about 70. Considering its two carloads of talent and ballyhoo possibilities, show looks as it might have an above-average chance on tour. *Pullen.*

JOE COOK UNIT

('Topsy Turvy Revue')
(KEITH'S, PROVIDENCE)

Providence, Jan. 23.

Joe Cook's new 'Topsy Turvy Revue' needs plenty of bolstering. Granting the usual opening circumstances, the show is still far from good. A good flash number, some comedy by Cook and an average line of chorus girls sums up the show. Very little dough in sight. Scenery so-so and costumes for the chorus nothing unusual.

At the second show the axe had begun to fall. Cook sent an SOS to New York for more talent.

Cook of course works hard and seldom is off the stage. He does a bit on tightwire, boxes a 'chimpanzee,' displays his usual contraptions and gadgets, tells a baseball story which is lost on the audience, and mixes in with a quintet of acrobats with good effect. He's the whole show.

Aside from three numbers Cook gets no help. A good 20 minutes pass slowly and tediously before the audience really gets something. Miacahua, the Brazilian tightwire walker, unloosens well earned applause for originality of her performance. Prior to this four or five numbers have been staged in confusion. Then Cook comes on with a bit he calls 'Indian Lecture.' Some mildly amusing chatter. Next follows Columbus and Caperton, dance team, take-off on Astaire-Rogers doing the 'Piccolino.'

Following is what has the promise of being a good number, but somehow misses. Pat Walshe, midget billed as 'Tarzan,' comes out on the stage dressed as a chimpanzee. The disguise is clever. Walshe is put through his paces and Cook breaks in for what is supposed to be the 'uncover' bit, but the whole thing doesn't jell.

Three Deweys, jugglers, go through an average routine with Cook. Next number spots Kay Hamilton, singer, the chorus and Columbus and Caperton. This is the only dressy number in the show.

Cook comes on again with Henry Scott for a bit of wacky prose reading, and then an excellent piano act with Scott at the keyboards. Scott's novelty is playing with mittens.

The Jansleys, acrobats, provide the flash, putting on an interesting show. Cook mixes in with the quintet, and does one or two difficult numbers. Not much of a finale.

Sixteen in the chorus, and 43 people altogether in the unit. Only original musical number is 'Dancing In a Dream.' *Marc.*

Lee Bureau Positions

San Francisco, Jan. 28.

Mapping expansion program for the coming year, Thomas Lee Artists Bureau will stretch booking arm into all territory west of Denver and as far north as British Columbia.

Reapportionment of duties of staff will be as follows: Ellis Levy, booking mgr. all Coast; Bob Braun and Wilt Gunzendorfer in charge of dance orks, spending part time on tour; Nan Elliott, erstwhile Pantages and Wm. Morris Chi. booker, to top bookers in L. A. office.

Sisters, Brothers as 4

Buffalo, . 28.

Norcross Sisters, WBEN vocal trio, and Norm and Charley Wullen, two-piano brother team, have been given weekly sustainer over NBC red.

A one-time shot last Wed. morning (22) was used as an audition. Norcross girls hail from Iowa; Wullens are natives.

V.&Y. Hit New High for Dance Acts; $8,000 Net Wkly. Deal Set with B&K

Chicago, Jan. 28.

After having collected $7.000 net for one week's engagement at the Balaban & Katz Chicago for an all-time high salary for a dance team, Veloz & Yolanda crack that mark by the okaying of a new contract with B. & K. for a repeat appearance within the year at the rate of $8,000 net weekly on a two-week guarantee.

Deal, negotiated last week by W. H. Stein of Music Corporation of America, calls for Veloz and Yolanda to play the date for B. & K. sometime between August 1936 and June 1937, with the dates to be at the option of the dancers themselves. According to the contract, B. & K. must clear booking time for the team on six-weeks notice of their availability with the exception of three weeks before Christmas and two weeks before Easter.

New contract calls for 36 performances weekly with only three days of the week playable on a six-performance schedule. Should more than 36 shows be played, the team will receive $300 per extra performance.

RKO'S 30% CUTS IN UPSTATE N. Y.

RKO has increased the acts' salary cuts already in effect in its upstate New York vaude houses, now deducting 30% instead of 25% in Rochster, Schenectady, Troy and Albany. All are split-week houses playing five acts each half.

RKO is also operating the Jefferson, New York, with the lowest stage budget ever for a circuit-owned house in the city, with the possible exception of its own Tilyou, Coney Island. Jeff's budget is $650 for five acts on three-day first halves. Last halves the house plays double features.

Circuit's plans to resume vaude at some of its other nabe spots, like the Madison, Brooklyn; Coliseum, N. Y., and Fordham, Bronx, are still in the talking stage.

LOEW'S TESTS STAGE SHOWS IN AKRON

Akron, Jan. 28.

Loew's theatre here, after more than a year of straight pictures, switches to unit shows Friday (31), with 'Hollywood Cabaret Revue' as the initial stage attraction. If biz warrants, other units will follow regularly.

First unit is headed by Lew Parker. Others are Ames and Arno, Ben Yost's Hollywood Octet, Edna Janis, Mildred Fenton, Jack Starr, Estes Jones and the Five International Dancers.

Palace, opposition house, Carroll's 'Vanities' for four starting same day.

McWilliams on Air

Washington, Jan.

Jim McWilliams, vaudeville vet single, begins series over WJSV, CBS station in capital, tonight (Tuesday). McWilliams will have three 15-minute spots weekly (Buck Rogers' off nights) as a sustainer.

McWilliams has been farming down in Virginia for several years.

CALLOWAY EAST

Having completed his assignment in Metro's 'Singing Kid,' Cab Calloway starts east Feb. 1.

First theatre date for the band will be Loew's, Indianapolis, Feb. 7.

New 1-Day Stand

Detroit, Jan. 28.

Sunday vaude policy has been adopted at Wuerth theatre, in nearby Ypsilanti, with five acts booked by Ray Conlin.

House, operated by Butterfield, may give vaude two additional days in near future.

BENNY UNIT'S 9 WEEKS AT $12,500

Jack Benny and Mary Livingston (Mrs. Benny), in a unit whose remaining personnel is yet to be set, have been booked for nine weeks in

Total cost of the show will be $12,500 net, with the Lyons office setting the deals.

Unit opens at the State, Cleveland, week of Feb. 21, Loew's assuming stage shows at the house just for the one week. Show then goes to the Stanley, Pittsburgh; State, New York; Fox, Washington; Century, Baltimore; Earle, Philadelphia; Metropolitan, Boston; Fox, Detroit, and winds up its tour at the Chicago, Chicago, week of May 15. Five of the nine weeks are for Loew.

Benny's Sunday night broadcasts over the NBC network will be aired from each town he plays on the p.a. route.

What Started as an Am. Show Becomes Vaude Presentation

Amateur craze has taken a unique turn here at Shea's Buffalo. Show was originated as broadcast over WBEN from stage of theatre in tieup with Buffalo Evening News.

Vocal and instrumental talent pretty fair at first, but then singers began getting worse and few instrumentalists showed up. A tap dancer was thrown in occasionally to bolster show's appearance on stage but this didn't provide much in the way of entertainment for stay-at-home listeners.

So now what started out as a ra- amateur show isn't broadcast at all, but is continued every Thursday, 7:30 to 8 p.m., as a regular stage presentation in the theatre. And since acrobats and jugglers are no longer barred, it's strictly a vaude show.

Only other house in town presenting amateurs regularly is Palace, burley house.

Dill on Frisco WPA

San Francisco, Jan. 28.

Max Dill, former coast trouper and partner of Clarence Kolb, went into San Francisco WPA work Monday (27) in charge of the vaudeville division. Dill has been running a gas station here, which he owns, but will devote his entire time to WPA activities henceforth.

Kolb is in retirement on Hayward ranch.

Saranac Lake

By Chris Hagedorn

Dr. Karl Fischel was elected to the board of directors of the new Craft and Educational Guild sponsored by the Carnegie Foundation. Patients who are physically able will be given every chance to take up one or more subjects.

Joe (Kid) Griffo, oldtime boxer, is dangerously ill at 28 Church street.

New arrivals at the Lodge this week are Jesse Rosenberg, former booker and producer, and Dr. N. M. La Porte, electrical and sound research expert of Paramount Films.

George (WB) Wicks and Oscar Davis were told they would be ready for positive okay by April 10.

Hannah (Metro) Zimmerman up on her exercise again after beating a nasty cold last week.

Herbert Elder, here four weeks, has gained 12 pounds in that time.

Herman Levine, of Warners, was a four-day visitor at the Lodge.

John Louden now up in dining-room for one meal daily after two years of strictly in bed.

Max Pfeffer up to dining-room for one meal daily. Recently had the phrenic operation.

Jack Eskin, steward, to N. Y. for two weeks to see friends and family.

Write to those you know at Saranac.

WOR FOLDS NEW YORK BARN DANCE ATTEMPT

WOR, New York, folded its Saturday night vaude presentation in the small-seater atop the New Amsterdam in Times Square. Station had announced an experimental period of four weeks, but decided to give it up after the second show, which was Saturday night (25).

Show, which included a hillbilly troupe, was booked by the station's artists bureau. Half hour of the two and a half hours which each show consumed was devoted to the broadcasting of a hillbilly program from the stage. Admission was 85c.

Jail Sentence Given Pianist Betty Sheridan

leine McKinley, 33, ho also claims to have been in one of the was sentenced to the penitentiary for a term of six months Judge Owen W. Bohan in General Sessions, N. Y., last Thursday (23). She had pleaded guilty to grand larceny in two indictments.

Mrs. McKinley, who was known professionally as Betty Sheridan, admitted stealing $433 from Siegrid Kanari, a masseuse and gym instructor at Mack Levy's Gymnasium in the Chanin Building, Lexington avenue and 43rd street, last October. The defendant had become chummy with Miss Kanari while undergoing reducing treatments at the gym.

Complainant said she invited Mrs. McKinley to her home on Washington square. There the pianist said she was the owner of a combination night club and gymnasium for women in South America. She offered Miss Kanari a job for $20 a week and expenses. hey even made out a formal contract and were to sail on Nov. 1. The defendant continued to delay the sailing date, but in the meantime was obtaining sums of money from Miss Kanari supposedly to purchase a suitable wardrobe for the masseuse. When she had obtained a total of $433, the pianist disappeared. She was arrested two weeks later.

Second indictment charged the woman with getting $840 from Miss Annie Cullen, manager of the Lourdes Book shop, 138 East 32nd street. Mrs. McKinley claims she worked from 1923 to 1926 as pianist under Frank Jaques of the Strand Theatre Corp., Boston, and also for Nate Fenton at the Palais Royal hotel, Buffalo, in 1927.

Units Getting More Time in Carolinas

Charlotte, N. C., Jan. 28.

Units are finding somewhat better booking in the Carolinas since the first of the year, with several houses changing policy to include stage shows with pictures. Two Charlotte theatres have added vaudeville since Jan. 1, the Imperial and the Criterion.

In this territory now are: Paul Garden's 'Mixed Nuts,' Bell's 'Hawaiian Follies,' Uncle Ezra's 'Barnyard Frolics,' Harry Clark's 'Stars of Mirth,' Halton Powell's 'Scrapbook,' ige and Crider', 'Capers of Mirth,' and Seabee Hayworth and Marion Andrews and Happy in a smaller unit. Captain Little Sampson' Anderson is working along through this area. El Wyn is making a circuit of the larger cities with a midnight ghost show.

Harlem Invades Pitt.

Pittsburgh, Jan. 28.

Downtown deluxers due for a run on colored band units.

First of them, Lucky Millinder's, came to Stanley Friday (24), while following week, Alvin, penciling in another flesh attraction after three weeks of straight pictures, gets Earl Hines and half-dozen other acts.

FORKINS' COAST OFFICE

Marty Forkins, vet vaude producer and RKO agent, goes to the Coast first week in February to establish an office there.

He will continue his office in N. Y.

Babe Egan's Redheads Breaking In on Coast

Los Angeles, Jan. 28.

Seeking eastern vaude dates, Babe Egan and Her Redheads have reorganized and are rehearsing currently.

Combo will play several break-in dates locally.

MOSQUE FOLDS, $42,000 IN RED

Mosque Newark, N. J., after three weeks of a vaudeville-picture-dancing policy at 40c. top, failed to open Wednesday (22). Theatre lost $42,000 in the three week with Henry (NVA) Chesterfield and his two brothers going for $17,000. Balance was lost by Ernest W. Mandeville, who also backed the one-show legiter 'Truly Valiant' on Broadway recently and had a 50% interest in the operation of the Mosque.

Nominal operators of the house were Chesterfield and J. L. McCurdy, as the Chesterfield Theatres Corp. According to Chesterfield, he and his brothers were forced out, with McCurdy supposedly digging up a fresh bankroll. New backers, Max Tishler, who is in the electrical equipment business in Newark, and H. R. Pausin, of the Pausin Engineering Co., stepped out of the picture at the last minute and McCurdy closed the doors. Theatre in the third and final week had been given to the operators rent-free by the Prudential Life Insurance Co., in order to keep it open.

So far as is known, all the acts in last week's show were paid off in full. Only act known to have a claim against the house is El Brendel, who received $500 on his $1,500 contract for the second week, and through the American Federation of Actors, is trying to collect from Chesterfield for the balance.

McCurdy is taking over supervision of the Major Bowes amateur units for the southern territory.

To stave off the early threat of the Mosque, Loew's planned to revert to stage shows at its Newark house. This is now cold, though, with the Mosque's closing.

Det. Children's Society Seeks Vode Team that Left Infant Daughter

Children's Aid Society of Detroit is seeking the whereabouts of a vaudeville couple known as Jack and Margaret Shore. They left their infant daughter at a private nursing home in that city, according to the Society.

The infant, Jacqueline Shore, is at present in a Detroit hospital. She is eight months old. Claimed that her parents placed her at the boarding home last September, promising to return for her shortly.

According to the Society, the couple have appeared with the Shorty Sutton company and the W. G. Wade shows. The mother is also known as Peggy O'Neille.

LOSES $52,000 SUIT FOR BACKSTAGE SOCK

Los Angeles, Jan. 28.

Howard Kane, vaude actor, lost his suit for $52,000 damages against Harry McFeely, stage manager of Warners Downtown theatre, in which he alleged McFeeley beat him up. Alleged socking took place when McFeely dropped curtain between Kane and his partner in 1934.

Plaintiff said he had been making $200 weekly, but that he had been unable to work since asserted assault.

TWO TO ENGLAND

Roy Tracy, former protege of Ben Bernie, set for 16 weeks in England starting Feb. 24, singer-hoofer opening in Glasgow, Scotland.

Jack Douglas, now with Buddy Rogers at the Roney Plaza in Miami, also goes to England week later, March 2. He opens in Liverpool for eight-weeks' tour. Herman Bernie office agented.

Example of Vaude Unit's Experiences On Tour, and How They Strand 'Em

Baltimore, Jan. 26.

Editor, VARIETY:

On Wednesday, ices of Paris' finished its engagement at the Imperial theatre, Zanesville, O., and in accordance with instructions from the Gus Sun Agency, Inc., of Springfield, travelled to Parkersburg, W. Va., to lay off for three days and open the Broadway theatre on Sunday, Jan. 12, for a run of four days. We accepted the date solely on the strength of legitimate correspondence, with confirmations by Western Union, from the Gus Sun Agency and signed by Bob Shaw, general mgr. and our representative. This correspondence carried the following information:

1. We were the show booked into the Broadway theatre for the 'gala' opening of the house.

2. The theatre was in the hands of one Eugene Devoe and F. G. Duncan, who had written to Bob Shaw requesting a show to open their house.

3. The terms of the agreement were; a minimum guarantee of $100 per day for four days; or 50% of the gross over and above the guarantee. In other words, by this peculiar arrangement handed to us by Shaw, we were assured of no less than $400 for the company's share.

With complete faith in our agent, the company arrived in Parkersburg, and we got off to a great start by not being able to find the theatre. We then checked into the Monroe hotel, and after its manager, Mr. Spates, had examined our Broadway theatre agreements, he advanced us credit in both the dining room and hotel. I then went out, with directions, and found the theatre to be three miles off to the south-side of town, and across a 10c. toll bridge. The theatre itself was in such a disgraceful condition that it defies description. Regardless, we were bound to an agreement, and still not doubting our agent, receded to fulfill it.

After investigating, found that Devoe and Duncan, lessees had not deposited a bond with any bank to guarantee the show's salary of at least $400.

Unit On Its Own

In addition to that, I later learned that the Gus Sun Agency, which, incidently I (and the entire company) am holding to blame for the whole affair, had made no investigation of the responsibility of Duncan and Devoe; had not tried to get a report on the condition of the theatre, or its location; had given us every reason to believe that we'd probably do a tremendous business, etc., etc., Duncan and Devoe had put us in without a picture, newsreel, or short, and expected a one hour and 45 minutes show, which we gave them, at 40c. for adults, 25c. for children. In four days the house grossed $130).

After the last show Sunday night, a 100-word night letter was sent to Bob Shaw in Springfield explaining in full conditions, including the day's business. An answer came back not to worry, that we had a $400 guarantee for four days. From that time on, Gus Sun, Inc., practically dropped us cold. And we had been playing for them since the last week in November.

On Tuesday night, Eugene Devoe left town, and through a Mr. Hichle, owner of the Hiehie theatre, we were recommended to a lawyer, Walter Crofton. To him we took all letters, wires, agreements, etc., leaving the case in his hands. We were told to finish the last show Sunday night under any conditions. We played to 12 people. Eugene Devoe, to all appearances, had skipped town, so we entered suit and attached the box office, implicating Duncan. Our attorney discovered that Duncan didn't have a cent and was thoroughly irresponsible, so our attorney fixed the suit to cover our bills. In plain words, every single member of 'Spices of Paris,' 22 people in all, was stranded, practically penniless, with a $217 hotel bill to pay, and a chance to work in Detroit given to us by Lew Kane, Detroit agent. (I might add that our unit was considered by house managers to be one of the finest of its size.)

To come to the point, the hotel stood fast for its bill and refused to let anybody budge. After much wrangling it agreed to keep the baggage, including musicians' instruments, and let us go. Mr. Hichie lent us gasoline money. We were 600 miles from New York, nd we started on the long trek home. No sooner had we crossed the Ohio state line than the police stopped us, took our two drivers into custody, and back we went to Parkersburg. They had left insufficient baggage (they couldn't have left any more) and were thrown in jail, facing a one year maximum sentence, innocent victims of the entire situation.

Excursion Fares—No Meals

One by one the people managed to wire relatives, families, and friends, and by the grace of God there happened to be a $7 excursion to New York (normal fare is $21). Most of them were naturally forced to leave all belongings behind with the Hotel Monroe and were lucky to get out with a tooth brush; besides, a 16-hour ride with no meals in view. Thus ends the story to date.

I might add that we had about 20 weeks of southern time booked beginning Feb. 20, which is now, of course, lost.

Very truly yours,

Bill Kent.

Walter Crofton, Jr., informed VARIETY by telegram that Devoe and Duncan, operators of the theatre, are financially unreliable. He added that the 'slightest investigation' by the Gus Sun agency would have prevented what he terms a 'lamentable situation.'

Crofton is entering suit against the Sun office in Parkersburg for the unit, claiming it is liable for sending the company to a financially irresponsible house.

Claim Relief Acts Solicited by AFA For Membership

Inside reports concerning the circus and vaudeville units in the Works Progress Administration theatre project are to the effect that relief actors were solicited to join the American Federation of Actors. Charles Mosconi has been in charge of those units, with Ralph Whitehead more recently in the picture. Both are officers in the A.F.A.

Walter Diggs is manager of the circus units, two others also connected having been transferred after disputes with Diggs, it is alleged.

At least one protest meeting of relief actors in the units was held, when racial discrimination charges were aired.

Cantor's $12,500 Week In Philadelphia; 2-a-Day Roadshow Maybe Later

Plans for Eddie Cantor to tour a two-a-day variety show at $2 top, under auspices of himself and the William Morris agency, are off for the time being. Cantor goes into Warners' Earle, Philadelphia, with a unit the week of Feb. 14.

In Philly, the Cantor show will get a guarantee of $12,500 net for six days (no Sunday shows) against a 50-50 split of the gross.

Cantor will own the unit, cast of which is still under discussion by the comedian and Morris office, but the Cantor air cast will be in. The two-a-day roadshow plans, if materializing, will follow the Earle booking.

Mills Bros. As Is

Baltimore, Jan. 28.

The Mills Bros. will continue despite death Friday (24) of John Mills, basso of the quartet. Father of the boys, who has been working in act for past two months during John's illness, will become regular member of the turn. illing will not be altered.

Act plays the vaudfilm Hippodrome here starting Friday (31).

Inside Stuff—Vaude

Music Corp. of America in spotting sundry attractions has been more or less making it a rule to alternate between RKO and Balaban & Katz on booking its attractions in the midwest. Last year, MCA spotted Veloz and Yolanda with RKO; this year the dancers with their Shep Fields orchestra were spoted into the B&K Chicago, while next year it is unofficially agreed, RKO's Palace, Chi, will again get 'em.

As regards Wayne King's orchestra, also via MCA, there was spirited bidding among the circuits, particularly between Paramount and RKO; and between RKO and B&K in Chicago. Bids were boosted accordingly and RKO finally guaranteed 11 weeks at $8,500 net. King doesn't do the entire show but holds down just one spot with either three or four additional acts. Extra acts have been the Craddocks (French acro quartet out of the French Casino, N. Y.) at $600; Arren and Broderick at $750; and Bliss, Lewis and Ash at $400. Besides the $8,500 net, King splits 50-50 over certain figures. In Chicago the break is $25,000.

King turned to the personals in the theatres only after many years of hesitating, feeling that his orchestra did not belong in theatres. King turned to theatres after playing a series of one-night stands in dancehalls, with business reported as being pretty spotty. In most of these dates King asked for $1,000 guarantee for a night's dansapation against a split. In one town in Iowa business was so bad that King himself made an adjustment with the dancehall.

Millard's, Oakland, Cal., Burly Try Ends After 2d Day's $52 Gross

San Francisco, Jan. 28.

Surrounded by Sheriff's deputies, labor commissioner's representatives and bill collectors, Sint Millard, San Francisco's 'King of Burlesque,' finally mustered a troupe together for the Oakland opening of the Great Millard Show—65 People—etc. Advance sale for first night said to have been $1,100, but second night receipts, about $52, called for sudden ending of Oakland run.

Back to Frisco went the show, set to reopen the closed Columbia, recently housing the Minsky show, on Monday night (20). But this had to be postponed due to insistence of landlord, lighting company and other's demands for cash in hand before turning over keys. Dailies ran ads on intermittent sked, cash being required with copy.

Show finally opened here Wednesday (22), with town flooded with paper. At count-up time, box-office looked like snow-storm scene in a Hollywood studio. Ducat holders paid 25c tax charge. Union help reported to be receiving pay a day in advance of actual work, else no soap.

INDEPENDENT BURLESQUE

Week of Feb. 2

'Vanity Fair'—Gayety, Baltimore.
'Bright Eyes'—Troc, Philadelphia.
'Youth Frolics'—Republic, N. Y. C.
'Modes & Models'—Werba's, Brooklyn.
'Smart Set'—Hudson, Union City, N. J.
'Dainty Dolls'—Variety, Pittsburgh.
'Flying High'—Howard, Boston.
'Night Birds'—Empire, Newark.
'Ginger Snaps'—Gayety, Washington.
'Novelties of 1936'—Lyric, Allentown, Mon. and Tues.; New Fem, Mahanoy City, Pa., Wed.; Majestic, Williamsport, Pa., Thurs.; Orpheum, Reading, Pa., Fri. and Sat.

BURBANK, L. A.

Los Angeles, Jan. 23.

Burlesque here, with twin-bill picture competition, has gone dualer itself. Here at the Burbank for 25c., 50c. and 75c., the patrons get a feature picture, 50 minutes of burlesque from a white troupe and another 50 minutes from a colored aggregation. On the night caught, the program ran too long for a good turnover so the management took the third reel out of 'Glass Key' (Par).

Burbank is operated by the Popkin and Ringer Bros. Former pair started out with one theatre, now operate 22 nabe houses in the county. Latter pair, like burley and have so far made it pay, causing a few pangs of jealousy in the bosoms of the Dalton Bros. (all local burlesque is a family affair), who have been the Kings of Burlesque on the Coast for a dozen years. Burbank is three blocks from the Dalton's Follies. Both are on Main street.

Burbank white troupe is the typecal stock burley assortment playing in a scratch house. They're no better or worse than others similar in type and policy. Their bits are standard, 'Water in the Pants,' 'Move Over,' 'Bridal Night' and the other pieces known by heart by every burley comic and his straight man. Burbank productions are staged by Billy Mack, who now and then slips in a class bit of clean pantomine to keep in trim. Others in the cast are Joe Maloney, singing juve; Billy Pitzer, straight; Charlie Fritcher and James Hewett, both putty-nosed comics strictly from Dixie.

Strippers are Ermain Taylor, Onyna Lead and Bee Rogers and can't sell their routines. Lack class. All are heavy hip-swingers and well-coached Los Angeles burley patrons expect little more. As would seem to be the rule with strip dancers, all are gravel-throated warblers.

Line of 18 girls are slew footed gals who have managed to master a time step and little more. Producer of the numbers always manages to get one challenge number out of the line. It's pretty bad, with the entire line doing bumps as their individual specialties.

For the colored end of the evening there's 10 girls in the line, two comics, two femme singers, both overweight, and a pair of dancers. They manage to give the locals the impression of what happens on the good old levee mixed up with some blue gags. L.A. is a pushover for colored entertainment, so this locally recruited band of sepia thesps please the Main street patrons, but could do little for any other audience. Colored band of 12, all faking, are on the stage; for the white troup, they switch to the pit.

Whole thing has been an experiment with the producers who have been doing good business. Figuring they have established a new burlesque, they tripped to New York where they have corraled, several comics and a producer who will journey west shortly. Jack Diamond and Jack Greenman, both recently here with Minsky's show, are prospects, also Russell Trent. Producer will try and establish another house in San Francisco and give 16-week contracts, which they figure should be an attraction for better performers.

Undoubtedly their business is good. House at its scale can do around $5,000 weekly and has come near that figure several times recently. Going in for heavy baliy on stands, newspapers and trucks. Midnight shows on Saturday are those slumming affairs but are always capacity. House seats around 1,400. *Call.*

15 YEARS AGO

(From VARIETY and Clipper)

J. Stuart Blackton had just hired Lady Diana Manners for films. Predicted that within five years society stars would push the old-time actors into the background. Now he knows he was wrong. Lady Diana brodied.

New prohibition liquor raising such havoc among actors that E. F. Albee issued an official warning.

Producer warning his associates that a New York rep was not so good on the road. Pointed to Laurette Taylor, who ran two years in New York and opened in Phila. to $700. Marjorie Rambeau, after two seasons in town, did $1,600 on the week in Syracuse.

With Hollywood on the downbeat, salaries were being slashed. Non-contract actors were cut 10 to 40%. They came back.

Keith and Loew circuits agreed to split Paramount product, each taking half.

Producers trying to get together on film rights to literature. With $70,000 for 'Four Horsemen' and 'Lightnin'' at $350,000 bid, they were getting scared.

Labor expert cheering producers with assurance unemployment would be over in the spring. Things did improve for about eight years.

Wall Street stirred by the prediction, that Famous Players would show $25-$30 net per share, after taxes. Stock was around 59.

Few weeks before about 50 actors appeared at police benefits at New Rochelle and Mt. Vernon, playing both towns the same day. Cops gave them a luncheon and gold-plated police whistles with their names engraved on 'em.

Keith circuit started a drive against blue material. Not successful until lately, when blueness was suppressed by cutting out vaudeville.

'Beggars Opera' revival floppo and English company went to Canada. Had made a stir in London, but not so hot here. Arthur Hopkins and Sam H. Harris brought it over.

No. 2 'Mary' co. squabbling in Omaha, so George M. Cohan closed 'em up. Reopened later with other players.

Mercedes, mentalist, carried a plant to ask a question to cue in a patriotic speech. Manager of the Empire, Fall River, thought it was on the level and fired him for talking back to the customers.

50 YEARS AGO

(From Clipper)

Lillian Russell was looking for a job in the middle of the season.

Some of the first patients treated at the Pasteur Institute in Paris were being offered at a dime museum. Hydrophobia cure was a novelty then.

Modjeska opened in New York to rather poor business, but produced 'Donna Diana,' a play from the Spanish, and saved the day.

Augustin Daly revived 'Merry Wives of Windsor' with John Drew as Ford. Cast also included Ada Rehan, Otis Skinner, Fred Bond, James Lewis, Willie Collier and Edith Kingdon.

London theatre was on fire but a dog barked and woke the night watchman. Dog got pats.

Robert Hilliard, who had been managing a Brooklyn theatre, made his professional debut. For once the Clipper was right in predicting his success.

Dominick Murray's troupe crossed the St. Lawrence river at Prescott, Can., on foot because the ferry was frozen in and the ice would not bear horses. Trucks broke through the ice and costumes could not be dried in time for the evening show at Syracuse.

St. Paul was building an Ice Palace. Constructed entirely of ice blocks and used for a carnival. Montreal ice palace was usually the topper.

John L. Sullivan split with Lester & Allen's minstrels and took over the show. A consistent loser in spite of Sullivan's posings in the performances.

A. M. Palmer, Lester Wallack and Augustin Daly staged three benefits for the Actors fund in their three theatres. Each company played an hour in its home theatre and then moved on to the next house, each appearing before all three audiences.

What the Clipper described as an 'electric light tank' fell from the flies at the Academy of Music during a performance of 'Lohengrin.' Beaned Emma Juch, the star, but she finished the opera.

Lydia Thompson, responsible for the British blonde craze, was back in the states. Some talk of building a house for her in Boston. Didn't go through.

In Schenectady, two acts of a play had been given by the Ethel Tucker co. when the leading man demanded $10 then and there. Held the curtain 40 minutes.

Radio Chatter

(Continued from page 42)

the job two days later. Only slightly mussed up.

Stan Hubbard back at his desk after two weeks east.

Willard E. Neville, organist, pianist and vocalist, now drawing pay checks from KROC, KSTP's Rochester offspring.

Buddy Fisher's ork coming into the Casino, St. Paul, Sunday (26), as Bernie Cummins leaves. Casino airs nightly over KSTP.

Cops are checking WCCO's log for Dec. 9 to determine what time a certain melody was being broadcast on a CBS program. Woman witness in the Walter Liggett assassination case says she heard the shots at the same time her radio was emitting the musical number. Since WCCO doesn't keep a log of chain program material, it must be checked back to CBS headquarters. Cops want the dope to fix the exact time of the killing.

Probably setting a new high for group coincidence: Kenneth M. Hance, asst. gen. mgr. of KSTP, lives next door to Kenneth G. Brill, judge of district court. Mrs. Hance's given name is Laura; so is Mrs. Brill's. And there's one child in each family, a boy, Richard is the name.

Anne Henry, formerly with General Mills, in as Earl Gammon's sec, replacing Edna Puphal.

Milt Hoffman out at WDGY, in at Nick Kahler's publicity emporium.

Cleiland Card at the mike for WCCO's cooking school broadcasts.

Walt Hadlich in, Paul Presbrey out, as Hotel St. Paul's p.a.

WCCO's new short-wave experimental transmitter, W9XHW, skeded to start operating Feb. 15.

Carlton Coon's orchestra at the Lowry, and airing over WTCN; Bernie Cummins at the Casino and on KSTP; Charles Boulanger, Chicago NBC baton waver, in at the Radisson.

Polly (the Shopper) Shedlov, KSTP, back from her first vacation in four years. Spent two weeks gadding about the Coast studios, appearing as guest artist on KSFO, San Francisco.

Steve Robertson and left WDGY.

When WCCO broke down during last week's 24 below zero weather, KSTP announced, 'A large radio station is out of commission due to the cold.'

Tim Rankin, who plays a role in the 'Gloria Dale' show on WCCO five times weekly, is asst. prof. of speech at the U of Minn.

Frank Rand, director, CBS western division pub. dept., in at WCCO for three days.

'Hap' Bliss, B. B. D. & C. production man, doing the Hormel show continuities for the current show now airing on CBS midwest web out of WCCO.

Ivan Flanery, WTCN announcer, doubling in General Mills' 'Gloria Dale' show on WCCO.

Jake Heidrick batoning the Americanos Marimba band of 12 pieces in at Radisson's Flame room Sunday (26) for indef stay, replacing Charley Boulanger and ork.

Twin City Foursome, now doing four sustainers a week over NBC in New York (two each on the blue and the red), and is the former WCCO Feis Naptha Foursome.

Governor Floyd B. Olson, only Farmer-Labor gov. in the U. S., who attributed his last (third term) election unequivocally to radio, announced last week that he's planning to concentrate his campaigning for U. S. Senator on radio talks.

Six women's faculty groups from U of Minnesota are studying modern radio technique in WCCO's Nicollet hotel studios this month. All are U prof's' wives.

Ontario

Maurice (CKCL, Toronto) Rapkin's new auto license is MR-1.

The Brown Twins doing a duo-piano series over CRCW, Windsor.

Jon (ex-CRCT, Toronto) Farrell now station director of CKSO, Sudbury.

Kathleen (ex-Shea's) Stokes starts a new organ series over CFRB, Toronto.

Jack Evans and his Saturday Nighters land a new dance series on CKCL, Toronto.

Pearl McCarthy of the Toronto 'Mail & Empire' to the 'For You, Madame' series over CRCT, Toronto.

Templeton Moore's 'Surprise Box' series, over CRCW, Windsor, clicking with the Canadian Radio Commission.

Canadian Radio Commission's short-wave transmitter, CRCX, being moved from Bowmanville to Toronto, shortly.

Billy Regula launching his 'A Quarter to Eight' series over CRCW, Windsor, with Deil Adams as featured warbler.

Geoffrey Waddington resigns as musical director of CRCT, Toronto, and moves his band to the Royal York Roof, replacing the Billy Bissett tunesters who are Monte Carlo bound.

California

Elsie Horner out as KMTR production manager.

CBS recalled Irving Reis from L. A., sending on in his place Harry Spear, who'll oversee the technical end of KHJ.

Burns and Allen to broadcast from the coast after Feb. 12.

Flipped Jerry King, KFWB manager, 'I signed a Warner music contract under protest.'

Columbia's W. B. Lewis looking in on Charlie Vanda's auditions.

Judy Starr, KHJ's half-pint chanter, hauled off to the hosp after auto crackup but out again in three days.

New Johnny Green number, 'Night Is Beginning,' warbled for first time by Kenny Baker on Jello program.

Al Lyons taking rest at Arrowhead before starting Pickford broadcast.

Jimmy Bittick's KHJ remote ork has June Marlowe in the solo spot.

It's grandpa Charlie Pyle now.

Jack Joy unveiled his tune child, 'Walking Along a Country Road,' over KFWB.

Kenny Carpenter will announce the Fidler Tangee airer after Don Wilson swings east with Jack Benny Feb. 2.

Debut of Don Allen's Dog House Revue on KFWB postponed. Station production aide also wrote the incidental music.

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HENRY WIESE, Pilot

Variety Bills

NEXT WEEK (JAN. 31)
THIS WEEK (JAN. 24)

Numerals in connection with show, whether full or split week

RKO

BROOKLYN
Tilyou (31-3)
Molly Picon
Swor & Lubin
(Two to fill)
BOSTON
Keith's (30)
Topsy Turvy Rev
Joe Cook
(23)
Connie Inn Rev
Fats Waller
Ada Brown
CEDAR RAPIDS
Keith's (28-30)
Ison & Johnson
CHICAGO
Palace (31)
Vern'n Rathburn Co
Ella Logan
Clyde Hager
Clyde Beatty Co
(One to fill)
(23)
DeCardos
Bliss Lewis & Ash

DES MOINES
Keith's (31-3)
Olsen & Johnson
DETROIT
Fox (23)
E Carroll's Vanities
KANSAS CITY
Mainstreet (23)
Duke Ellington Bd
MINNEAPOLIS
Orpheum (31)
DeCardos
Arren & Broderick
Wayne King Orc
PROVIDENCE
Keith's (23)
Joe Cook
'Topsy Turvy Rev'
ROCHESTER
Keith's (31)
Carlton Emmy & P
Eddie Peabody
Megley Dancers
Petch & Deauville
(Two to fill)

HUTCHISON
Fox (31-1)
Sirens in Satin
Shannon Stanley
Parker & Anderson
Billy Baird
3 Aristocrats D'nce
Faye Sis
Langdon & Storey
Leroy & Sharp
6 Satinettes
Stanley Myers Bd
JOPLIN
Fox (1-2)
Cavalcade of Laffs
Myles Bell
Murand & Girton
Charlie Brugge
Evans & Rudie
Nan Bedini
Pat Nemo
Dan & Ann Manos
Mlle Lila
7 Musical Play B'ys
LACROSSE
Majestic (1-2)
B'way Bandwagon
Billy Farrell Co
Siror 3
Richardson 2
Udell 3
Rich Barnsdale
Harper Roisman
Roismans Co
LEWISTON
Liberty (3-5)
Rancho Grande Rev
Conrad & Emerson
Joe Melvin
Bob Witt
Drake Sis
Buddy & B Carr
Bernice Jarnot
6 Roses of Rancho
Don Ricardos Co
MACOMB
Illinois (4)
Stars Ov Shanghai
Honey Payne
3 Takeas
Allen & Parker
3 Monotte Sis
Patsy Marie
Juanita Levoy
Jimmie Miller's
Musical Mandarins
MINOT
State (3-5)
Fads & Fancies
Gabby Bros
Murdock & Mayo
DeLouie & Milo
Harry Sykes
Dale & Dean
Tommy Seymour
Myra Carol
Doree & Hayward
Louise DeLouie
Jimmy Read
42nd Streeters Bd
NATCHEZ
Saenger (4-5)
Browne & LaVelle
Clifford Wayne 6
Jerry & Jean
Clarence & DeLores
Grey Wolf
Iron Hoart
Little Deer
Carlyle Wayne
R Patrick Sutton
Jack Tracy's Bd
NEWTON
Rialto (5-6)
Passing Parade
Bradna Boys
4 Bars Harmony
Great Kohan
Chan Knoll 3
Gish Sis
8 Rhythm Makers
OKLAHOMA CITY
Liberty (31-4)
Chicago Follies
Col Ches Davis
Henri Neiser
Skating Swingers
Bobby Bedford
Ellison Sis
Zander & Xandria
Anita Muth
Frank Peg Jones
Ted Harris Bd
PITTSBURGH
Cozy (2-3)
H'wood Holiday
Johnnie Dunn
Mildred Perlee
Stalac Bros & Pearl
Syble Lee
Billy Thornton Co
Spud Seal

Stone & Kane
Joe Donaldson
PONCA CITY
Poncan (4-5)
H'wood Holiday
Johnnie Dunn
Mildred Perlee
Spud Seal
Stalac Bros & P
Billy Thornton Co
Stone & Kane
Syble Lee
Joe Donaldson
SEATTLE
Rex (30-5)
Blue Paradise Rev
DeBarries Birds
Carvelle Sis
Carl Thorson
Less Nichols
Margie Richman
Emily Winette
Gay & Marcie
Tony Francesco
Billy Burt
Dot Higgins
P'r'dise Rhythm Bd
TEXARKANA
Paramount (31-2)
Browne & LaVelle
Clifford Wayne 6
Jerry & Jean
Clarence & DeLores
Grey Wolf
Iron Heart
Little Deer
Carlyle Wayne
R Patrick Sutton
Jack Tracy's Bd
VIRGINIA
State (4-5)
Rainbow Rev
Fiddlers 3
Herbert Mundin
Hashi & Osai
Tracy Andrews
Marlene Sis
Connette Mitchell
Jimmy Mack
Black Panther
7 Sirens Sync'p'tion
WATERLOO
Paramount (31-2)
Ritz-Carlet'n Bl'nds
Great Togo
H'w'rd Fuller & Sis
Mack & Miller
Elmer Brown
Nancy Tate 6
Anita Muth
Joyce Barker
Dub Taylor
Bill Martin's Bd
WICHITA FALLS
Majestic (1-3)
Town Scandals
Joe & Ed Dayton
St Clair Sis & O'D
Art Gleason
Phil Bernard
Mayfair Sis
Allyn & Gaudraux
Joyce Rogers
Town Crier's Bd
Orpheum (2-4)
Sirens in Satin
Shannon Stanley
Parker & Anderson
Billy Baird
3 Aristocrats D'nce
Faye Sis
Langdon & Storey
Leroy & Sharp
6 Satinettes
Stanley Myers Bd
WILLISTON
Grand (29-30)
Kit Kat Klub Rev
3 Payne Bros
2 Kanazawa Japs
Barney Star
Ruth Sue Powell
Wagner Sis
Jeanette Lee
Richardson Sis
Paul Cholet
6 Kittenettes
Krazy Kat Bd
WINNIPEG
Orpheum (3-8)
Kit Kat Klub Rev
3 Payne Bros
2 Kanazawa Japs
Barney Star
Ruth Sue Powell
Wagner Sis
Jeanette Lee
Richardson Sis
Paul Cholet
6 Kittenettes
Krazy Kat Bd

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
1501 Broadway, New York
This Week: Endor & Farrell, Roscoe Ails

Arren & Broderick
Wayne King Orc
CINCINNATI
Palace (31)
Ada Leonard
Red Hodgson
(23)
Benny Meroff Bd
DeMays Moore & M
3 St. Johns
CLEVELAND
Palace (31)
Ina Ray Hutton Bd
DAYTON
Palace (31)
Benny Meroff Bd

(23)
Homer Romaine
Ivy & N Stevens
Foy Tuckey & J
Lamberti
Virginia Verrill
Cass Mack O & T
Schictl's Wonderets
SCHENECTADY
Keith's (30-1)
Ray Perkins Ams
TROY
Keith's (31-3)
Dave Bines Rev

Loew

NEW YORK CITY
State (31)
Louis Sobol
Cross & Dunn
Stadler & Rose
Prof Lamberti
Selma Marlowe
Sylvia Froos
James Evans
BALTIMORE
Century (31)
Schictl's Marionets
Toby Wing Co
Frank LiBuse Co
California Rev

DETROIT
Fox (31)
'Bring on Dames'
Ted Adair Rev
LOUISVILLE
State (31)
'Making Talkies'
NORFOLK
State (31)
Major Bowes Co
PITTSBURGH
Penn (31)
Carroll's Sk'tch Bk
WASHINGTON
Fox (31)
H'wood Cab'ret Rev

Paramount

NEW YORK CITY
Paramount (31)
Hal Kemp Orc
ALBERQUERQUE
Kimo (5-7)
Blackstone
AMARILLO
Paramount (2-3)
Blackstone
BOSTON
Metropolitan (31)
Ricardo Cortez Co
Carl Freed Co
Thelma Leeds
Whitey & Ed Ford
Raymond Wilbert
Biltmorettes
CHICAGO
Chicago (31)
Fred Waring's Orc
Marbro (31)
3 Stooges
Uptown (31)
Coogan-Grable Co
DAYTONA
Empire (4)
Major Bowes U
DELAND
Athens (6)
Major Bowes U

DETROIT
Michigan (31)
Geo Choos U
FT. PIERCE
Sunrise (1)
Major Bowes U
GREENFIELD
Paramount (6)
Major Bowes U
ST. PAUL
Paramount (31)
Bowes U
OCALA
Ritz (7)
Maj Bowes U
OMAHA
Orpheum (31)
Maj Bowes U
ORLANDO
Beacham (3)
Maj Bowes U
W. PALM BEACH
Florida (31)
Maj Bowes U
PITTSFIELD
Paramount (4-5)
Maj Bowes U
ST. AUGUSTINE
Jefferson (5)
Maj Bowes U
WICHITA FALLS
Majestic (31-1)
Blackstone

Wilbur Cushman

ABERDEEN
Paramount (31-1)
Fads & Fancies
Gabby Bros
Murdock & Mayo
DeLouie & Milo
Harry Sykes
Dale & Dean
Tommy Seymour
Myra Carol
Doree & Hayward
Louise DeLouie
42nd Streeters Bd
ALBUQUERQUE
Kimo (1-3)
March of Rhythm
Jed Dooley Co
Shay & Parker
Lane & Harper
Billy Joy
St Clair Sis
Claire
Juanita
Wanda
Billy Joy's Bd
BEAUMONT
Jefferson (2-4)
Mardi Gras Nights
Glen Dale
Hadji Baba 3
Shannon & Harris
Jack Lowe
Dorothy LaRue
Bob South Co
George LaTour
Masqueraders Bd
CEDAR RAPIDS
State (2-4)
Passing Parade

Bradna Boys
4 Bars Harmony
Great Kohan
Chan Knoll 3
Gish Sis
8 Rhythm Makers
DUBUQUE
Orpheum (5-6)
Let's Have a Party
6 Denise Dancers
Billy Raymond Co
Carlton Sis
Frank Sterling
Elaine & Douglas
3 Melody Men
EL PASO
Plaza (5-7)
Town Scandals
Joe & Ed Dayton
St Clair Sis & O'D
Art Gleason
Phil Bernard
Mayfair Sis
Allyn & Gaudraux
Joyce Rogers
Town Crier's Bd
GREENVILLE
Texan (31-1)
Mardi Gras Nights
Glen Dale
Hadji Baba 3
Shannon & Harris
Jack Lowe
Dorothy LaRue
Bob South Co
George LaTour
Masqueraders Bd

Warner

PHILADELPHIA
Earle (31)
'Everything Goes'
Benny Rubin
Harry Howard
Rio & West
Frank Wills
Dunn Bros & D
Helen Fallon
3½ Stooges
Irma Hart
12 Girls
(24)
3 Emerald Sis
Stone & Lee
Frank Parker
Bob Hall
Virginia Bacon
PITTSBURGH
Stanley (24)
Lucky Millinder Bd

Edith Wilson
3 Rhythm Queens
Chuck Richards
Pops & Loui
Geo Washington
READING
Astor (24)
Audrey Wyckoff
Roy Sedley Co
F Ferdinando Orc
WASHINGTON
Earle (31)
3 Emerald Sis
Keller Sis & L
Paul Gerits
D Lee & Louise Rev
(24)
Maj Bowes Am'te'r
Winners No 4 U

Independent

CHICAGO
State Lake (25)
Gregory & Raym'nd
Collegio Fam
Carroll & Howe
Buck Ward
Anita Boyer
Jack Joyce
INDIANAPOLIS
Lyric (31)
Cookie Bowers
Lela Moore
Milt Douglas

Allee Sis
E Canestrellys
KANSAS CITY, MO.
Tower (31)
2 Valors
Gardner & Kane
George McClennon
Bertrice Howell
Jack Carson
LOUISVILLE
National (31)
Kit Kat Club Rev

Cabarets

NEW YORK CITY

All Stars Club
Jack White
Bal Musette
Marie Charvet
Jean Muare
Yvonne Parquet
Mitzi LaMarr
Jeanne Meliar
Capalis & Yvette
Maurice Bouche
Parisian Serenaders
Barrel of Fun
Hanson H'w'rd & B
Percy Stoner
Bert & Leo's
Percy Stoner
Chic Goldman
Ill's Gay 90's
Joe E Howard
Kay Parsons
John Steel
Bill Lorraine
Ed Furman
Ethel Gilbert
Jerry White
Paul Davin
George Wicker
Black Cat
George Edmund O
Cafe Rene
Betty Bowker
Vincent Sorey Orc
Cafe Trouville
Burt Stevens Orc
Casino Venezia
John di Michael
& Bracciante Ens
Central Pk. Casino
Reed Lawton
Alex Kann
DeVega & Ynez
Max Dolen Orc
Chateau Moderne
Bobbette Christine
Dorothy Terry
Fnk McFarlane O
Club Gaucho
Dimitri
Virgil
Rita Dan
Magda Valencia
Lena Caremina
Club New Yorker
Dotty Drum
Lisa Potter
Jack Meyers Orc
Jimmie Rogers
Club Richman
Lee Carr
James Sherry
Harry Bernie
George Oliver
Freddie Monroe
Jack Mayo Orc
Club Sharon
Jean Abbott
Kay Harris
Al Appolon Orc
Coconut Grove
Geo Libby Girls
Brodel Sis
Santino & Lenora
La Fons
Richard Stutz
Peggy Mann
Henry Halstead Or
Connie's Inn
Evelyne Dove
Bessie Smith
Harold Reed
Paul White
Maxie Armstrong
Eddie Green
Moore & Larrye
James Anderson
3 Palmer Bros
Kaluha
L Armstrong Orc
Congress
Frank Haynes Orc
Coq Rouge
Buddy Rogers Or
Cotton Club
Cora La Redd
Babe Wallace
Juano Hermandez
Lena Horne
3 Rhythm Queens
Cook & Brown
Jessie Cryar Co
Orlando
Butter Beans & S
John Henry
Babe Mathews
Miller & Mantan
Claude Hopkins Orc
Deauville
Marie Almonte
Eugene Borel
Bobbette Christine
Lucien La Riviere
Lillian Cairns
Natalie Wynn
June Lorraine
3 Aristocrats
Jean Prague Orc
Delmonico's
Jerry Baker
'Hello Jimmy'
Perry 2
Mike Landau Orc
Jack Dempsey's
Dorothy Williams
Ken Neal
Bill Kelsey
Carlos & Marchan
Red Norvo Bd
Jan Brunesco Orc
Clemente Bd
Dickens
Johnny Macklin
George MacLean
El Chico
Consuelo Morena
Portia Portar
Emilio de Torre Orc
El Toreador
Cortes & Malda
Fernin & Gloria
Leon Villamarin
Leonardo & Marcia
Fantasia Novoa
Quartet Caney
Medardo
Aura del Mar
Don Gilberto Orc
D J Escarpinter Or
El Morocco
N Brandwynne Orc
Gino's Cedar Gard'n
Filberto Toselli
Don Martin Orc
Gr'nwich Vill. Inn
Albert Pryne
Elena McCoy
Pat Clayton
Lillian Cairnes
Antony Tosca Orc
Gypsy Tavern
Bert Linden
Alda Luciano
Bukku

Chubby Ross
Jules Keaton Orc
Jim Healey's
Joe Frisco
Jack White
Kay Hamilton
Vincent Padula Orc
Anna Held's
Ruth Manners
Paul Bass Orc
Hickory House
Francetta Malloy
Ted Lane
Arthur Gansfried E
Wingy Manone Bd
H'lyw'd Restaurant
Abe Lyman Orc
Estelle Taylor
Jack Waldron
George Givot
Barren & Lane
Cass Daley
Gertrude Briefer
Marg'rita Lambert'n
Hotel Ambassador
Jack Holland
June Hart
Vincent Bragale
Vincent Lopez Orc
Hotel Astor
Jack Berger Orc
Hotel Barbizon-P'za
Joe Moon
Melvin Pahl
Hotel Biltmore
Howard Lally Orc
E & Seymour Royce
Hotel Buckingham
Bob Fram
Patricia Leeds
Hotel Commodore
Johnny Johnson
Edith Mann
Pete Woolery
Di Gitanos
Hotel Edison
Violet Joyce
Sammy Wilson Orc
Mao Coogan
Frank Cornwell 3
Hotel Essex House
Musical Rogues
Hotel lysee
Barney Winton Orc
Hotel Fifth Ave
Harold Stern Orc
Music Masters
Hotel Gotham
Raoul Lipoff Orc
Hotel Gov Clinton
Eddie Lane Orc
Hotel Lexington
Ozzie Nelson Orc
Harriet Hilliard
Eugene Jelesnick Or
Hotel Lincoln
Eton Boys
Barker 3
Isham Jones Orc
Hotel McAlpin
Enoch Light Orc
Mary Danis
Hotel Montclair
Townsends
Carlos & Marahan
Art Kahn Orc
Hotel New Yorker
D'Angelo & Porter
Muzzy Marcelino
Stanley Hickman
3 Debutantes
Frank Bessinger
Will Hollander Orc
Ted Rio Rito Orc
Hotel Paramount
Phil Traversi Orc
Hotel Park Lane
Max Bergere Orc
Hotel Pennsylvania
Hal Kemp Orc
Knott & Towne
Hotel Pierre
Capert'n & Col'mb's
Joe Moss Orc
Gregori Franzell Or
Harry Evans
Hotel Plaza
Lydia & Joresca
Eddy Duchin Orc
George Sterney Orc
Jay & Lucille
Paul Levo
Dunn Bros
Hotel Ritz-Carlton
Arman Vecsey Orc
Hotel Roosevelt
Esther Velas Ens
Guy Lombardo Orc
Hotel Savoy-Plaza
Endor & Farrell
Dick Gasparre Orc
Maurice & Cordoba
Basil Fomeen Orc
Habaneras Orc
Hotel Shelton
Ben Cutler Orc
Hotel Sherry-Netherland
Allan Gray Orc
Colony Boys
Hotel St. Moritz
Nikita Balieff
'Chauve Souris Rev'
Dorothy Fox
Ron Perry Orc
Sunny Rice
Irene Antarova
Andrea Salama
Leo Resnick
Leon Navara Orc
Hotel St. Regis
Aldo Nadi
George Santelli
Hartmanns
Jules Lande Orc
Emil Coleman Orc
Hotel Taft
Geo Hall Orc
Dolly Dawn
Hotel Vanderbilt
Murray Dancers
Bernie Dolen
Hotel Waldorf-Astoria
Price & Palmer
Russell Swan
Henry King Orc
Xavier Cugat Bd
Michael Zarin Bd

Hotel Warwick
Joe La Porte Orc
Hotel Weylin
Vernons
Charlie Wright
Kathleen Barrie
Louis Breese Orc
House of Morgan
Helen Morgan
Clifford Newdahl
Fitzgibbons
Don Alberto Orc
Howard's Showboat
Joe Howard
Joe Ricardel
Walter Lopez Ens
Jimmy Kelly's
John Rookwood
Evelyn Wilson
Betty Murray
Mary Lane
Janice Andre
Chiquita Venezia
Warren & Bodie
Carter & Schaub
Midgie Parks
Billy Mack
Joe Capella Orc
Mary Barton
3 Raymonds
Kit Kat
Buck & Bubbles
5 Spirits of Rh'thm
Donna Clara
Jackie Mayley
Bob Hargrave Orc
La Rue
Ann Greenway
Hans Hanke
Octavene Heyward
Ralph Cabrero Bd
Gene Fosdick Orc
Le Bus
Dick Piano
Leon & Eddie's
Eddie Davis
Della Carroll
Haywood & Allen
Mac Donalds
Wm Farmer Orc
Madeleine's
Lucille Jarrett
Damar Orc
Joe Gray 3
Man-About-Town
Barbara Besson
Betty Bowker
Jerry Williams
Bliss Eckhart
Dorothy Blessing
Al Manuti Orc
Maisonette Russe
Codolban Orc
George Orda
Jasha Nazarenko
Boris Belostozsky
Nadia Kortez
Maxim's
3 Rivera Boys
Jane & J Farrar
Rita Renaud
Irving Fields
Val Ernie Orc
Mon Paris
Jean Sargent
Eddie Barnes
Freddie Steger
Arthur Ravel Orc
Oscar Calvet's Orc
Monte Rosa
Herrera Orc
No. 1 Fifth Ave
Paul Weston Orc
Jules & Joe
Hazel Webster
New Montmartre
Beatrice Lillie
Reginald Gardner
Bernh'rdt & Grah'm
Jacques Fray'a Orc
Normandie
Ella Logan
James Shelton
Hal Hope Orc
Old Roumanian
Thais
Sadie Banks
Jack Hirsch
Russian Gypsy 3
Mickey Mallory
Sol Sneiders
Roumania Gypsies
Onyx Club
Red Stanley
Frank Foebra
Stuff Smith Orc
Palladium M. Hall
Rooney Fam
Janet Reade
3 Sane Lunatics
Mills Kirk Howard
Helen Reynolds
Patsy O'Neill
Giggie & Alvarado
Billy Branch Co
Ruth Denning
Adrienne Andre
Arthur Ball
Abbott & Tanner
Miliam Dancers
Jimmy Carr Orc
Ted King Orc
Paradise
Ben Bernie Orc
Georgie Tapps
James Evans
Violet Love
Pritchard & Lord
Jigsaw Jackson

Place Elegante
Tommy Mills
Steve Lenti
Eddie Blanchard
Bill Farrell
Benn Kauff
Irve Harris
K'tman's M'd'rnists
Leo Lazaro Orc
Rainbow Grill
Joe & Betty Lee
Imogen Carpenter
Hawkins' Morehead
Ruby Newman Orc
Rainbow Room
Dario & Diane
Pils & Tabet
Harold Nagel Bd
Ray Noble Orc
Russian Kretchman
Gypsy Markoff
Adia Kuznetzoff
Dario Birse
Orlik & Lolik
Mischa
Nicholas Matthey
Gleb Yellin Orc
Russian Troyka
Vera Streiska
Vova Protzenko
Dunya & Kola
Dina Larina
Sasha Leonoff
Amstel's Bd
San Souci
Jerry Blaine Orc
Sidewalks of N. Y
Roscoe Ails
Mammy Jinny
Helen Stone
Clark & Verdi
Anthony Trini Orc
Betty Lewis
Small's Paradise
Charlie Johnson Orc
Palmire & Valez
Chunk Robinson
Ollie Potters
Alfreda
Arnette
3 Blink Boys
Amos Bonds
Marion Helrston
Stork Club
Marjorie Logan
Gus Martel
Anatol's Cubans
Sully's Showboat
Alberta Pryme
Betty Rowland
Dorothy Buckley
Doris Scott
Frackin Scott
Francis Smith
Jimmy Wats'n B'ys
Thru the Looking Glass
John Hale
Alice Lowell
Coletta Ellsworth
Lee Erwin Orc
Town Bar
Gypsy Erma
Brook 2
Ann Kennedy
Barbara LaPorte
Gordon Davis
Chubby Smith
Town Casino Club
Cobina Wright
Don Dillon
Barbara La Mar
Owens Hunt Parco
Thomashefsky's
Harry Littman Orc
Ches Doherty Rev
Trocadero
Morton Downey
D'Ivons
Corinna Mura
Pancho Orc
Hal Hoffer
Budd Hulick Orc
Ubangi
Gladys Bentley Rev
Pearl Baines
Ray White
3 Melody Maids
Avon Long
Lucky Sis
3 Lang Sis
Edna Mae Holly
Ken & Ben
Teddy Hill Orc
Versailles
Yacht Club Boys
Manya & Drigo
Brito's Rumba Bd
Jos Smith Orc
Village Barn
Sammy Walsh
Bronco Busters
Val & F Vestoff
Barbara Bellmore
Rosalyn Kenny
Mickey Brantz
Milton Mann Orc
Village Nut Club
Rivicra Boys
Lou Raymond
Iris Ray
Wivel
Marianne
Ernie Maran
Boring & Lazar
Baron Gyldenkorn
Naina Kinova
Frank LaSalle Orc
Bob Lee
Wynne Rolph

Buenos Aires C Orc
Aaron Gonzales
Palomar
Barberina & Pals
Large & Morgner
Kay Weber
Dorsey 3
Hudson-Metzger Gir
Jimmy Dorsey Orc
Slim Fortier
Paris Inn
Singing Waiters
Paul McLain
Hugo Marchetti
The Modernettes
Gillette & 'G' Girl
Pete Contrelli Orc
Pirrone's
Ransay Sis
Dolores Ray
Carmen Momisa
John Lindhart Orc
Dorothy Davis
Club Seville
Eleanor Thatcher
Neil Roy

Billy & B Bemis
Joey Lee Orc
Sherry's
2 Keys
Ben Carter
Thelma Daniels
Gypsy Glen
Mary Lane
Carleton Young Or
Three Little Pigs
Leslie Shreckner
Maude Taylor
Burnette & Allen
Nina
Faith Carlton
Guspa Castamagna
Lou Singer Orc
Syd Smith
Smaroff Girls
Virginia Dix
Topsy's
Mini & M DeVal
Leona Rice
Agnes Johnson
Lois Saunders
George Redman Orc
Mabs Saunders

LOS ANGELES

Beverly Wilshire
Viola Von
Larry Lee Orc
Biltmore Bowl
3 Radio Rogues
Fred Scott
Tom & B Wonder
June Marietta
Larry Cotton
Trudy Wood
Jimmy Grier
Cafe Clement
Nita Mitchell
Mary Rochlin
Ralph Dunn
Ray Bradford Orc
Kathleen Dale
Carolyn Dyne
Cafe de Paree
Dorothy Roberts
Al Gecco
Jerry Ross
Zoe Dell
Armand & Diane
Ted Dawson Orc
Cafe La Maze
Park Avo Boys
Stan Clair Orc
Club Century
Martha Ray
Gray & Bergen
Lester Lee
Hal Chanslor Orc
Clover Club
Anita Boys
Coconut Grove
Dewey Sis
Edna Strong

Nascha
Radio Aces
Hi Hatters
Charlie Whittier
Ted Lewis Orc
Radio Aces
Cotton Club
Dynamite Hooker
Bobby Johnson
Bessie Bright
Valaida Snow
Elora Washington
Dudley Dickerson
Nyas Berry
Leta Hill
Tana Brown
Cab Calloway Orc
Nickademus
Famous Door
Louis Prima Orc
Sylvester Scott
Marcell Inn
Warner Sis
Donald Cook Orc
Omar's Dome
Blanc & Elaine
Caprino Sis
South Sea Islanders
Jimmy Bittick
June Marlowe
Dexter N McGinty
Deena
Palmeras
Gloria Amador
Ricardo & Andarido
Edith Davis
Don Alfredo
The Tepiquenos

CHICAGO

Bismarck Hotel
Phil LeVant Orc
Blackhawk
Will Osborne Orc
Dick & Dot Rogers
Chez Paree
Libby Holman
Benny Fields
Johnny Wells
Kay Picture
G & N Romaff
Henry Busse Orc
Blackstone Hotel (Mayfair Room)
DeMarcos
Anna Fulton
~~Havelin Orc~~
Continental Room (Stevens Hotel)
Ballantine & Pierce
Marvello Sis
Dale Sherman
Charles Gaylord Or
College Inn
Mary Ann Hewes
Evelyn Chandler
George Olsen
Ethel Shutta
Colosimo's
Mae Brown
Faith Bacon
Hal Hixon
Lydia Harris
Don Enrico
Duvall & Tregg
Bob Tinsley's Orc
Club Alabam
Elliott Sis
Anthony Marks
LeMarge Sis
Effie Burton
Ginger Woods
Art Williams
Club Minuet
Norman Nasarr
Helen Ingres
Gloria Sharpe
Helen Holmes
Adelinna Dossena
Lew Sales Orc
Drake Hotel (Gold Coast Room)
Jack Hylton
Pat O'Malley
Magda Neeld
Peggy Dell
Alec Templeton
Effie Atherton
Clive Erard
Merry Macs
Freddy Schweitzer
Georgie Lyons
Edgewater Beach Hotel
Dick Hoshi Co

Earle Fortune & P
Shirley Lloyd
Beverly Kirk
Mansfield & Shuken
'Fuzzy' Combs
Herbie Kay Orc
Hi-Hat
Wally Vernon
Vera Fern
Mary Stone
Countess Allebasi
Helen Carol
Anita Boyer
Syd Lang Orc
Paddock Club
Reis & Dunn
Nelle Nelson
Phelps 2
Jessie Reed
Jess Johnson Orc
Palmer House (Empire Room)
Lime 3
Harald & Lola
George & A Marti
Freddy Zay
Embassy 4
Bob Mascagno
Ted Weems Orc
Rainbo-Casino
Alta Warshawski
Mlle Charlotte
Beatrice Symons
Sanne & Loomis
Richard Ware
Woods & Bray
Carlton Kelsey Orc
Royale Frolics
Dolly Kay
Henri Lishon
Nell Kelly
Barbara McDonald
Sid Tomack
Pritchard & Lord
Terrace Gardens (Hotel Morrison)
Little Jack Little O
Rosalean & Sevulle
Kings Jesters
Dyda Sue
Tito Coral
Rudy Bale
885 Club
Eddie Rickard
The Dictators
Gretchen Lee
Leslie Gold & A
Larry Blake
Via Lago
'Pep' Smith
Stefane & Sorena
Flo Tennison
Billy Tripp
Mona & Marvia
Lucille Shearer
Sol Wagner Orc

PHILADELPHIA

Adelphia Hotel
Bob Roitner
Margaret Padula
Earl & Josephine
Selma Marlowe
Olive White
Jimmy Woods
Eddie Bonnelly Orc
Vincent Rizzo Orc
Evan B Fontaine
Agnes Tolle
Anchorage Inn
Del Regis Orc
Arcadia Int'l
Billy Lossez Orc
Mario Villani
Frances Comstock
Paul Gordon
Marcella Sharkey
Crawford & Caskey
Barclay Hotel
Sylvan Herman Orc
Bellevue-Stratford
Meyer Davis Orc
Ben Franklin
Manny LaPorte Orc
Chez Michaud
Ted Comer Orc
Frank Palumbo's Cafe
Chief Caupolican
Charlie Wilson
George Reed
Alice Lucey
Bobby Morro Orc
K & D Schooley
T & E Walker
Lew Hoffman
Lorraine Chevalier
Old Madrid
Frank Hall
Ricardo & Rita
Phyllis Rae
Earl & Landis
Irene Kay
Gladys Grant
Oliver Naylor Orc
Pennsylvania Hotel
Joe Frasetto Orc
Walter Donahue
Coates & Sheppard
Alexander
Jean Egart
Bobbie Moss
A & J DiGatano
Lenora's Debs

Rafters
Bobby Heath
Hazel Harman
Jim Littlefield Orc
Josephine Miller
Diane Parker
Jack Barnet
Ritz-Carlton Hotel
Al Davies Orc
Sansom House
Ludy Van Lovo Orc
Silver Lake Inn (Camden)
Beth Challis
Rodion & Rima
Micky Familant Orc
Town Casino
Barney Zeeman Orc
Peter Higgins
Nadine & Girardo
Betty Lane
Joan Moss
20th Century Tavern
Eddie Kinley
Arline Grant
Winsted 3
Kathleen May
Sis McCall
Tommy Cullen
Harry Adar Orc
Walton Roof
Mickey Alpert
Kathryn Reed
Brian & Winsome
Beth Calvert
Kay Cassidy
Jay Howard
Bennett Sis
Frances McCoy
Milton Kellem Orc
Weber's Hofbrau (Camden)
McKeon Fam
Evelyn Lee
Joe Kilcoyne
Gregory Quinn
Pat Sullivan
Ilse Hart
Fred Gruber
Sidney Golden
Jack Austin Orc
Bill Bilger Orc
Yorktown Tavern
Jack Adcock Orc
Sally LaMarr

TCH TCH

Buffalo, Jan. 28.

Under the new all-night permits being issued by local authorities, a number of nite clubs have gone in for all night sessions. Savourin is open all night Thursdays with a 'milkman's matinee' featured, and the Club Padlo and a number of other spots are playing all night programs with the last show scheduled for 2:30 a.m.

ELMER RICE RESIGNATION FROM WPA CAUSES TURMOIL; CENSORSHIP ISSUE

Hallie Flanagan Favors Playwright-Director, but Stays On—'Living Newspaper' Sticks, but Sketch Which Started Issue, Dropped—Authors League Protest

Turmoil within the Works Progress Administration theatre project in New York was created last Thursday (23), when Elmer Rice withdrew as regional director.

Coming on the eve of the opening of several show units, there was keen disappointment among those working on the project. That includes Hallie Flanagan who, although favoring Rice in a controversy with Jacob Baker, national administrator of the WPA arts, theatre and music division under Harry L. Hopkins, will remain as the theatre project's director.

Clash between the men came when Baker ordered that no foreign ruler, minister or cabinet member be impersonated on the project's stages, such as was proposed in the 'Living Newspaper,' slated to open tonight at the Biltmore theatre, N. Y. Under supervision of the Newspaper Guild short sketches of news events were to be presented in dramatic form. One such, 'Ethiopia,' had Premier Mussolini and Emperor Haile Salassie among the characters.

Baker ruled that such characterizations in a governmental presentation might cause foreign entanglements. Rice protested and declared Baker's order to be that of a censor. He stated than when he took the assignment it was expressly agreed there should be no censoring of the project plays.

Caustic Baker

Rice, always militant against censorship in any form, threatened to resign. Baker somewhat caustically replied that Rice had several times offered to withdraw over delays and conflicting ideas and, this time, his resignation would be accepted.

Friday morning Rice asked newspapermen to go to the Biltmore. There, a rehearsal of the 'Newspaper' sketches was given and the director addressed the scribes.

Rice charged that Baker's censorship was in reality an attack on free speech.

'The implied charge that a carefully documented factual presentation of public events could conceivably affect our international relations is absurd on its face and doubly ludicrous to anyone who has read the script or seen a rehearsal of the production. Mr. Baker is merely trying to raise a smoke-screen to conceal the real issue.

'Free Speech'

'That issue clearly is free speech. When I took this job last fall, I did so upon Mr. Harry Hopkins' emphatic and explicit assurance that Washington would not attempt in any way to censor the productions of the Federal Theatre Project. At my first interview in October, I informed the reporters that any attempt at censorship would be followed by immediate resignation. Washington has broken its word; I have kept mine.

'The final decision to censor the Living Newspaper and thereby force my resignation did not come until after I had outlined to Mr. Baker some of the other productions which were being planned. These include a play called 'Class of '29,' which deals realistically with unemployment and the handling of relief; and a second issue of the Living Newspaper on the situation in the Southern states, touching on such vital subjects as lynching, discrimination against negroes and the plight of the share-croppers (in other words, hitting the Democratic party). Mr. Baker has already called off one Federal Theatre Project play in Chicago, because in the opinion of Mayor Kelly it was uncomplimentary to the administration and to the Democratic party.

'In short, we are confronted here not, only with an evidence of the growth of Fascism, which always uses censorship as one of its most effective weapons, but with the resolute determination of the Democratic party to be re-elected at all costs. In the face of that stern necessity, the fostering of the arts, the rehabilitation of unemployed professional men and women and the constitutional guarantees of freedom of expression go by the boards.

'I am sorry to be obliged to resign at a time when so many of the carefully-laid plans of the Federal Theatre Project are nearing fruition. And it is difficult for me to sever my friendly association with Hallie Flanagan, Philip Barber and the hundreds of fine earnest theatre workers who have given me their co-operation and support. But I am a member of the board of directors of the American Civil Liberties Union, the vice-chairman of the National Council on Freedom from Censorship and the chairman of the Authors' League Censorship Committee. For 15 years and more I have been actively engaged in fighting censorship in every form. The issue of free speech and the preservation of the bill of rights seem to me of greater moment today then they have ever been.'

Reply

Baker, in accepting Rice's resignation, wrote: 'I do so with regret, and I wish to express my very great appreciation of the energy, enthusiasm, imagination and the hard work that you have put into this project.'

Early this week the whole 'newspaper' idea was dropped, figured impossible to operate with the federal restrictions placed upon it. Carl Randau, head of the sponsoring Newspaper Guild said: 'It was assumed that news events could be presented with the same freedom enjoyed by the newspapers, and we still believe the project should be allowed to continue unhampered and uncensored.'

Morris Watson, in charge of the 'newspaper' presentation, said: 'The order that we cannot impersonate the head of any state or cabinet official on the stage definitely kills any dramatization of the Italo-Ethiopian war. It also rules out dramatization of any foreign news.'

He felt that, as the purpose of the 'newspaper' was approved by Washington, 'it is my feeling that the order from Baker controverts it.'

New Skit

Watson added that the next show will be placed in rehearsal at once, unless the Baker order is countermanded. 'It will be objective,' he said, 'without bias of any kind and carefully authenticated. If then any governmental official decides that truthful representation of news events is embarrassing, I shall have to follow Elmer Rice in what I consider his splendid stand against censorship.'

Next dramatization will be based on the agriculture situation. Script is being written and, on the basis of production pace heretofore, that unit, in which there are 400 persons occupied, will not be open for public presentation for at least six weeks.

In the meantime the rent on the Biltmore, where rehearsals were held, goes on at $700 weekly. Actual cost of scrapping 'Ethiopia' was stated to be $133, principally for costumes and uniforms which may be used for other shows.

Mrs. Flanagan stated this week that there was no policy set by Washington in the matter of overlooking the type of plays to be presented and there has been no order to submit scripts to the administrator prior to production. Baker action was more or less accidental. It followed a request for permission to use the president's voice by recording in 'Ethiopia.'

Revi

Rehearsal of the skit in question, without scenery, props and but a few costumes, given by white and colored players, so impressed Brooks Atkinson, dramatic critic of the New York Times, that he reviewed and commented on it at some length. He thought: 'Let this correspondent say at once that he felt proud of the newspaperman who had written it and the actors and directors who put it on the stage; and he shares with them the desolate feeling that comes when good work is denied its logical reward.' lay, which ran 45 minutes, had Baldwin, Laval, Hoare, Eden and Litvinoff as characters, in addition to Mussolini and Selassie.

About the playlet the reviewer wrote:

thiopia' is no masterpiece. But as a living newspaper account of a breach of peace that is happening under our nose it is sobering and impressive—even frightening. . . . Staging showed that in the large ranks of the jobless there is an abundance of first rate talent. To sit in the audience before a bare rehearsal was to realize how much energy has gone into this plain production. All questions of policy and wastefulness aside, 'Ethiopia' proves that the human principle of the WPA's art projects is sound. The keenest privation of the unemployed artist is the lack of professional expression.'

Critic's opinion was that the playlet was an unbiased dramatic account. In his opinion, however, its censoring means that 'the theatre is reduced to innocuous commonplaces when it has to conform to diplomatic manners. . . . It shows how futile it is to expect the theatre to be anything but a sideshow under government supervision.'

Authors

Telegram of bitter protest was sent to Harry L. Hopkins, Works Progress Administrator, by Elmer Davis, Vice President the Authors' League of America:

'In view of the vital issues of censorship and free speech involved, the Authors League of America requests a specific answer from you as to whether or not you approved the action taken regarding the WPA Theatre Project in New York by Jacob Baker, your first assistant.

'We ask whether you have endorsed the policy that only such plays as your administration approves are to be presented.

'This situation is of urgent interest to American authors. We believe that the fundamental rights of authors are threatened by any attempt of Washington to institute irresponsible censorship of the written or spoken word by Government officials. Such an attempt is un-American.

'The WPA administration is presuming to use taxpayer's money to prevent the circulation of ideas merely because it does not agree with them. This money comes from American citizens of every possible shade of political conviction. The Democratic party has repeatedly attested its devotion to free speech.

'We have full confidence that you, as administration of the WPA, find censorship wholly abhorrent. We therefore request an immediate answer to the following questions:

'Did you authorize and do you not endorse the suppression of 'Ethiopia?'

'What is your position in regard to further interference with the 'living newspaper' and other WPA Theatre Projects, as indicated in Mr. Rice's statement?

'Do you propose to permit Mr. Baker, who by his action in this case has disqualified himself from further usefulness, to continue as the dictator of what shall or shall not be said in future productions?

'The Authors League of America does not regard these as theoretical questions. As the representative organization of writers of the United States we are faced with the responsibility of giving reassurance to our members at the earliest possible moment.'

City Projects Council, composed of workers in the various WPA divisions in New York, also voiced objection to Rice's 'enforced resignation.'

John Askling, one of Rice's assistants, is out of the theatre project indefinitely. Because of illness he was given a month's leave, but at the project office it was stated that he resigned.

St. Louis Set-Up

St. Louis, Jan.

American theatre, dark since the first of the month, reopens Feb. 3 with Alla Nazimova's revival of Ibsen's 'Ghosts' for one week's run. This will be followed by a three-day engagement beginning Feb. 10 of Cornelia Otis Skinner.

Walter Hampden in 'Cyrano de Bergerac' and Walter Huston in 'Dodsworth' are set for March.

Vassar and Yale

Philip Barber, appointed acting regional director of the Federal theatre project in New York on the resignation of Elmer Rice last week, got his first knowledge of the stage as a student aid to Professor Baker when the latter conducted his theatre 'workshop' at Yale.

Understood he was also technical adviser to the Group Theatre in New York. He came into the WPA relief show administration when Hallie Flanagan, Vassarite, received the appointment as National Director. He was Rice's production aide.

WPA on Coast Busy on Plays; Spent $100,000

Los Angeles, Jan. 28.

The art, theatre, music and writing groups of the WPA here are planning numerous plays and concerts. Theatre project has 'The Bishop's Candlesticks' ready for high schools, using about 25 people.

'Knight of the Burning Pestle,' directed by Jerome Coray, with 30 in the cast, was presented last week at the University of Southern California.

Theatre group, since last Nov. 8, has spent around $100,000, of which only 10% was for operating expenses, balance going to pay salaries.

Outfit will present 'Uriel Acosta,' by Karl Gutzkow, Jan. 31 and Feb. 1, at the Federal Music Art Theatre. Two performances will be given in Yiddish, and group will rtage the same play Feb. 7 and 8 in English at the same spot.

Play, directed by Adolph Freeman, will have a cast of 50. Admish will be 55c. top.

WPA'S 1ST SHOW, 'MEN FIGHT,' IN NEW HAVEN

New Haven, Jan. 19.

WPA theatre project unit number one lifted its first curtain here Wed. (22) with 'Men Must Fight.' Audience was as much like a political rally as a theatrical first-night, with state senator Matthew Daly (WPA state administrator) chattering between the acts. Small crowd present, probably due to weather, but production was well received.

Project will take care of salaries, with the income at the boxoffice estimated to handle rental ($40 weekly, 286 seats), heat, light, royalties, etc. Project is on probation and must show reasonable cause for continuance after its tryout period. Policy now is six shows weekly (Wed.-Sat., plus two mats) with fortnightly changes. Next production, 'The Tavern,' is set for Feb. 5. New plays will be tried out as soon as feasible.

Present setup follows: Hiram Motherwell, regional director; Gertrude DonDero, state director. Cast: Stephan Dennis, Eleanor Vishno Evans, Helen Shea, Mary Hone, William Whitehead, Ellen Love, Charles Atkin, Marshall Rourke, Helen Bolton, George Petrie, John Haggett. Staff: Mary Hone, general supervisor; Walter Bradley Klavun, production director; Charles Atkin, technical director; L. L. Goldwasser, designer; Joseph Mara, asst. designer; Charles E. Blaney, house manager; William D. Fitzgerald, asst. house manager; Fred W. Ledger, stage manager; Frank R. Lesneski and Charles Mahoney, publicity directors; Frank Kelley, construction; E. B. Wallace, John Grinold, Robert Hitchcock, Joseph Dietle, technicians.

Akron's 2d

Akron, Jan. 28.

Colonial, major downtown film house, will interrupt its pic program for one night Feb. 3 to show the legit 'Personal Appearance.'

It will be Akron's second legit of the season, first being 'The Old Maid' several weeks ago.

READY TWO CHI THEATRES FOR WPA

Jan. 28.

WPA actors are not working, but are eating, have shelter and heat, plus official information that performances will start soon. Thomas Wood Stevens, regional director of stage projects, now says he will be under way at the Great Northern, Feb. 10, and is waiting for Hallie Flanagan to decide which of three plays he is to start with. Meanwhile actors are getting paid, as ar members of the huge executive and supervisory staff.

Unit organized for 'modern American plays' also expects to get going Feb. 10 at the Star and Garter with Hoyt's 'A Texas Steer,' followed in a week by Gillette's 'Secret Service,' and, later, Herne's 'Shore-Acres.' Harry Minturn, director of this unit, says he will not act.

Both theatres go 50-50 with the WPA on gate, with a guarantee of $275 a month to the theatre and both sides having the right to cancel on 30 days' notice. Persons on relief may have passes, but only up to 10% of capacity.

Robert Digges, representing Washington headquarters of WPA, here to straighten out leases, says both theatres were taken on bids. Shubert office here says bids were invited by the WPA for Grand, Harris and Selwyn, too, but no attention was paid to the request.

Star and Garter terms are much like the Great Northern's, with the house and Digges tied in a dispute over cost of taking down and replacing the steel runway used when theatre had burlesque and Digges holding that an 'all facilities' clause in the deal includes a clear center-aisle.

WPA LOSES THREE TO PROFESH JOBS

Three persons employed in the WPA theatre project in New York have received indefinite leaves of absence to accept professional jobs. Most recent withdrawal is Ralph Chambers, who was to have toured in 'Jefferson Davis,' but instead will be in the company of 'Three Men On a Horse,' which is soon going to London.

Chandos Sweet, who handled the units formerly booked into the CCC camps, is with the mid-western 'Horse' company. Frank Wilson, who was with the WPA colored theatre unit, has gone to Hollywood to appear in the film version of 'The Green Pastures.' He was on the stage.

London 'Horse' company, which will have a virtually all American cast, is due to sail from New York Feb. 5 and open there Feb. 17. Those rehearsing: Romney Brent, Bernard Medell, Edmund Royan, David Burns, Chambers, Jack Arnold, Maurice Freeman, Claire Carlton, Walter Scott, Alex Clark and Tucker McGuire.

The Davis drama has been held up and the script is being rewritten. It is proposed to send it through the South. Additional WPA relief shows are slated to tour in other small stand territory.

Woods' 'Poison' Off

'Name Your Poison,' which A. H. Woods withdreiv after one tryout week in Newark, is being rewritten. Part originally assigned to Lenore Ulric will be built up.

Night after the Jersey debut the Newark vice squad sat in at rehearsal, cops then ordering out a lot of words.

Coast Bookings

Los Angeles, Jan.

Nazimova opens in 'Ghosts' at th Biltmore March 17. Stays four day. Theatre is also handling other Coast bookings for the Ibsen revival.

Walter Huston in 'Dodsworth' opens the Biltmore season Feb. 3, coming down from San Francisco.

B'WAY'S CYCLE OF WEEPS

Admish Tax Applicable to WPA Shows; All Units to Use Ducats

admission to Works rogress Administration propect shows in New York will range from 15c to $1, but admision tax will apply on all tickets over 40c, despite the fact that they are relief shows financed by the government. Ruling on the tax emanates from Washington.

Stated this week that admission of some kind will apply not only to the new theatre units but to the which have been going on in school auditoriums, halls and churches. None of the latter have box offices and how tickets are to be sold is yet to be worked out. Admissions for such attractions, however, will be at less than 40c and, therefore, tax will not apply.

Change in the rules for free admissions to those displaying home relief cards has been made. Instead of certain sections being set aside for all performances, cuffo admission to be limited to Monday night shows.

With the 'living newspaper,' which was to charge 25c admission, off indefinitely, first of the new WPA units in N. Y. is slated to be the Negro Theatre, Lafayette, Harlem, dated for Friday (31) with 'Walk Together, Chillun.' Prices announced are 15, 25, 40 and 72c, latter including tax. Reported, however, that the opening may be set back because needed repairs of the seats have not been completed. Those in charge have had since October to accomplish that task.

Negro admission prices are higher than the rates for the managers' tryout theatres (Willis, Bronx, and Symphony, the former Shubert-Teller, Brooklyn) which will have two prices—25 and 55c. Same scale will go for the popular price theatre housed in the Manhattan and the experimental theatre, Daly's 63d street. Just what attractions are to charge the maximum of $1, has not been decided. Where there is no gallery the minimum charge will be 25c for all the federal relief shows. However, for vaudeville and circus performances, the price will be 15 and 25c, with a 10c charge for children. Social and charitable organizations may book in the shows, takings to be split 50-50.

Managers' first show, 'Woman of Destiny,' is dated to open next Monday (Feb. 3), while the Manhattan with 'American Holiday' has set Feb. 7 for debut.

Mary Boland Leaving 'Jubilee,' Mitzi Mayfair In Eleanor Powell Spot

Mary Boland is due back on the Paramount lot for the film 'Where Am I?' She is currently starring in 'Jubilee' at the Imperial, N. Y., and Laura Hope Crews is mentioned her probable successor. Show was backed by Metro.

Eleanor Powell is out of 'At Home Abroad' (Majestic) through illness, with Marjorie Gale replacing temporarily. Mitzi Mayfair comes in today (Wed). Despite the management's insistance that Miss Powell has a run of the play contract, the engagement of Miss Mayfair for the part indicates the former will not return to the show. Her name has been dropped from feature billing and Reginald Gardiner's inserted.

Aldrich-De Liagre Split

Young legit managerial firm of Richard Aldrich and Alfred de Liagre will split after presenting 'Fresh Fields' at the Empire, N. Y., early next month. De Liagre may continue on his own, Aldrich entering the eastern office of Columbia Pictures.

Aldrich is slated to produce legit plays for Columbia on Broadway.

'Frome's' Ad Deal

Max Gendel (Goldsmith & Gendel), Max Gordon's publicist, put over an unusual deal for 'Ethan Frome' in connection with the 175 inch ad on three cols. which ran in nine New York dailies last week. Placed through Donahue-Coe, it normally would have been billed for the current week, an item of $4,000, extraordinary for a legit. It's the largest legit ad in years.

Gendel arranged with the agency to split the cost over a period of 15 weeks, dividing it between the house (National) and the attraction, and thus brin ing it down considerably.

Tait Back in Sydney With 'Anything' Leads; Other Plans for Legit

Sydney, Jan. 8.

J. Tait has returned here following his trip abroad on behalf of Williamson-Tait. Harry Langdon and Elsie Pertka came with him to play in 'Anything Goes,' first of the 1936 attractions he has lined up.

Following 'Goes' will come 'Three Men on a Horse' and other American and English successes.

W-T opened 'Yes, Madame,' in Melbourne last week and show appears to have clicked. 'White Horse Inn' is currently touring New Zealand, and Gilbert-Sullivan revivals are set in Sydney until about February.

At present the organization is only operating one theatre in Sydney, but there is a possibility of a new theatre being erected towards the end of the year. Depends on the biz legit does this season.

DETROIT GETS DEBUT OF K. CORNELL'S 'JOAN'

Detroit, Jan. 28.

For the second time in her career, Katharine Cornell will make her debut in a new play here, George Bernard Shaw's 'Saint Joan' being slated for the Cass Theatre Feb. 12. Show will run through Saturday (15), with a matinee that day, at $2.75 top.

Eleven years ago Miss Cornell came here to appear for the first time on any stage as Iris March in 'The Green Hat.'

'Saint Joan' also marks the first premiere at the Cass.

Following the five performances in Detroit, 'Saint Joan' will move on to Cleveland, Pittsburgh, and Buffalo before its N. Y. premiere at the Martin Beck theatre on March 3.

White Cuts Cast

Cast of George White's 'Scandals,' which opened at the New Amsterdam Christmas Day, took a cut in salaries last week.

Understood the only one who refused to take the slice was Cliff (Ukelele Ike) Edwards.

Hardy Angles for Chi Hold-Over of 'Ghosts'

Chicago, Jan. 28.

Guy Hardy, operating the legit Blackstone, is now in the midst of negotiations to move 'Ghosts' into that house after it completes its fortnight at the Erlanger under American Theatre Society auspices.

Nazimova show is doing well and is going out of the Erlanger next week only because of previous booking of the Lunt-Fontanne 'Taming of the Shrew' for Feb. 3.

MISERY PLAYS BY THE DOZEN

One-third of Current Season Shows Have Bitter Themes —Most of Them Not So Hot at B. O., However

DEPRESH REACTION?

A wave of trouble plays has been rolling over Broadway from the start of the season and the proportion to the total number of attractions already presented is surprisingly large.

New bitter trend in dramaturgy is probably a reaction of the depression. Fact that many of the prospective customers have been sorely troubled since 1929 appears to have created the impression that tragedy is the fashion. However, the regularity with which plays of that type have flopped would seem to prove the opposite.

Of the 72 new productions presented in New York this season, up to and including last week, almost one-third had themes motivated by woe. Aside from the purely melodramatic plays, such as 'Dead End,' the laugh shows so far have been much more successful than the dramas with the weeps.

One exception is likely in 'Ethan Frome,' which opened last week and was accorded rave notices. Despite difference of opinion among first nighters outside the press, the 'Frome' tragedy built to excellent business during the week. There have been several other such exceptions. Despite which, it is the opinion of showmen that such plays will be far outrun by the leading comedies and ticket men are certain that class patrons prefer to laugh.

Another trend this season has been the presentation of many-scened plays, a la Hollywood. In some cases it was discovered that too many settings gummed up the plays. There have been several outstanding examples of the scenic designer's art this season which failed to put the shows across, proving once again that the play's the thing.

Three dramas calculated to give audiences the jitters are current in addition to 'Frome' but they are low-grossers and all in the red. This season's misery plays, most of which opened and closed quickly, include: 'Life's Too Short,' 'Few Are Chosen,' 'Paths of Glory,' 'Achilles Had a Heel,' 'Bright Star,' 'Let Freedom Ring,' 'If This Be Treason,' 'Mother Sings,' 'Mother,' 'Abide With Me,' 'The Ragged Edge,' 'How Beautiful With Shoes,' 'Weep For the Virgins,' 'Paradise Lost,' 'This Our House,' 'Hell Freezes Over,' 'Tapestry in Gray,' 'Truly Valiant,' 'O Evening Star,' 'A Room in Red and White,' 'Mid-West,' 'The Puritan.' Revivals of 'Ghosts,' 'Macbeth' and 'Othello' did not add to the theatre's gaiety, either.

'HOUR' LEGIT TO BUCK SELF IN PIC VERSION

Before going to Boston early this week to press proceedings almed to enjoy the Hub mayor's banning of his 'The Children's Hour,' Herman Shumlin disclosed plans to run the original show on Broadway through the spring, at which time the film version is due to be released.

Manager proposes to buck the picture with the play because of the reputed story difference.

'Hour' has been so consistenly strong at matinees that Monday ni hts will be dropped and Thursday afternoons added. Both matinees sold out last week.

Equity Orders Stop of Rehearsals On 'Eternal Road'; Reinhardt Spec May Reorganize, $279,530 in Hole

Second Time

Jamming of 'The Eternal Road' at the Manhattan Opera House is not the first venture to have come a cropper in the same spot. It happened there around 25 years ago with a piece called 'An Aztec Romance,' elaborately presented but quickly withdrawn with the loss set at $175,000.

A visitor from Salt Lake City came to New York, announcing himself to be O. U. Bean, author and producer of 'Romance.' Shortly after the opening Bean vamped to the wide open spaces.

Strong Given 2 Wks. To Decide Whether He Married May Yohe

Putnam Bradlee Strong, son of a former N. Y. mayor, must decide within the next two weeks whether he ever was legally married to the former May Yohe, who was an actress three decades ago. Unless Strong can prove to the satisfaction of N. Y. Supreme Court Justice Charles B. McLaughlin that the ceremony he admits he went through with Miss Yohe in Buenos Aires in 1902 was invalid, a $2,000,000 trust fund established by Strong's father may eventually fall into the hands of Robert E. Thomas, a Hollywood actor, who is suing to prove he is the legitimate son of Miss Yohe and Strong.

Recently Strong filed an answer to Thomas' action, admitting he went through a marriage ceremony with Miss Yohe, but was doubtful the wedding was legal owing to the fact that marriage between divorced parties was not recognized in Argentina. The court threw out this answer and directed Strong to admit or deny the marriage and to let the court decide whether the ceremony was legal.

Thomas' claim is that he was deserted by Strong and Miss Yohe when he was a baby. He was later adopted, he claims, by Mrs. Edward R. Thomas, whose surname he took. Following a divorce from Strong, Miss Yohe married Capt. John Smuts, with whom she now lives at Gloucester, Mass.

KING'S DEATH CUTS LINES FROM 3 LEGITS

Following the death of England's King George V, lines were dropped out of at least three Broadway shows. Two laughs were cut from 'Jubilee' (Imperial), several lines went out of 'Libel' (Miller) and also 'Victoria Regina' (Broadhurst). Latter two plays are British in theme and the deletions were gesture of respect.

'Jubilee's' locale is stated to be in a mythical European kingdom, not England, but there are number of incidents and terms in the show which suggest the British royal family. Lines which previously won laughs fell flat during performances following the king's passing. Management figured the audience resented the frivolous lines and ordered them out.

Deleted material may go back into the show later.

Group's Future

'Paradise Lost,' latest of the Group's Odet opuses, closes on Feb. 8.

Undecided what will replace on the Group's sked but it may be the Piscator version of ' erican Tragedy,' which Milton Shubert was thinking of doing. He may do it with the Group now.

Equity ordered rehearsals of 'Th Eternal Road,' slated for the Manhattan Opera House, N. Y., stopped Monday (27) after the chorus was not paid rehearsal money the previous Saturday. Action follows the virtual admission of Meyer W. Weigal and Fanchon and Marco, who promoted 'Eternal,' that had run out of coin. Cast sustenance money is due today.

Spectacle drama was in rehearsal six weeks under the direction of Max Reinhardt and aides, the noted stager getting no compensation thus far, being in a royalty contract. Additional rehearsal time conceded by Equity has been used up, and from now on Equity rules call for cast and chorus to receive full wages. Management has already asked the players to take a salary cut but they huddled and refused to entertain such an idea. There are more than 320 people concerned with 'Road,' around 150 being extras.

Up to last week-end the expenditure on the show was $279,530. A considerable portion of the coin has gone into construction, but right now the interior of the Manhattan looks like a wreck.

All the seats on the lower floor are out and half the concrete floor has been battered apart, so that the stage can be extended as far as where the 12th row previously was. Proscenium has been extended almost to the roof, the show to be played on five different levels. All levels must be specially lighted and the interior of the house must be completely rewired. To secure the necessary electric power the pavement in front of the house has been opened so that conduits can be laid.

$250,000 More Needed

Estimated that over $250,000 more is needed before the show can open. Most of the money can be secured, it is claimed, but the new backers do not wish to be involved in paying off prior commitments. Efforts are being made to effect reduced settlements with sub-contractors in order to satisfy the new persons interested. In addition the Equity situation must be cleared.

'One of those desirous of seeing the completion of 'Eternal Road' is Norman-Bel Geddes, who designed the setting. Geddes rates the play as exceptional and may invest some of the needed cash in addition to his scenic efforts.

On the Equity end, association's officers say the solution would be for the original promoters to be supplanted by a new managerial set-up. Cast would receive two weeks' salary and sign new contracts with the new management. In that way another four or five weeks' rehearsal period could be granted. There is $13,000 on deposit with Equity guaranteeing salaries. That does not fully cover the players, some of whom have not yet joined Equity. Weekly payroll for the playcrs (plus chorus) is $7,500.

Herman Shumlin was asked to handle the spec but, after being informed of the financial condition of the production, he ducked.

TIMONY'S 'LADIES' HELD INOFFENSIVE

Los Angeles, Jan. 28.

Jury gave Jim Timony's 'Ladies by Request' a clean bill after police closed it at the Hollytown, Hollywood little theatre, and raked the cast of 16 into court on charges of appearing in an indecent show. Entire show was enacted in court.

Timony was undecided Saturday (25) whether he would reopen the play in Hollywood or take it on to New York.

Syracuse University In Jam with Union On House Operation

Syracuse, N. Y., Jan. 28.

Demand by William Cushing, business agent of Local 9 of the IATSE, that Syracuse University unionize the Civic theatre for all performances, whether the performing troupe is professional or undergraduate, has brought the situation responsible for a showless Syracuse this season out into the open.

Cushing forced the showdown as the University prepared to present the Columbia Opera company in 'Carmen' and 'Rigoletto' at the Civic. Contract, signed by Prof. Sawyer Falk on behalf of the university, sought to avoid a direct clash with the union by specifying that the opera company would engage necessary union technicians and musicians.

First intimation to the university that trouble was in prospect came in the form of a telegram from the troupe's management advising that it could not fill the engagement due to 'weather conditions.' University, investigating, claims to have learned that union pressure was responsible and immediately notified the troupe that failure to fulfill the contract would mean legal action.

Cushing thereupon stepped into the picture with the announcement that he would order the Columbia's union orchestra of 25 and its union age crew to keep out of the Civic Thursday night on the grounds that the house was 'scab.'

Cushing takes the position that the university, by operating the Civic, has entered into the commercial field and is competing with commercial houses. There can be no discrimination between professional and undergraduate productions in a commercial house, he contends.

Prof. Falk, head of the university's dramatic department, insists that the university is agreeable to employment of union stage hands for touring attractions, but student help is necessary for the undergraduate shows. He explains that such work comes under the head of instruction and practice for those taking drama courses. Another factor is the university's admitted financial inability to employ union crews.

NO SHUBERT BILLING ON 'ZIEGFELD FOLLIES'

'Ziegfeld Follies,' which opens at the Winter Garden, N. Y., Thursday (30), is billed as being presented by Mrs. Florenz Ziegfeld (Billie Burke). Same arrangement was made with the late revue producer's widow when the Shuberts secured the 'Follies' label from her about two years ago. Shubert name does not appear at all. Use of the Ziegfeld name calls for 7% of the gross as royalty, that being divided between the widow and the A. L. Erlanger estate.

Was first planned to charge $11 top for the premiere, but the price now has been pegged at $8.80, regular night scale being $4.40. Only show this season opening at $11 was 'Scandals.' Fact that $7.70 was charged for the first night of 'The Illustrators Show' last week irritated the first-nighters. It was a fast flop. Administrator of the Ziegfeld estate sought recovery of 'Follies' royalties from Miss Burke last year. Matter was settled, widow paying the estate $5,000.

Isola Bros. Bankrupt

Paris, Jan. 28.

Isola Bros., legit producers and operators here, have gone bankrupt.

Isolas produced 'Rose-Marie' and 'No, No, Nannette' here, among others. Also operated the Mogador theatre for a number of years.

'Hour' Starts Curran

Hollywood, Jan.

'Children's Hour' is the first show for Homer Curran under the producing agreement with the Biltmore theatre here. Herman Shumlin is coming on to stage it, and will bring cast leads from the east, using locals for support.

Curran is negotiating for Tallulah Bankhead and Gladys George for 'Personal Appearance.'

Shows in Rehearsal

'Love on the Dole'—Maurice Barber.

'Odyssey'—A. S. Ingals.

'Black Widow'—Thomas Kilpatrick.

'Co-Respondent Unknown'—McKenna, Mayer and Mielziner.

'Three Men on a Horse' (London Co.)—Alex Yokel.

'Saint Joan'—Katharine Cornell.

'Mainly for Lovers'—Krakeur and Dean.

'Fresh Fields'—Aldrich de Liagre.

'Idiot's Delight'—Theatre Guild.

'Danger—Men Working,'—Raymond Moore.

'Come Angel Band'—Eugene Walter—Shuberts.

'Among Those Sailing'—Lawrence Ames.

'Postman Always Rings Twice'—Jack Curtis.

RICE MUST PAY ADDED $3,231 N. Y. STATE TAX

Albany, Jan. 28.

Elmer L. Rice must pay New York state an additional income tax of $3,231.85 for 1929-1931, inclusive, on his net income from U. S. copyrights. The State Court of Appeals yesterday (27) affirmed an Appellate Division ruling, holding that the playwright's royalties were taxable.

The State Tax Commission contended it had a right to collect the levies on royalties amounting to $121,818.38 received by Rice in the three years. This claim was based on a decision of the U. S. Supreme Court to that effect, handed down in May, 1932. Rice, however, argued that the decision was not retroactive and that up to May, 1932, royalties on copyright articles were subject only to federal tax.

SYRACUSE STYMIES

No Theatre and No Girls Available For WPA Project

Syracuse, N. Y., Jan.

Syracuse's WPA theatre project encountered two sizeable stumbling blocks this week which left the proposed Federally financed activities up in the air.

First was the failure of the WPA setup to induce either Morris Fitzer, lessee of the Empire, or Syracuse University, operating the Civic, to house the proposed stock company. WPA executives' plan called for a rental deal making either house available for the stock productions three nights a week. Fitzer met the overtures with the contention that this would confuse his clientele. Empire is now a grind film house, with vaude acts on week-ends.

University demurred, explaining that the Civic was required for dramatic department laboratory purposes.

Second stumbling block was the dearth of chorus girls for the proposed vaudeville-revue troupe which the WPA planned to send on tour through the State. WPA anticipated no difficulty in obtaining a minimum of 20, but repeated calls netted only six steppers.

GUEST DIRECTORS

Fort Wayne, Jan. 28.

Guest director policy is to be used for the rest of the season of the Old Fort Players, following exit of Herbert Butterfield, director for the past four years. He goes to Chicago to join the Lord & Thomas agency.

PLAYS OUT OF TOWN

THIRSTY SOIL

Beverly Hills, Jan. 5.

Drama in three acts (four scenes) by Raymond Bond. Directed by Harry Hayden. Cast: Raymond Bond, Maude Allen, Eugene Garrick, Virginia Carroll, Helen McGowan, Walter McGowan, Walter Murray, Norman Crawford. Presented by the Bliss-Hayden Little Theatre, Beverly Hills, Cal., Jan. 6.

Though his work so far has been confined to little theatres, Raymond Bond, actor-writer, indicates that one of these days a good commercial play will come from his pen.

His first play, 'Kitty Dooley of Times Square,' was a smart-crackling theatrical effort that had a four week run at the Hollywood Playhouse after it was shown at this little theatre. Now he comes in with the direct antithesis, a character study of an Iowa farm family of the 80's.

It's down-to-earth writing of the modern school and excellent. Play, however, is a character study fitting a character actress. For Broadway it has a chance, but the casting would be a problem.

Story is woven around a farmer and his wife as earthly as their property. The husband is deeply religious and borders on insanity. The wife, a hard-working, plodding woman with implicit faith in the happy future, sees the husband gradually lose his mind; her oldest son become a wastrel; her youngest son, an idealistic, earnest lad doomed to remain on the farm; her adopted daughter, raped by her oldest son.

The husband is killed when a cyclone hits the farm and the younger lad loses his girl through the family disgrace. Through it all the woman tries to guide them, attempts to set them right, sees everything go wrong but continues to feel that some day the sun will shine, the cyclones disappear and the world turn right.

As played here, Bond, the father, dominates the first two acts. Second act curtain is splendid theatre, written in a tempo that gives it gasping thrills. Though the entire cyclone is generated by a wind machine, the reaction of the four people in the farm kitchen is tops in thrills. Slight rewriting is necessary to give the mother the dominant part throughout.

Bond does a good job as the father but Maude Allen cops the honors as the plodding mother. Eugene Garrick, as the young son, also turns in an excellent performance, as does Virginia Carroll as the adopted daughter. Norman Crawford could play the older brother with more restraint. Others are bits.

Perhaps this won't be the play that brings Bond to Broadway but it's further indication that he'll get there. *Call.*

THREE SHOWS OUT

Three attractions, two of which opened last week, were quickly withdrawn from Broadway Saturday, and at least one is announced to fold this week. 'The Illustrators Show' closed at the 48th Street after four days.

'THE ILLUSTRATORS SHOW'

Opened Jan. 22. Tom Weatherly's attempt to put the artists' annual show on Broadway took it on the chin from the playviewers. Atkinson (Times) said 'it may be that illustrators are easily entertained . . . it's as flat as a taxpayer's purse.' Brown (Post) declared 'there are no words strong enough in my vocabulary to suggest how tiresome the present version is.'

'Mid-West' closed at the Booth after three weeks. Got little at the box office after mixed press reception.

'MID-WEST'

Opened Jan. Gabriel (American) summed it up for practically all the reviewers by saying 'Mid-West' is 'sprouting much dust literally as well as figuratively into its audience's eyes, and no help at all to man or beast in time of many troubles.' Variety (Ibee) sai ular drama it doubtful.'

'The Puritan' drew divided opinion, and, after three days, stopped at the Belmont. House had just been reclaimed from long darkness.

'THE PURITAN'

Opened Jan. 23. Chester Erskin's dramatization of Liam O'Flaherty's novel was cooly received by the first-stringers. Anderson (Journal) called it 'overwrought and overdone.' Garland (Telegram) said the 'dramatization is a messy mixture of introversion, mysti ism and murder melodrama.'

'Parnell' will close at the Barrymore at the end of the week after 12 weeks of moderate business. As a first presentation by new managers it was above the average.

'PARNELL'

Opened Nov. 12, 1935. Play based on the life of the Irish patriot was generally acclaimed by the top-line critics. Hammond (Tribune) declared 'the theatre and historical romance come hospitably together' and Atkinson (Times) called it 'a passionate drama.' Variety (Ibee) sai 'Should do reasonably well.'

Inside Stuff—Legit

Since the large splash made in newspapers last autumn by the 'mercy killing' question, several occurences of the practice and the subsequent debates on subject throughout medical circles, pix have been reported priming a couple of releases on the matter. Understood several companies have stories in the mill dealing directly with the subject.

Hailed as a beater-to-the-punch is 'The Light Behind the Shadow,' legit which debuted in Baltimore on Monday (20) under the guidance of Ed Wynn. Play deals with the subject, and so has the jump on films.

Overlooked in 'mercy killings sweepstakes' till now is Ibsen's 'GHosts,' revival of which just concluded an engagement on Broadway and hit the road again with Nazimova in the starring spot. In past productions, and as usually translated into English, character played by Nazimova (Mrs. Alving) leaves the audiences in doubt as the final curtain falls, whether or not she administers morphia to her afflicted son, which it is understood will end his life. As Nazimova plays the part, 'mercy killing' is definitely carried Picture version of 'Sorrell and Son' would also fall in this category.

Malcolm Sumner, New York corporation attorney who died Jan. 20 was an intimate of the late Martin Herman, brother and associate of A. H. Woods. Pair frequently pulled practical jokes on each other. At one time, when Herman was abroad, Sumner inserted an ad in the Paris edition of the New York Herald offering a reward for the manager's whereabouts. That brought the French gendarmes to Herman's hotel quarters.

During the break-in run of 'Julie the Great' at the National, Washington, trailers plugging the legit show were not only shown in downtown Warner Bros. houses in Washington, but in Baltimore as well. Trailers ran like wordage raves houses run on films. Alex Yokel is presenting 'Julie,' with Warner Bros. backing understood. Yokel's smash of last season, still running, 'Three Men on Horse,' was bankrolled by WB.

Radio looks set for important dough from legit theatres in Philadelphia from now on as result of success of Max Gordon's spot campaign for his 'Ethan Frome' show. It was first time air had been used, producer using series over WCAU. 'Follies' followed suit and also clicked with advance sale. Legit managers express surprise at effectiveness of radio as ad medium and plan steady use in future.

Elaine Ellis, 18-year-old daughter of Harry Oshrin, theatrical attorney, has entered the cast of 'Tobacco Road,' Forrest, New York. he had appeared in one of the road companies.

Oshrin is interested in 'Road,' along with Sam Grisman and Jack Kirkland, latter having made the adaptation from the novel of the same title by Erskine Caldwell.

Recent story mentioning that there are only two stock companies operating in the United States forgot to mention the Guy Palmerton players at the Capitol, Albany, which opened on Sept. 23 and has been there continuously since. Equity, it seems, forgot about Albany still being in the U. S.

George M. Cohan in 'Dear Old Darling' recently opened at the Cass, Detroit, with a $900 house and closed the week with takings of $2,800 for the final night.

Gross on the week was $13,533, opening.

William McBride, Broadway ticket broker, was a casualty as the result of the blizzard last week. He helped men shovel the snow away from his door in Pelham and the next day his back was out of shape. Quit the agency early and went to the hay for several days.

William Fields, who agented 'The Green Pastures' last season and was p.a. for Harry Moses' 'The Old Maid' road tour, was divorced by his wife Ara in Texas.

Fields has resigned from the Moses office.

A young producer is toying with the idea of forming a Broadway stock company. If consummated he will install a permanent troupe, offering a new play each week, with guest stars. Will be done next season, if at all.

Sylvia Smith is the new dramatic editor for the Newark Ledger. She also conducts a daily column for the paper under the title 'Much Ado.' Miss Smith for a time was in Metro's foreign publicity department.

Current Road Shows

Week Jan. 27

'Anything Goes,' Cass, Detroit.

'Blossom Time,' Coliseum, Ottumwa, Ia., 26; Shrine Aude, Des Moines, 27; Coliseum, Sioux Falls, S. Dak., 28; Auditorium, Sioux City, Ia., 29; Metropolitan, St. Paul, 30-Feb. 1.

'Boy Meets Girl,' Selwyn, Chicago.

Cornelia Otis Skinner, National, Washington.

'Cyrano De Bergerac' (Hampden), Shubert, Boston.

'Dear Old Darling' (Geo. M. Cohan), Garrick, Philadelphia.

'Dodsworth,' Curran, San Francisco.

'End of Summer' (Ina Claire), Bushnell Aude, Hartford, 30; Shubert, New Haven, 31-Feb. 1.

'Ghosts' (Nazimova), rlanger, Chicago.

'Great Waltz,' Auditorium, Chicago.

Hedgerow Theatre, Aycock Aude, Greensboro, N. C., 27; Wilson Hall, Harrisburg, Va., 29.

'Leaning on Letty' ('Post Road'), El Capitan, Hollywood.

'Light Behind Shadow,' Shubert, Newark.

'Old Maid,' Liberty, Lincoln, Neb., 27; K. S. Normal, Emporia, Kans., 28; Arcadia, Wichita, 29; Auditorium, Pueblo, Colo., 30; Auditorium, Denver, 31-Feb. 1.

'Personal Appearance,' Harris, Chicago.

'Personal Appearance,' Hanna, Cleveland.

'Porgy and Bess,' delphia.

San Carlo Opera, Melba, Dallas, 27-29; Worth, Ft. Worth, 30; Paramount, Austin, 31; Majestic, San Antonio, 1.

'Taming of Shrew' (Lunt-Fontanne), Colonial, Boston.

'Three Men on a Horse,' Metropolitan, Minneapolis.

'Three Men on a Horse,' time.

'Three Men on a Horse,' Boston.

'Tobacco Road,' Nixon, Pittsburgh.

'Tobacco Road,' Lincoln, Cheyenne, 27; Auditorium, Pocatello, Ida., 29; Baker, Baker City, Ore., 30.

Whistling on Coast

Laguna Beach, Cal., Jan. 28.

'Whistling in the Dark,' starring R. Jacques Welch and Thomasina Mix, will be presented Jan. 31 by Community Players.

Mrs. Marjorie Williamson, former supervising director of Pasadena Community Players, is directing.

Detroit 'New' Theatre

Detroit, Jan. 28.

First of a series of full-length plays dealing with current social problems, 'Peace on Earth' will be given its local premiere by the New Theatre Union at Art Institute, Friday (31), Saturday and Sunday.

Show is under irection of Edwin Gramercy.

'Follies' Big $56,000 2 Wks., Philly; Gillette Revival Okay at $10,500

Philadelphia, Jan. 28.

Two openings, both of them winning considerable attention, plus one hold-over, combine to give a little more life and gayety to Philly's legit field this week.

Crix had something of a problem for their first night, choosing between the Theatre Guild's highly ballyhooed 'Porgy and Bess' at the Forrest, where it is to play two weeks on ATS subscription, and George M. Cohan's new play, 'Dear Old Darling' at the Garrick. There was a division, with 'Porgy' getting a slight edge. Cohan ads are careful not to specify length of engagement, but it is understood that if trade is okay this week show will hold. Outside of subscription money at the Forrest, there wasn't a great deal of advance for either show.

Maybe Philly is getting its breath after the 'Follies' farewell splash. Big revue overrode handicap of a heavy snowstorm and coldest spell in 22 years to soar to another $28,000 in its second and final week at the Forrest, same figure as first. Starting Thursday virtual capacity ruled, with plenty of turnaways at the last performances. Plenty of work was done here and at the end of the stay 'Follies' looked ready for New York or anywhere.

William Gillette in the revival of 'Three Wise Fools' had a good first week at the Chestnut without getting into the smash class. First two performances were sold to the Philadelphia Forum, which backed up the public sale and helped week's gross. Two matinees were very big for 'Fools' and week's gross went to $10,500. May beat that this week.

Nothing opens next Monday, but on Thursday the Chestnut gets a new try-out, 'The Postman Always Rings Twice' for a nine-day run. The Broad, which has been dark for a number of weeks, relights on Feb. 10 with another try-out, 'Danger—Men Working,' announced for a single week. On the same date, Walter Hampden's revival of 'Cyrano de Bergerac' is skedded for the Garrick.

Estimates for Last Week

'Follies' (Forrest, 2d week). Big revue in real money, despite heavy snow and severe cold. Near $28,000 on both sessions. 'Porgy and Bess' this week for a fortnight on subscription.

'Three Wise Fools' (Chestnut, 1st week). Philly Forum bought house first two nights. That, plus big matinees, raised gross to $10,500. Another week.

'Fortune Teller' (Garrick). Local amateur opera company giving its third offering at this house in past two years. George Cohan's 'Dear Old Darling' current.

'ROAD' $14,000, 2D WK. PITTS., HOLDS OVER

Pittsburgh, Jan. 28.

'Tobacco Road' continued its sensational business at the Nixon last week, getting close to $14,500 in its second week on top of the $22,300 opening session. Nothing like it was ever encountered before in legit here and the takings are even more imposing than appears on the surface because of sub-zero weather.

Expected to take a nosedive as a result of bad weather, 'Road' more than held its own and on the coldest night of the century here got close to $2,000, even bigger than a lot of high-priced musicals have done locally this season. Show stays for a third week, first time within recent memory that a straight play has remained that long.

House will follow up 'Road's' three-week stay with a solid month of bookings during February. Cornelia Otis Skinner is pencilled in to open next Monday (3), with 'Porgy and Bess,' 'Cyrano de Bergerac' and Katharine Cornell's 'Saint Joan' to follows in the order named.

Estimates for Last Week

'Tobacco Road' (Nixon; 2,100; $2.28). Second week for the saga of the Lesters and continues to do sensational trade. Around $14,000, remarkable on top of $22,300 opening session. Remains a third week.

'Maid' $7,500, Mpls.

Minneapolis, Jan. 28.

Considering the 35 below zero weather, 'The Old Maid' showed remarkable box-office power at the Metropolitan last week. It grossed a splendid approximate $7,500 for three nights and a matinee.

Current offering at the same house is 'Three Men on a Horse,' in for a full week. 'Blossom Time' is underlined.

'P. A.' $8,000, Detroit

Detroit, Jan. 28.

With no home players, 'Personal Appearance' didn't drag in very much coin at the Cass last week, gross hitting around $8,000, not too bad for nine performances at $2.20 top. 'Anything Goes,' which opened a six-day stand Monday (27) at $3.30 top, received the better play in daily press during the past two weeks, so legit followers evidently got the idea 'Appearance' was just a breather.

Advance ticket sales for 'Goes' indicate nifty b. o. for the Vinton Freedley musical this week. Next show in line for the Cass is Katharine Cornell's premiere in 'Saint Joan,' starting Feb. 12 for four days. Top price will be $2.75.

Estimates for Last Week

'Personal Appearance' (Cass; 1,400; $2.20 top). No names in the cast and 'Anything Goes' copping all the free advertising, so 'Appearance' was fortunate to roll in $8,000, not too bad for nine performances at $2.20 top. 'Goes' opened Monday (27) at $3.30 top and looks like it will get plenty.

'LETTY' STRONG AT 9G, 5TH WK. H'WOOD

Los Angeles, Jan. 28.

Charlotte Greenwood and Taylor Holmes in 'Leaning on Letty' ('Post Road') at the El Capitan in Hollywood, town's only legit, garnered excellent biz in its fifth week. Show may close in mid February to make way for 'Petrified Forest,' due in from San Francisco with Conrad Nagel in the lead.

Estimate for Last Week

El Capitan (Duffy) (5th week) (C-1,571; 50, 75, $1, $1.50). Greenwood gal again clicked for $9,000 on fifth passm. Draw is plenty at the Sunday, Wednesday and Saturday mats. In five weeks she's taken out around $54,000.

'Day' $11,000, D. C.

Washington, Jan. 28.

"Call It a Day," being both the first Theatre Guild attraction and the first American Theatre Society item of the season here, came through with a good approximate $11,000 at the National last week.

Capital's only legit stage is occupied by Cornelia Otis Skinner this week in her annual visit. William Gillette in 'Three Wise Fools' arrives next Monday.

ENGAGEMENTS

Whitford Kane, Edwin Phillips, 'Odyssey.'

Ruth Weston, Selena Royle, William Harrigan, Ted Trevor, Harold De Becker, Allen H. Fagan, 'Among Those Sailing.'

Leo G. Carroll, Richard H. Carlish, 'Mainly for Lovers.'

Elizabeth Love, 'Three Wise Fools.'

Ethel Intropidi, 'One Good Year.'

Stan Kavanaugh, Jerry Bergen, 'Follies.'

Robert Vivian, Marianne Cowan, Stapleton Kent, Gertrude Keith, 'Murder in the Old Red Barn.'

Curtis Cooksey, Eleanor Lynn, Robert Woods, Ralph Riggs, Richard Taber, Edgar Nelson, Frank Tweddler, Gus Smith, G. B. Kingston, Burke Clarke, 'Come Angel Band.'

Ian Maclaren, Zamah Cunningham, Edith King, 'Hallowe'en.'

Tamara Geva, 'On Your Toes.'

Martin Wolfson, Phyllis Povah, Ralph MacBane, Richard Sterling, Alice Buchanan, 'Co-respondent Unknown.'

Gordon Hughes, Joh High.' Anthony 'Sap Runs

Hal K. Dawson, 'Danger—Men Working.'

George Coulouris, Barry Kelly, 'Saint Joan.'

Mary Sargent, Philip Tonge, Agnes Doyle, 'Fresh Fields.'

Brandon Peters, Dodson Mitchell, Alexander Grandinson, 'Love on the Dole.'

Patricia Mallinson, 'Mulatto.'

Walter Holbrooke, 'End of Summer.'

Frank Tweddell, 'Freedom Ring.'

Athole Stewart, Celia Johnson, Dorothy Hyson, Barbara Everest, Hugh Williams, 'Pride and Prejudice' (London).

Lucille La Verne, Joanna Roos, Michael Stone, A. H. Van Buren, 'Black Widow.'

'Light' $6,100, Balto

Baltimore, Jan. 28.

Ed Wynn's production of the drama 'Light Behind the Shadow,' which broke in here at Ford's last week at $2.20 top, grossed a weak approximate $6,100. Biz dwindled badly toward the end of the stanza. Play, currently in Newark bearing the tag it used here, will be billed 'Alice Takats' when it bows into N. Y. next Monday (3) at the Golden.

Legit boards are blacked out this week, but the situation brightens next week when Ford's has 'Tobacco Road' (Henry Hull Company) at $2.20 top, and the indie Auditorium relights with a premiere of 'Danger—Men Working' at the same scale.

'TAMING SHREW' BIG $19,500, BOSTON

Boston, Jan. 28.

'Taming of the Shrew,' with Alfred Lunt and Lynn Fontanne, easily led the field last week, with 'Three Men on a Horse' placing at the Plymouth in its 12th week. Cornelia Otis Skinner showed with a one-week repertoire of monologues at the Shubert. First night club (Shubert cut-rate gag) practically filled houses Monday and Tuesday nights. Wednesday and Saturday matinees were socko.

The Lunts are here one more week. The Copley closed last week for the season, with 'Ceiling Zero' (5th week), after 15 weeks of local producing. Mary Young now plans to open a dramatic school here in the spring and a summer theatre somewhere in New England.

In great seerecy, the Lunts are rehearsing here their new show, 'Idiot's Delight.' Next attraction at the Colonial is Ina Claire in 'End of Summer,' a new play by S. N. Behrman. On Feb. 17 George M. Cohan brings in 'Dear Old Darling.' William Gillette opens soon at the Shubert. Rumors around of a third company invading Boston with 'Boy Meets Girl,' but not until 'Three Men' leave, and that looks like mid-February, at least.

Walter Hampden opened in 'Cyrano' Monday night (27).

Estimates for Last Week

'Taming of the Shrew' (Colonial; 1st week; $2.75). Always welcomed to the Hub, the Lunts are enjoying their usual big business in this Shakespearean cut-up. Very good at $19,500.

'Three Men on a Horse' (Plymouth; 12th week; $2.75). Heavy track this week, skidding to $8,000.

Cornelia Otis Skinner (Shubert; $2.20). Well received to tune of about $6,000.

Bad Weather Doesn't Bother N. Y. Leaders; 'Frome' $13,000 1st Week

Icy streets in New York, the aftermath of a sleet blizzard followed by zero weather, hardly affected the legit leaders. It was the moderate attractions that took the slap. Early this week another frigid spell set in, but there was a determined effort to clear away the ice mantle covering the midtown thoroughfares.

Two out of three shows which entered the list last week were dropped out on Saturday, Survivor is 'Ethan Frome,' which opened at the National to divided opinion. However, the critics contributed rave notices, something of a surprise to Broadway, and the line at the box office formed from then on. First week (seven performances) grossed $13,000, strong, and should improve.

'The Illustrator's Show,' 48th Street, and 'The Puritan,' Belmont, were the casualties. 'Russet Mantle,' which entered late the previous week, got around $8,000, which is profitable, at the Masque, but 'A Room in Red and White' drew only $3,000 its first full week at the large 46th Street. An additional closing last Saturday was 'Mid-West,' Booth, while 'Parnell' will depart from the Barrymore this week.

'Jumbo' was down to around the $40,000 mark, but under the reduced operating schedule can go along to sizable profit at that figure. It is announced as going on tour in the spring.

Two likely entrants this week are the 'Follies,' Winter Garden, and 'Call It a Day,' Morosco. 'Lady Precious Stream,' which debutted Monday at the Booth, was politely received. Next week 'Alice Takat' (opened in Baltimore last week as 'The Light Behind the Shadow') is due at the Golden and 'The Sap Runs High' comes to the Bijou.

Ruth Draper played to turnaway business at the Booth on her second Sunday night.

Estimates for Last Week

'A Room in Red and White,' 46th st. (2nd week) (D-1,375-$3.30). After being panned, attendance light; first full week estimated around $3,000.

'At Home Abroad,' Majestic (20th week) (R-1,776-$3.30 & $4.40). Early musical leader doing well enough in new berth, with the weekly pace approximating $25,000.

'Boy Meets Girl,' Cort (10th week) (C-1,059-$3.85). Adverse weather conditions hardly felt by leaders because of heavy advance sales; laugh leader again around $19,500 at new scale.

'Call It a Day.' Morosco (1st week) (C-961-$3.30). Presented by Theatre Guild in association with Lee Ephraim; written by Dodie Smith; rated a hit in Washington; opened last night.

'Children's Hour,' Elliott (63rd week) (D-957-$3.30). Matinee strength features attendance of holdover drama; paced around $8,600 last week and may last out season.

'Dead End,' Belasco (14th week) (D-1,000-$3.30). One of the good things that varies but slightly; grooved around $17,500 weekly; long run anticipated.

'First Lady,' Music Box (10th week) (C-1,000-$3.30). Another fine grosser; capacity last week except one night, when sub-zero weather arrived; around $19,000.

'Ethan Frome,' National (2nd week) (D-1,164-$3.30). Indicated success as reaction to rave notices; building business and first seven performances $13,000.

'I Want a Policeman,' Lyceum (3rd week) (D-957-$3.30). First full week estimated a bit over $6,000; must do better to break even; may move; 'Postman Always Rings Twice' booked in Feb. 17.

'Illustrator's Show,' 48th St. Panned and yanked Saturday after four days.

'Jubilee,' Imperial (16th week) (M-1,468-$4.40). Weather somewhat affected business here last week but with the takings around $29,000 it was the number one musical grosser ('Jumbo' excluded).

'Jumbo,' Hippodrome (11th week) (M-4,327-$4.40). With operating nut cut down, circus-musical made some profit last week at approximately $40,000.

'Lady Precious Stream,' Booth (1st week) (D-708-$3.30). Presented by Morris Gest; written by Dr. Hish I. Hsiung; Chinese play opened Monday.

'Libel,' Henry Miller (7th week) (D-944-$3.30). Strong lower floor attendance indicates class patronage; better than $10,000.

'May Wine,' St. James (9th week) (M-1,520-$3.85). Deal with ticket agencies will take this one through the winter; chorusless operetta around $13,000 weekly.

'Mid-West,' Booth. Taken Saturday after three light weeks.

'Moon Over Mulberry St.,' 44th Street (21st week) (D-1,325-$3.30). After being closed one week resumed with cut rate arrangement and claimed profitable; around $3,500.

'Mulatto,' Vanderbilt (15th week) (D-804-$3.30). One of the shows supported by cut rates; business estimated around $2,500 also claimed better than even break.

'Night of Jan. 16,' Ambassador (20th week) (D-1,156-$2.75). A. H. Woods' melodramatic success running along to weekly profit; grooved around $9,500 mark.

'One Good Year,' Fulton (10th week) (C-913-$3.30). Small operating cost permits profit at modest pace; last week slightly under previous going; around $3,500.

'Parnell,' Barrymore (12th week) (D-1,096-$3.30). Final week definitely announced; takings dipped to $7,500 but strong windup pace indicated.

'Paradise Lost,' Longacre (8th week) (D-1,019-$3.30). Also slated off but announced to continue, with business claimed to have bettered; estimated around $5,000 mark.

'Pride and Prejudice,' Plymouth (13th week) (D-1,046-$3.30). Holds to excellent business, although under pace of front runners; best atendance at matinees; $16,000 last week.

'Russet Mantle,' Masque (3rd week) (C-900-$3.30). Strong at week-end and figured to make a stay of it; business first full week estimated around $8,000.

'Scandals,' New Amsterdam (6th week) (R-1,717-$4.40). Much better than first indicated, but not capacity; strongest on lower floor; last week around $27,000.

'The Puritan,' Belmont. Withdrawn Saturday after three days; got weak press.

'Three Men on a Horse,' Playhouse (53rd week) (C-869-$3.30). Starting second year and still turning a goodly profit; grooved around $11,000 lately.

'Tobacco Road,' Forrest (113th week) (C-1,017-$1.65). Long stayer very big on road and making money here, with the pace around $8,500 at low scale.

'Victoria Regina,' Broadhurst (6th week) (CD-1,118-$3.30). Dramatic leader figured to clean up until warm weather arrives; paced at $23,500, which is capacity all performances.

'Winterset,' Beck (19th week) (D-1,214-$3.30). Slipped downward, but matinees particularly strong; last week approximated $8,000.

'ziegfeld Follies,' Winter Garden (1st week) (R-1,425-$4.40). resented in name of Mrs. Florenz Ziegfeld (Billie Burke) but produced by Lee Shubert; rated best revue in years from Philadelphia reports; opens Thursday (30)

Other Attractions

'Let Freedom Ring,' Civic Rep theatre; 14th street.

'Murder in the Old Red Barn,' American Music Hall; old melller in former East Side church; with beer; opens Saturday (1).

Ruth Draper, Booth; Sunday night; one weekly.

Advance Sales Buoy Chi Despite Sub-Zero Wave; 'Boy' Opener, $10,000

Chicago, Jan. 28.

Headlines in the local dailies throughout the major portion of last week told the reason for the depleted box-offices in the loop. Worst sub-zero spell in 35 years swept the street bare of people: the home fires burned bright and the radio revelled in its biggest listening audience in years.

There were five shows in town and what business they did came mainly in the form of advance sales; people who had already bought and paid for their duets and who had to face the nipped ears and frozen schnozzes so as not to lose their investments. That the theatres did as well as they did speaks well, since the box-office sales hit new lows.

Two entrants to the legit field last week, 'Ghosts' and 'Boy Meets Girl' did well in the face of this sub-zero thermometer. 'Ghosts' had the backing of the American Theatre Society subscription rolls, while 'Boy' had to go it alone. 'Boy' indicates a good stay. Management has exhibited a readiness to spend freely on exploitation; house now doling out around $2,000 weekly for bill-posting, and started off with an expenditure of $4,000 for billboards and sniping.

'Anything Goes' scrammed after five flabby sessions. Hit for Detroit and will try to get back to Boston for a while.

Departure of 'Goes' leaves the Grand Opera House in a bad way. Has only Cornelia Otis Skinner booked for one week in February, and a tentative date for revival of 'Cyrano de Bergerac' with Walter Hampden in March. Otherwise nothing until 'At Home Abroad' in the spring. Sam Gerson of the Shubert office jumped to New York last week to try to rustle up some shows for the house.

Estimates for Last Week

'Anything Goes,' Grand (1,200; $3.30). Closed local run of five weeks (Saturday (25) to generally disappointing take. Around $18,000 for final stanza, weak. Off to Detroit and heading east. Was the first musical comedy of the season for Chicago and its chill reception was a disappointment.

'Boy Meets Girl,' Selwyn (1,000; $2.75) (2nd week). Opened to good notices and comment. Despite brutal weather managed $10,000 on first session. Word-of-mouth excellent.

'Ghosts,' Erlanger (1,200; $2.75) (second week). Subscriptions and advance sale fine for Ibsen revival. Touched close to $11,000 last week and should do even better currently. May shift into the Blackstone for a holdover. 'Taming of Shrew' with Alfred Lunt and Lynn Fontanne replaces at this house next Monday (Feb. 3) as third of American Theatre Society season.

'Great Waltz,' Auditorium ($3,700; $2.75) (fifth weeks). Extravaganza musical holding to strong pace on small operation. Will stick a while at present pace. Clean cut $26,000 last week.

'Personal Appearance,' Harris ($1,000; $2.75) (sixth week). Looks like the long-run winner of the loop. Prancing down the lane to excellent profits week after week. Around $2,500 last week, splendid. Capable of going on into March on this strength and advance sales.

Plays on Broadway

ETHAN FROME

Tragedy in three acts presented at the National, N. Y., Jan. 21, '36, by Max Gordon; adapted from Edith Wharton's novel of same title by Owen and Donald Davis and from previous script of Lowell Barrington; Pauline Lord, Ruth Gordon and Raymond Massey starred; staged by Guthrie McClintic; $3.30 top.

Harmon Gow .....John Winthrop
A Young Man .....Oliver Barbor
Ethan Frome .....Raymond Massey
Zenobia From .....Pauline Lord
Dennie Eady .....Tom Ewell
Mattie Silver .....Ruth Gordon
Jotham .....Francis Pierlot
Ed Varnum .....Charles Henderson
Ned Hale .....W. Dana Hardwick
Ruth Varnum .....Sylvia Weld
Mrs. Hale .....Marie Falls

Tragedy in terms of the stage means trouble to the average person, and 'Ethan Frome' is like that from any viewpoint. Yet the weight of first night reception and exceptional histrionics should give the play success. That it will approximate the popularity of the front-running comedies is doubtful, however.

Judged from the attendance records in Philadelphia, 'Frome' was counted a winner before it bowed onto Broadway, but there were first-nighters who were not diverted by the enactment, set in a frozen, backwoods New England farmhouse and nearby snow-clad hills. Other managers considered presenting Edith Wharton's bleak story about a poverty-ridden couple, then Max Gordon decided to do it and gave the play about the best presentation it could have gotten.

But the indicated difference of opinion seems bound to count in the run chances of 'Frome.' Along Broadway the ticket experts say that theatregoers much prefer to laugh than to sprinkle sentimental sympathy upon stage unfortunates. Owen Davis has long been a specialist in dramatizing New England, its snow and its unpleasant people, his best being the Pulitzer prize-winning 'Icebound.' Ever since then he has sought to repeat, and with the collaboration of his son Donald, 'Frome' is the answer.

Ethan's wife, a hypochondriac, has as ugly a name as the surroundings, that of Zenobia. Although Ethan had one year at tech college, he, too, is illiterate. He knows nothing of psychiatry in explanation of Nobi's constant complaints of aches and pains, so he calls her a 'fretter.' Perhaps any woman cooped up for seven years would get the jitters, too.

But the wife creates the triangle in the house by sending for her half cousin Mattie to do the housework. Mattie worked in a mill down Worcester way, but was fired and has no kin to turn to. She is cheerful and, although incompetent, provides an outlet for Ethan. There is a mere suggestion of sex between Mattie and Ethan, but when Nobi senses an affair in the offing she sends the girl away.

On a hilltop they confess their love and they go coasting down, steering into the big tree holding on to each other on the sled. But this plan of double suicide fails. Epilog, 20 years later, has Ethan with a withered arm, Mattie is a hopeless invalid, chattering half insanely in a wheel chair, while the wife ministers to her. That is the cheerless, if not enervating, scene that sends the audience out.

Cast presents a three star line-up. Pauline Lord as the wife, Ruth Gordon as the girl and Raymond Massey as the husband. It is a toss-up which turns in the best performance, with the probable edge to Miss Gordon as the giddy, harmless Mattie.

Guthrie McClintic handled the direction and brought out the dramatic highlights as best he could in such a story. Incident of the broken plate is overdone and that is not Miss Gordon's fault.

Playhouse apparently was attracted to the play because of its colloquialisms, homely terms not in the language of the city. That same feature was present in the same manager's 'The Farmer Takes a Wife' last season, but there the phrases were more comic and helped the play register in the fairly strong fashion in which it did. *Ibee.*

Lady Precious Stream

Comedy in two parts. Presented at the Booth, N. Y., Jan. 27, '36, by Mona Gest; written by S. I. Hsiung and staged by same; Helen Chandler, Bramwell Fletcher and Clarence Derwent featured; $3.30 top.

Honorable Reader.....Mai-Mai Sze
Property Men.Norman Stuart, Jesse Wynne
His Excellency.....Clarence Derwent
Madam Wang.....Molly Pearson
Su.....Henry Morrell
Wei.....Detmar Poppen
Golden Stream.....Helen Klimm
Silver Stream.....Marcella Abels
Precious Stream.....Helen Chandler
Her Maid.....Sally Fitzpatrick
Hsieh Ping-Kuel.....Bramwell Fletcher
Sultors..Preston Tuttle, Will Claire, Harry Selby, Slater Barkentin
Princess.....Natalie Schafer
Ma Ta.....Albert Whitley
Kiang Hoi.....Preston Tuttle
Maids..Joan Adrian, Lillian Dushell, Joan Miller, Sally Fitzpatrick
General Mu.....Henry Morrell
Executioner.....Gilbert Ralston
Minister of Affairs.....Will Claire

Many times has Morris Gest looked over Europe for dramatic novelties to be presented on Broadway. Often he came back with prizes, but he has no illusion about this Chinese fable, which has been running at the Little, London, for a long time. It is comparatively a trifle, but novel, with indications that it will command class patronage for a limited time.

There is a charm to some features of 'Lady Precious Stream,' and outstanding is the delicate Mai-Mai Sze, slender Chinese girl programmed as 'Honorable Reader.' Miss Sze speaks beautiful English, but her voice is so low that it isn't easy to hear her jesting comments on the play.

She concludes with the observation that Chinese plays are not as long as reported; that they are rarely as long as 'Strange Interlude,' and never longer than 'Back to Methuselah,' which won polite giggles the first night. Yet the play does seem long, and it is much too quiet for the average playgoer.

'Precious Stream' is beautifully costumed, most of the trappings being designed by Mei Lan Fang, China's number one actor. There is a single setting, effectively lighted. The audience is asked to imagine various scenes. Two so-called property men are on stage throughout, fetching the various props and chairs as needed and acting bored most of the time.

Story is an interrupted romance between Lady Precious Stream, youngest daughter of the prime minister, and Hsieh Ping-Kuel, the gardener. She chooses to wed him instead of selecting a wealthy prince, so they go to live in a cave. After a month the husband, luckily, is made an officer in a punitive expedition to the Western Regions. He is reported killed in action, but instead he becomes the Emperor, and is beloved by the Princess.

After 18 years he gets word that his deserted wife still awaits him and is in rags. He dashes off, pursued by the Princess, who is permitted to accompany him only if agreeing to be his sister. After a lot of hokus pokus Ping-Kuel and Precious Stream are reunited, and they sit in regal robes in her father's house.

The Chinese idea of comedy-drama is okay in its fashion, but requires an audience that accepts it in the spirit of its rendition. Costuming of titled Chinese is contrasted with the high colors and flashy uniforms along the lines of Cossack full dress (the Western Regions of the play). Those help not a little to discount the caperings of characters supposed to be astride galloping horses, for instance.

Helen Chandler is in the title part, with Bramwell Fletcher as her long-absent mate. Clarence Derwent is the prime minister, all three being featured. Natalie Schafer is the attractive princess, and her final outfit is closest to modern dress, except, of course, that worn by Miss Sze. *Ibee.*

ILLUSTRATORS' SHOW

Revue presented at the 48th Street theatre, N. Y., Jan. 22, '36, by Tom Weatherly; score, Frank Loesser, Irving Actman, Earl Crooker, Frederick Loewe, Milton Pascal, Edgar Fairchild, Max Liebman, Hi Alexander; sketches by Otto Soglow, Nat and Max Lief, Carl Randall and others; dances staged by Randall; sketches by Allen Delano.

Helen Lynd, Earl Oxford, Niela Goodele, Gomez and Winona featured; others: Otto Soglow, Elizabeth Houston, Fred Cooper, Edward Mowen, Dan Harden, William Houston, Robert Berry, Norm n Lind; $3.85 top.

Cops stopped the private annual show of the Society of Illustrators, which groups the best known cartoonists and sketch artists. That was about two months ago. The raid ended to attract at least one Broadway showman and, that was no favor, as disclosed at the professional premiere. At $7.70 top it certainly was no bargain for first nighters.

What the Illustrators do for comedy in their shows was clearly indicated. They just make the sketches dirty. One or two that made the flatfeet blush are still in the show, but cleaned up, there being but a few points that New Yorkers could rate as off color. Ladies who draw forgot to put in laughs, unless they figured that Otto Soglow would be funny enough on his own. Soglow is a dumpy little guy. As an actor he is a good illustrator. At least he put that line in the show, at the finale, and it fits.

There are some good things in the revue, but nearly all are concentrated in the first part. Second section is on its own and is progressively bad. There are two or three songs however, which brighten the proceedings, topping with 'A Waltz Was Born In Vienna' sung by Niela Goodelle and Earl Oxford. Same team scored with 'If You Didn't Love Me' and 'Bang, The Bell Rang.'

Helen Lynd, commedienne, dominates the show. She starts brightly as a cracker debutante from Waycross, Ga. Her best lyric is 'I Like To Go Strange Places,' while her antics in the sketches are better than the material by far. On the other hand, Elizabeth Houston doesn't do so well as the sombrette, being much too coy when she hoofs with Dan Harden. Late in the first part they toss in O. Z. Whitehead. He impersonates a half-wit monologist and has been in one or two of the small-time intimate revues of the past two seasons. Here he just annoys the customers.

Outstanding is the work of the chorus, a good looking bunch of 12 girls. Evolutions worked out by Carl Randall, while not intricate, are novel and click. Splendid dancing of Gomez and Winona is also worth watching and the class duo con individual applause honors.

If the second part could hold the pace of the first, the revue might have had a chance, but it looks as though the artists couldn't deliver any more worthwhile material. Their alibi is that it was intended for private showing. *Ibee.*

(Closed Saturday (25). Printed for the record.)

THE PURITAN

Melodrama in two acts presented at the Belmont, N. Y., Jan. 23, '36, by Chester Erskin; dramatized by latter from Liam O'Flaherty's novel; staged by producer; $3.30, top.

Mrs. Kelly.....Caroline Newcomb
Mr. Fitzgerald.....Gerard Hayden
Francis Ferriter.....Denis O'Dea
Dr. Michael O'Leary.....Jack Hartley
Policeman .....Mitchel Harris
Callahan .....Gordon Nelson
Lavan .....Gavin Muir
Patrick Corish.....Phillip Bishop
Vasey.....George R. Taylor
Mrs. Ferriter.....Catherine Proctor
Aunt Mary.....Elwynn Harvey
Professor Mellett.....P. Wilson
Agnes Mellett.....Beatrice Hendricks
Priest.....George R. Taylor
Kitty.....Gertrude Flynn
Waiter.....Lawrence M. Hurdle
Madge.....Ruth Chorpenning
Lizzie.....Vera Mellish
Mrs. Shea.....arie Hunt
Moran.....Charles Gerrard

Starts out like a good murder investigation play but ends like something else, to the disappointment of the auditors. Its a very Irish and incoherent story, given an excellent presentation, but apparently a wasted effort.

Chester Erskin, with this play, brings the Belmont back to the legit list. House is all doled up and, while it has but 515 seats, that is plenty for straight plays. In case of a click a long run is made possible. Erskin has possession of the theatre and intends presenting a number of shows there under his own direction. That should be a

(Continued on page 62)

$100 REWARD

Magistrate Louis B. Brodsky in West Side Court, N. Y., opined that John Blackwell, porter of the Music Box Theatre, should receive the award of $100 for the recovery of a $1,500 diamond earring found by him in the theatre.

Jewel is owned by Mrs. T. Holsem, 655 Park Ave. Mrs. Holsem lost it while leaving the show after attending a night performance on Jan. 9.

Plays Abroad

TONIGHT AT 8:30

London, Jan. 14.

Two sets of threeone-act plays by Noel Coward, presented by John C. Wilson at the Phoenix theatre, Jan. 9 and Jan. 13, '36. Stars Noel Coward, Gertrude Lawrence; features Allson Leggatt, Moya Nugent, Edward Underdown, Alan Webb, Kenneth Carten, Everley Gregg, Anthony Pelissier. Musical numbers by Noel Coward; dances by Ralph Reader.

Immediate impression of Noel Coward's first set of three one-act plays is that he received his inspiration for them from his visits to America.

Noel Coward writes his own musical shows, composes the music, produces and manages them, of course also starring in them. In this first program his gift for writing, composing and acting is interesting, but not altogether entertaining.

Opening playlet is titled 'Family Album,' and laid in the drawing room of a house, in 1860. Family album idea is suggestive of the old tin-type skits done in America for many years, and the plot recalls the story of the dying man surrounded by his children, whose last words to them are that they are all illegitimate, as he never married their mother.

Coward doesn't go quite that far. It opens with them all solemnly mourning their parent, especially the youngest daughter, who has sacrificed her life to care for the old man in his declining years. After a few drinks, she suddenly bursts forth with the remark: 'To hell with father.'

It is disclosed he spent most of his life with three mistresses, and just before he died had made a will bequeathing the bulk of his estate to them. The girl tells the others that the will was witnessed by the aged family butler, and with his aid she destroyed it. There is 40 minutes of intermediate dialog, with some singing, the costuming and dialog being in the period.

Second one, 'The Astonished Heart,' is in six scenes, all in the same room, and the intervals of time are created through the medium of blackouts. Time is the present, and it is a clinical study of a successful psychiatrist who has been married 12 years when he meets his wife's schoolmate. They have a hectic affair and the story is a scientific dissertation on the subject of the power of body over mind. He loves his wife, but cannot give up the other woman, and when she breaks it off, he jumps out of the window.

An interesting psychological stu

(Continued on page 62)

'Circle' Road Try

Baltimore, Jan. 28.

Wee and Leventhal are going to revive 'Squaring the Circle' for a few road dates.

Original cast save for one or two members will be reassembled for the road company. Opening will be at the indie Maryland here, with the probable date Feb. 24. Will stay here for a week, then head into Philly with the idea of snuggling down for a run via cut-rate. 'Circle' opened in the Quaker City prior to Broadway and did well there.

ields Beyond' by Francis Bosworth announced for February by Raymond Hewitt.

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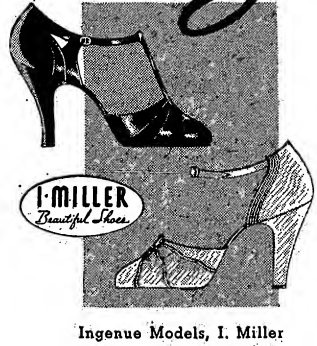

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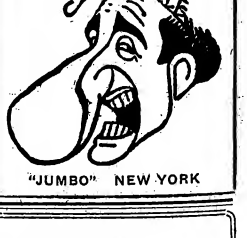

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Old Debt of $4,000 Haunts Opera Try; Follow-Up Matinee Almost As Bad

Washington, Jan. .

first 'grand' opera of season, staged last Tuesday (21), cracked front pages as biggest local story of the day, but not because it was music. It came closer to being a riot.

Trouble arose from fact that local producer tried to pay off musicians at last minute with check instead of cash, as called for in contract. Orchestra refused to go on, stage hands and electricians sat tight and even costumer withheld half the clothes. Result was that show was delayed two hours and finally went on at 10:30 p. m., with house lights and portable organ accompaniment.

First indication of situation came when Mrs. Edouard Albion, wife of the local music teacher producing the opera, appeared on the stage waving a check for $1,500 and exclaiming that the orchestra had fused to accept it. Audience, which had already been seated for nearly an hour, greeted news with hisses.

'This is the most terrible thing that has ever happened in the history of music,' Mrs. Albion continued, tears staining her cheeks. 'Won't some prominent Washingtonian step forward and add his endorsement?'

Nobody stepped up. Mrs. Cabot Stevens, local society matron, strode and down the aisle exclaiming, 'This is an outrage, etc.' Gertrude Lyons, president of D. C. Federation of Music Clubs, located Albert C. Hayden, president of the Musicians' Local Union, on the telephone about 9:30, and begged him to accept the check. Her face was scarlet when she reported he flatly refused.

Home, James!

By this time, half the audience of about 1,000 had left. Trouble arose at the door when bejeweled ladies couldn't find their cars. The chauffeurs were under orders to return at a later hour.

When the musicians, convinced they would never see cash, began to pack up their instruments, Mrs.

(Continued on page 58)

Building Bar in Balto For Met Opera's Advent

Baltimore, Jan. 28.

Though Maryland is far famed as a likker-lappin' community, there is not throughout length and breadth of state a theatre with bar on premises. In the days before prohibition almost all spots playing flesh had 'em.

Best being done nowadays is the erection of temporary bar in the concert hall Lyric for the three-day stand Met Opera company will make here in April. Drinks will be served in lounge, after the custom which prevails at the Met Opera House in N. Y., wher a bar flourishes during intermishes.

Menuhin's 2-Year Loaf

Yehudi Menuhin, boy violinist, is retiring from public life for a two-year stretch following his Carnegie date on March 22, which winds up his current round-the-world tour. He airs on the General Motor hour on March 29, and immediately after that departs for a ranch in the Santa Cruz mountains, San Francisco.

During the next two years, retirement he's to mature and then resume professionally as an adult. He's now 18.

Evans & Salter office han

Workers' Opera

Moscow, Jan. 2.

The Taganrog Opera Studio, with a staff of 35 men and women who work by day and perform at night, has been converted into the Taganrog Workers Opera theatre.

'Carmen,' 'Faust' and 'Eugene Onegin' are part of the repertoire.

Ted Shawn at U. of U.

Salt Lake City, Jan. 28.

Ted Shawn and his men dancers, sponsored by the extension division of the University of Utah, lay one performance Friday, Jan. 31 at Kingsbury hall.

College is staging with oal dance schools.

JOYS OF TOURING

72-Year-Old Concert Pianist Takes Walk—In Blizzard

Detroit, Jan. 28.

On his way here from Los Angeles for a concert with Detroit Symphony, Isidor Philipp, 72-year-old concert pianist, didn't let a zero Michigan blizzar him last week after he had been misdirected into the section of a train bound for Grand Rapids, Mich. Discovering mistake, Philipp got train to stop and he trudged several miles back through snow and cold to Kalamazoo, Mich., minus his music, luggage and overcoat, and boarded Detroit train.

'Outside I was cold, to be ,' said Philipp, 'but inside I was warm, I was so mad.'

KING'S DEATH SHIFTS DATES

Funeral services for King George V last Tuesday (28) necessitated some changes in Canadian bookings for concert artists appearing un Columbia Concerts banner. Jascha Heifetz first pacted to play in Montreal on Jan. , had his date shoved back to March 27.

Jooss ballet which was scheduled to appear in Toronto on the 28th, had its date canceled altogether, as no advance time was open, and return sailing date had already been made. Alexander Brailowsky ori inally signed for Jan. 23 in Ottawa had his date changed to Jan. 30, so as not to interfere with the official mourning period.

Lotte Lehmann, however, was permitted to sing last week (24) in Ottawa, as it was far enough in advance. Trio Italiano's Montreal date on Feb. 5 okay and left as is. The same for Ruth Slenczynski on the 30th in Toronto. The latter is handled through Charles L. Wagner office.

CITY PAYS $15,000 ON OPERA DEFICIT

Chicago, Jan. 28.

City treasury yesterday (Monday) paid promised $15,000 toward 1935 deficit of Chicago City Opera, following ruling of corporation counsel that, while public money could not legally be used to subsidize shows, it was oke to pay because opera company earned payment by 'advertising city through a broadcast performance.'

Money immediately used in paying $6,000 to musicians, $4,000 to stage-hands and $5,000 to chorus.

Proceeds of special 'Butterfly' performance Jan. 31 will be used to meet current overhead of skeleton staff preparing for 1936 season, starting November. Sidney Rayner replaces Armand Tokatyon as tenor in special show.

Kiepura to Paris

Hollywood, Jan. 28.

Jan Kiepura leaves Friday (31) for Paris where he'll sing in two operas, 'La Boheme' and 'Mignon.'

Actor, who recently completed Paramount's 'Give Us This Night,' then goes to Vienna to make one film before returning here in May.

Baltimore Biz Good

Baltimore, Jan. 28.

Trudi Schoop comic ballet grossed an estimated $1,900 at $2.20 high at the Lyric, Jan. 13.

Following night (14) the National Symph Orch of Washington, D. C., came in for first of its six showings carded for this season. At a $2.75 top grabbed approximately $5,500, with upper roost going clean and trade downstairs hefty.

Mexico City Opera

Mexico City, Jan. 2

Grand opera series is being presented by an all-Mexican company at the National Theatre in the Palace of Fine Arts. Popular prices being charged.

In all, including orchestra, ballet, chorus and principal singers, there are 290 on the payroll.

$2,000 Advance Sale for Opera In Joliet, Ill.

Chicago, Jan. 28.

Peoria, Springfield and Joliet have joined with Rockford for the Illinois sector of the proposed Middle-West circuit for Baptiste Jean De Keyser's venture under the name of the Chicago Grand Opera Co. The Publix-Great States chain is going into the deal with DeKeyser as a result of the big gate Jan. 8 in the Rockford Coronado with 'Rigoletto.' That is the opera decided on for Feb. 12 in Springfield and 13 in Joliet, and will probably be the first opera for Peoria also, although the date there has not been set. Meanwhile, Feb. 4, Rockford will have 'Carmen,' second item in the proposed accumulation of a repertoire of standard operas.

Joliet, which has always been dependent on Chicago for its opportunities to hear opera at all, is so happy at the prospect of opera on the spot that it had already sent in $2,000 in advance-orders by Jan. 22, three weeks ahead. Louis St. Pierre, manager at Rockford, says the 'Carmen' show will surpass the $3,500 gross for 'Rigoletto.'

Florence Macbeth Okay

Florence Macbeth, soprano, who's been ill for several weeks since singing on a Christmas benefit at a N. Y. hospital, has recovered and will chant again soon.

Diva had to cancel a Chicago date on Jan. 10, due to the sick spell.

Concerts and Opera

'GIANNI SCHICCHI'

(IN ENGLISH)

Metropolitan Opera one-acter. Sung in English by Lawrence Tibbett, Joseph Bentonelli, Hilda Burke. Conducted by Genari Papi. English lyrics by Percy Pitt.

Metropolitan Opera went in for a bit of an experiment (27) and it didn't turn out too bad. Consisted of the revival of a one-act Puccini opera, 'Gianni Schicchi' in English. For years the theory has been that it doesn't make any difference what language opera singers use since nobody could understand operatic diction anyhow.

Another tradition upset! 'Gianni Schicchi' in English is understandable English.

Of course, the Met was especially careful. Didn't just take a flying leap. Two male leads in the short one-acter are handled by Lawrence Tibbett and Joe Benton. Latter is the Oklahoma lad who is programmed as Bentonelli and who is this season's (and many season's) best Metropolitan publicity stunt. But that is not the point. What counts is that he is an Oklahoma boy with a clear American diction. And Tibbett is trained in the must-be-clear diction of films.

Hilda Burke, who plays the femme lead, is a slim blue-eyed Baltimore lass with a Harlow-tinted hairdress and is obviously conversant with the English language. The other parts are small ones. So, with that setup, it's a cinch that the characters are going to know English as she is spoke in these United States. And (as in this case) with the opera a light farce affair with simple lines, anyway, it all becomes pretty much pianola.

Edward Johnson, the Metropolitan's new major domo, has taken things pretty easy so far, which is sensible caution. Now comes this little gesture and it is effective, although dangerous. In France, for instance, all operas are switched to French. And the Paris Opera House is perhaps one of the poorest, artistically, in the world. Which may, or may not, connect up.

In America, obviously a new standard of opera has long been needed. Shelving (mostly) of the 300-pounders has already helped a lot. The simplification of the language, and the bringing of it down to an ordinary man's level will help a lot more—if not overdone, and if showmanly handled. And that, of course, is the rub.

Important thing for opera is new blood, new operas. This gesture looks like a healthy step. It is a clarion call for new audiences. Old guard, perhaps, won't like it. But new customers can be found for opera, and this may be one way of finding them.

As a matter of fact, the whole program last Monday night was a revelation of the Met's new day. 'Schicchi' followed 'La Boheme' (which together makes too long a program). 'Boheme' was sung by Charles Kullman, New Haven's gift to opera by way of Germany, and Elde Norena. Kullman is young, handsome and (comparatively) slim. Miss Norena is brunette and slim, barely tipping the scales at 100 or so. The other important femme part, that of Musetta, was sung by Helen Gleason, another American, another slenderly built lass, another blonde.

It doesn't matter that Miss Norena muffed a couple of her top notes. (Or is it ever admitted that a Met star muffs some top notes? What counts is that the American talent is in the Met now, sprinkled all the way through. The talent end has been brought up to date.

Now if the beef trust can be removed from the chorus and extra ranks (or is that too much to ask?) and the operas themselves chosen a bit more intelligently from a standpoint of modern taste—then, probably, the Met won't have to worry so much about deficits. *Kauf.*

Jooss Ballet

Jooss Ballet (25) made its second U. S. appearance last Tuesday night (21) at the Metropolitan Opera, N. Y., under auspices of the Seamen's Church Institute. Attraction drew a good house and got strong notices from the press and on the strength of these Columbia Concerts, started dickering for a Broadway legit house in which to house them for a return engagement before sailing date.

'Ballade' was the only new ballet presented this time, the other three numbers, 'Big City,' 'Ball in Old Vienna' and 'Green Table' having been seen before. Latter piece is the satirical one which pushed the Jooss label into prominence when it won first place at an International

(Continued on page 56)

Pittsburgh Concert Biz Shudders At Sponsor's Free-Ticket Ideas

SPANISH DANCE TOUR

La Argenti , Escudero to Head ig Company

rgentina and Vincente Escudero are teaming as a dance attraction next season under Columbia Concerts management, together with a native Spanish ballet. Company will number 50.

Carmita, Escudero's partner will also be in the troupe. Most of the dancers are to be gathered this summer by Argentina when she visits Spain, and then presented in Paris, with the U. S. trip following.

Vogue for rumba, tan , gitano and other Andalusian steps pushed deal.

Will tour legit houses.

JOE BENTON CAN'T BE SELF

For a time it appeared as if Giuseppi Bentonelli, new tenor at the Metropolitan Opera, N. Y., was going to change his name to plain Joseph Benton following his overnight click at the opera when he pinch-hitted for Richard Crooks on short notice and scored sensationally. However, friends and concert managers on the inside advised him against such a move, claiming that his European public knows him by the other label and it would muddle his career greatly.

Idea first cropped up when singer thought of falling in line with the growing use of American monickers in the operatic field today. He's a native Oklahoman, but has sung for years with a phoney Italian tag.

Audition at the Met which landed him the sudden attention was his third. He goes back to Europe this summer, and still under the Bentonelli name.

Columbia Concerts Corp. will not book any guest dates on the forthcoming radio series to be sponsored by Pittsburgh Plate Glass. Series starts over NBC on Feb. 27 direct from Pittsburgh and will originate in local concert halls with a free audience angle. Guesters on the 13-week run which will feature the Pittsburgh Symphony under Antonio Modarelli, conductor, are to be supplied entirely through NBC Artists Service and outside bookers.

Pittsburgh concert managers are reported upset over free show thing as it's thought it will menace their own prosperity. Series similar to Ford and General Motors hour.

Both Columbia Concerts and NBC wer said to be against booking class talent for any more free shows thusly, other than the two major programs already etherizing. However, NBC is going ahead in this instance and has already tentatively set Martinelli and Maria Jeritza for the openers.

May Beegle, Pittsburgh concert manager, is most concerned ther and has contacted both N. Y. bureaus to get straight on the deal. There's a possibility that if pacted as planned now, Pittsburgh managers would chill on booking any NBC talent for platform appearances on musicale series, etc. They think the broadcasts should be either closed programs or operated on admission gate.

First programs will probably emanate from Mosque in Pittsburgh, with ensuing broadcasts coming from Carnegie Hall there. B. B. D. & O. agency is handling account.

Columbia Concerts with its five merged bureaus controls the majority of operatic talent on the market, which would presumably keep many of the biggest names off the run.

$300 'JOB' FOR STRAVINSKY AN ISSUE

Paris, Jan. 19.

Candidacy of Igor Stravinsky, Russian-born composer naturalized French 18 months ago, for seat among the immortals in the Institute of France, is raising row between those who like foreigners and those who don't.

Anti-Stravinskites say he isn't eligible on account of a recent law barring naturalized citizens from paid government jobs until 10 years after naturalization. Position of Member of the Institute is called a job because the immortals get $300 a year.

Advocates of the composer reply that a government job means a place in which you work for the government, and particularly one which involves payment of a retirement pension, because the law was devised to prevent payment of pensions to temporary 'citizens.' There's no pension for immortals, because they're elected for life.

NEMTCHINOVA FORMS OWN RUSSIAN BALLET

Paris, Jan. 19.

New Russian ballet of 24 has been formed here, headed by Nera Nemtchinova, which is already booked for Monte Carlo and London, and which has ambitions to cop the name of Monte Carlo Russian Ballet, already used by De Basil.

Troupe made ballet scenes of 'Mayerling' film, set in Viennese opera. With Nemtchinova are Anatol Obaitzoff and Helene Hinsova as leading dancers.

'Don' as Opera

Moscow, Jan. 3.

Moscow version of 'And Quiet Flows the Don,' new opera based on Sholokhov's novel of the same name, is now in rehearsal at the Bolshoi Opera House for a February premiere.

First presented this season by the Leningrad Maly Opera Theatre.

Reviving Woman Today

First issue of revived Woman Today mag makes its appearance latter part of February. Rights to title of new mag were acquired from Zoty Publishing Corp., whose publication of same name went under after several issues.

Woman Today is to be strictly femme affair. Pub will have platform championing women's rights in every phase. Contents to include fashions, beauty hints, cookery, etc., as well as fiction and articles of more serious nature.

Editorial board consists of Grace Lumpkin, Margaret Cowl, Thelma Nurenberg, Evelyn Preston, Grace Hutchins and Erma Lee. Mag to sell for 10c.

Fawcett Staffs to Coast

Editorial departments of Fawcett's fan mags, Movie Classic and Screen Book, move to Hollywood from New Yor with the closing of the April forms early in Feb. Carl Schroeder, editor of Screen Book, moves to the Coast, while Eric Ergenbright, former western editor of the Fawcett film mags, remains in Hollywood to edit Movie Classic.

Removal of the mags places them, as well as Screenplay and Hollywood pubs, under managing editorship of Jack Smalley.

Laurence Reid, editor of Motion Picture, and Ralph Daigh, editor of Romantic Movie Stories, remain in N. Y.

iberty's Am Page

Around March 1, Major Edward Bow. will expand his amateur activities to include literary aspirants by virtue of an editorial post with MacFadden Publications. He will o.o. and pass on all contributions of embryonic writers, to Liberty mag, which will inaugurate an amateur page devoted exclusively to newcomers.

Prizes of $25.00 and $10.00 will be awarded two best on weekly page. Five dollars awaits any accepted scribbling as ditto the air thespians. Poetry, gags, cartoons, short stories all qualify.

Poetry Society's Dinner

Annual dinner of Poetry Society of America will be held at Biltmore hotel, N. Y., Jan. 30.

Emma Mills is chairman of committee.

Actor-Writers

Helen and Noian Leary, acting team last in 'Dodsworth' on Broadway, also dramatizing books.

Team, now on the Coast, has just completed adaptation of Josephine Lawrence's 'Years Are So Long,' and is now working on two other plays, 'Hollywood Welcomes You' and 'Hattie Sawyer,' last a free adaptation of Robert Paterson's novel, 'Gas Buggy.'

Tully's Quint

Five of Jim Tully's books are being re-issued by Albert Boni.

'Beggars of Life,' 'Circus Parade,' 'Jarnegan,' and 'Shanty Irish,' will come out this year, and 'Shadows of Men' next year. Latter has sold more than million copies in Russia and has placed Tully ahead of Jack London as best American seller there.

Book Pubs Merge

Effective Feb. 1, Coward-McCann joins offices with G. P. Putnam's Sons, and Minton, Balch. Putnams has already been doing billing, shipping and collecting for Coward-McCann, and now it will take over manufacturing details as well.

Henry Hart recently resigned as ed for Putnams and no successor has been made as yet.

Frost, Poetry Prof.

Beginning February, Robert Frost becomes professor of poetry at Harvard for 1936. Frost to deliver not less than six public lectures on poetry during spring, dates undetermined.

Post established in 1925 by Charles C. Stillman with gift of $200,000.

Furman's New Imprint

Lee Furman, head of new publishing house of Lee Furman, Inc., using new imprint, 'Green Circle Book,' to identify new series of fiction embracing mystery, adventure, romance and westerns.

No definite schedule set as to output, but at least five or six will appear within next month.

Left-Handed Reading

Household Mag, a Capper publication, experimenting in its February issue with reversed make-up. Fiction starts at back and runs to center.

Editor Nelson A. Crawford believes it makes mag more interesting.

Food for Thought

St. Mary's county Enterprise, country weekly published in Leonardtown, Maryand, last week inserted following notice to delinquent subscribers:

'If you do not have money befor revising our mailing lists, please bring us wood, potatoes, chickens, corn or hay in payment of your subscription.'

Van Gelder Vice Chamberlai

John Chamberlain, who does book review column for New York Times, to become one of the editors of Fortune starting March 1. Chamberlain has been reviewing books on the Times for over two years.

Robert Van Gelder to succeed Chamberlain on Times. Van Gelder will do three columns a week in Feb. and daily thereafter.

Conn. Precedes N.

Contemplated agreement among New York dailies to boost commercial copy carrying amusement plugs to regular amusement rate is nothing new in New Haven, Conn.

For some time, Register and Journal-Courier, under single ownership, have had this rule in force, making it tough in many instances for theatre publicity men to effect advantageous tie-ups due to unwillingness of merchants to stand the considerably jacked-up rate.

Competitors Nix Hellinger Ads

Mark Hellinger' new Sunday (N. Y.) American column was refused ad space by the N. Y. Daily News and the N. Y. Daily Mirror. The News, being wholly competitive, was understandable by the American officials, but the Mirror, although under the same Hearstian affinity, likewise refused to run any ads on Hellinger for the American. Reason for that is Hellinger's triweekly column in the Mirror, which also has Sunday edition, and therefore considers the Sunday American direct competition.

The same situation exists in a number of keys where Hellinger's two columns are syndicated through two different channels. In Chicago, the Sunday Examiner runs Hellinger, but the Chi American uses his other column on week days. In Los Angeles the Herald-Express, also a Hearst paper, Sundays.

Hellinger is probably the sole such newspaper feature thus handled in America.

JOOS BALLET

Continued from page 55)

dancefest a few years ago. Again it proved the most impressive on the evening's program.

'Bade' based on an old French chronicle, is danced in cellophane garb and retarded antics. Highly stylized costuming garnered most comment, as the courtliness of the choreography seemed tame as a starter. Kurt Jooss conceived it, with music by John Colman. Two pianos used, and played expertly by Colman and F. A. Cohen. Duo was allotted the spotlight twice during the performance for duet chores.

Jooss' much talked about style combines the classic with modern ruggedness. Met's large stage proved no hindrance, as the movement was lively enough generally to hold the audience. Company is more or less new with the following stand-outs: Rudolf Pescht ('Death' in the 'Table'); Otto Struller, Noelle de Mosa, Hans Zuellig, Ernst Uthoff and Elsa Kahl. Troupe should fare okay on the road. *val.*

Humphrey-Weidman

Second series of recital programs this season for Doris Humphrey and Charles Weidman with their modern dance group was presented Sunday night (19) at the Guild. Bit entitled 'Theatre Piece' lampoons many of the accepted forms. It boiled down into a less complicated pattern it could stand insertion in some legit musical as recognizable satire.

Best of the eight parts is from Weidman himself, in which with Katherine Manning and Katherine Litz, spoofing of torch singers, applause seekers, curtain calls and other footlight and radio manners is carried out. Only accompaniment is a drum. It's modern stuff, but okay for general consumption.

Costuming and lighting minus any frills. Jose Limon, who appeared in 'As Thousands Cheer,' and more recently a Music Hall production, is also a member of this troupe, and his experience and snap is noticeable. Second half of the program, 'New Dance,' has been done before, but is too intricate to lend itself to any other exploitation. Troupe gives its second and final N. Y. appearance this Sunday night (26) at the same house. *val.*

Writers In Suicide Pact

Douglas Turney, 55, one time managing editor of Los Angeles Illustrated Daily News, and August Benecke, 57, short story writer, died there Jan. 24 in a suicide pact. Their bodies were found in a downtown rooming house, their heads swathed in chloroform-saturated towels. Rejection slips littered the floor. Together two years ago they made a trip to Germany. They had made many fruitless efforts to sell the story of their experiences abroad.

A note left to Benecke's brother requested that he sell 80 acres of land deceased owned to pay for cremation of the bodies. Note added they were sick and had decided to go together.

New Casting Directory

Studio Casting Directory, containing majority of freelancers in pictures, has made its initial showing in Hollywood.

New book of 204 pages, intended as quarterly, is published by Raoul Pagel.

Chatter

Rachel Field on short lecture tour.

Greenberg Publishers moved offices.

Cecil Roberts, English novelist, here on visit.

Hervey Allen has new one called 'Richfield Springs.'

T. R. Carskadon now on editorial staff of New Republic.

J. W. Lippincott, prez J. B. Lippincott, in Europe on business.

Lloyd C. Douglas, author 'Magnificent Obsession,' to the Coast.

Mr. and Mrs. Seabrook and Mr. and Mrs. Phil Stong to Bermuda.

Literary Guild's choice for March, 'The Golden Lady,' by Dorothy Gardiner.

Alvin Johnson, economi , has written novel about his youth in the West.

Jerome Beatty, of the American mag, in Hollywood lining up celeb interviews.

Marian ims, who authored 'World With a Fence,' hopes to visit New York in February.

Lady Mabel Dunn, London music critic, due in Hollywood to produce film based on opera.

Robert Nathan, novelist and poet, has been elected to National Institute of Arts and Letters.

Aben Kandel will have his new novel, 'City for Conquest,' brought out Feb. 25 by Covici-Friede.

Alfred Enstein, whose 'Short History of Music' is being published soon, is distant relative of the scientist.

Joseph Wood Krutch, drama critic and ed of The Nation, has written book on modern drama called 'From Ibsen to Odets.'

Candidate for year's oddest title to date is Genevieve Wimsatt's book of poetry, which she calls 'Selling Wilted Peonies.'

William Lyon Phelps has received letter from League American Writers protesting his presence on Olympics board.

Joseph F. Dinneen, of the Boston Globe has sold 'Ward Eight' to Harper's. This is Dinneen's third book.

Lippincott pioneering with an aviation edition of Claudia Cranston's 'Sky Gypsy.' Book bound in paper and weighs 15 oz.

Richard B. Gilbert, former VARIETY mugg, now editor and publisher of The Queens Bulletin, a community weekly in Jackson Heights, L. I.

Shostakovitch, Soviet imposer, has written opera to li retto by Mikhail Sholokhov based on Sholokhov's novel, 'Seeds of Tomorrow.'

S. Fowler Wright's novel of next European fracas titled 'War of 1938' sold in Poland, will appear both serially in book form.

Spanish rights for Carleton Beals' 'Fire on the Andes' sold to Juan Roldes & Co., Buenos Aires. Translation to be by Felipe Cossio del Pomar.

Marguerite Taylor, woman's editor of Fortune mag, and sister of scenarist Dwight Taylor, piloted her own plane to the Coast to get yarn on filmdom.

Rose Stein writing summary of testimony in Morgan investigation for Senate Munitions Committee. Book to be called 'M-Day' and has intro by Senator Nye.

Dwight Taylor hosted 40 writers in Del Monte, Cal., to meet his sister, Marguerite Taylor, flying correspondent of Fortune mag. Aviatrix flew from N. Y. to the Coast.

English rights for 'Strange Life and Strange Loves of Edgar Allan Poe,' by Emile Lauvriere, bought by Hutchinson, Ltd. English rights for 'All Is Not Gold,' by Rosamond Du Jardin, go to Hurst & Blackett, Ltd. Both books to be published in England in spring.

Best Sellers

Best Sellers for the week ending Jan. 25, as reported by American News Co., Inc.

Fi

'If I Have Four Apples' ($2.50).....By Josephine Lawrence
'Floating Peril' ($2.00).....By E. Phillips Oppenheim
'Moon's Our Home' ($2.00).....By Faith Baldwin
'Dust Over the Ruins' ($2.50).....By Helen Ashton
'Trail Driver, The' ($2.00).....By Zane Grey
'Son of Marietta' ($3.00).....By Johan Fabricius

Fiction

'North to the Orient' ($2.50).....By Anne Morrow Lindbergh
'Life With Father' ($2.00).....By Clarence Day
'Woollcott Reader, The' ($3.00).....Alexander Woollcott
'Mrs. Astor's Horse' ($3.00).....By Stanley Walker
'Next Hundred Years' ($3.00).....By C. C. Furnas
'Hell Bent For Election' ($0.50).....By James P. Warburg

Fiction and Films

By WOLFE KAUFMAN

Two Current Plays

Random House adds to its growing list of contemporary drama with the publication of two new play scripts, 'Boy Meets Girl' ($2), by Bella and Samuel Spewack, and 'Paradise Lost' ($2), by Clifford Odets.

'Paradise' is one of the most discussed plays of the season, its current run at the Longacre having caused much pro and con argumentation. This should give the book version even more interest than usual. It is one of those plays, which, even in script form, will call for much dissension by its very nature and attitude. Yet it cannot be passed over lightly and forgotten; it clings; it calls for thought. And, in book form, it's, if anything, superior to its acted version on Broadway. It's clearer.

'Boy Meets Girl' in book form is a bit disappointing. The acting must help its current hit rating at the Cort considerably, since, as reading, it is only fair. Much of it is amusing and some of it is very funny, but it doesn't stand up all the way through. Book also contains a minor effort of the Spewacks, 'Spring Song,' which was produced a year ago for a few performances. It is distinctly in a minor key and unworthy of the Spewack brand.

On Baton-Wavers

Taking the quite reasonable view that most people seem to know nothing at all about conducting and conductors, David Ewen sat himself down to write a big book on the subject. Result is 'Man With the Baton' (Crowell; $3.50), an enlightening, though (automatically) limited discussion of the subject. Introduction is by Sergei Koussevitzky and batoneers most thoroughly discussed are Toscanini, Stokowski, Koussevitzky and Weingartner. Much of it is illuminating and a great deal of it is talky, but as a whole it is an honest and thorough study of the subject. Only obvious mistake Ewen makes is showing his personal preference too much.

Toscanini gets a second, and fuller, share of book discussion in 'Toscanini' (Viking; $2.25), by Paul Stefan, with a foreword by Stefan Zweig. Stefan is one of the leading European music critics, and it is quite obvious that he knows his subject, but is pulling his punches. Book is not so much a biography of the maestro as a tribute to him. It contains a lot of biographical information and practically no interpretation. A lot of good action photographs help make it acceptable, but even so it will be restricted to those (and there are, fortunately, many) sold ahead of time. A good biography of Toscanini is still a good hunch for someone to write.

Omnibus of Crime

A wild and woolly yarn is 'The Yellow Robe Murders,' by Melville Burt (Macaulay; $2). A lot of action and plenty of gore plus an overuse of mystification are balanced by some unusually bad English and a complete lack of probability. Oke for circulating libraries; n.g. for films.

When British writers go in for thriller fiction it's liable to be pretty gosh-awful. 'Two Knocks for Death' (Hopkins; $2) is one such. Much excitement, many fights, hundreds of criminals, loads of action—and nothing happens. No hope for films, although in the old days it would have been an okay serial.

By EPES W. SARGENT

New Pattern

Just to prove there was something besides cattle rustling going on in pioneer days, L. W. Emerson chips in with a story of the building of a telephone line across the sagebrush trail.

In his 'Rawhide' (Morrow; $2) he tells of the rivalry of two construction gangs approaching the town which gives the story its name. Whoever first gets the wire into town gets a bonus. Curry Wayne sides with old Geronimo Garland (not to mention his daughter, June), and manages to beat out Moss, coming into town from the other side. Plenty of action along new lines and of sufficient originality to su gest picture chances.

Strong Stuff

Anna Robeson Burr works up to a powerful climax in her 'Golden Quicksand' (Appleton-Century; $2). It's a story of old Santa Fe before the American occupation, which is becoming popular as a story locale since it presents such gorgeous coloring.

The hero is a New England youth who goes to the then Mexican territory in search of his brother. He finds him in a strongly tragic circumstance, but not before much preliminary adventure which keeps the story in constant forward movement.

Not the usual western type story this time, but more in the nature of an historical romance, well handled and skillfully written. Good picture material, though possibly will be avoided because of th Spanish angle.

romising Novice

According to the jacket blurb, 'I'll Mourn You Later' (Houghton, Mifflin, $2) is the work of Chatherine Whitcomb, a newcomer who is offering her first novel at only 22. If this is fact, the young author will command a lot of watching. Her first offering is singularly mature in pattern and style.

There is no hint of the unpractised writer in this story of a family. Perhaps objection might be made that it is overweighted with insanity, but this is handled so well that it becomes plausible. The story opens with the arrival at the old home of a brother and sister who are bearing their mother's ashes to the family plot. Accompanying are the brother's wife, a drab, half-mad creature who is persona non grata to the entire family, including her husband. Also in the party is the daughter and husband of the woman who serves as chief protagonist, a happy-go-lucky pair in strong contrast to the wife of their uncle. The development of their lives is told simply, but with clarity, and all stand out vividly from the page, clean-cut and authentic character drawing showing a deep insight into psychology. Sexy in spots, but not raw; gloomy, but not depressing. Best of all, Miss Whitcomb does not find it necessary to resort to profanity to strengthen her dialog. It should go places, but probably not to Hollywood.

Casual

Though tabbed a novel on the jacket, Frances Frost's 'Innocent Summer' (Farrar & Rinehart; $2.50) is rather a series of character sketches of children in a small town. The incidents all trend in general direction, many are delightfully drawn, but it does not add up into a novel, since it works to no definite end. It will be read with interest because of its charm rather than because of its narrative value.

The characters are too immature to interest the picture makers, and the development is not sufficiently marked to form a picture plot.

Hollywood's White Mayfair Made Bankrolls Pale; Expensive But Successful Sartorial Parade

Beverly Hills, Jan. 28.

The white Mayfair, Saturday night (25), was a novel—and expensive—success. Conservatively estimated that the 180 women present in a total crowd of 350 must have spent at least $50,000 on gowns alone. To say nothing of accessories costing $18,000; $200,000 wouldn't have bought their wraps!

The lads went out for Inverness capes to match their top hats, white tie and tails.

For days the stores catering to film luminaries were sold out of white gowns. One shop had two buyers in New York shipping 'em out by airmail to special order. Another reported only four white gowns in stock two weeks before the party. One local shop bleached a cafe au lait dress to white, and worn with a floor-length cape it was made to do. This was one time the girls just didn't care.

Tournament of Flowers

flowers for decorations ran over $1,000. What the gals spent for flowers worn in every conceivable fashion may never be known, but it must have slipped the bank roll plenty. Woven ropes of velvety gardenias, leis of fragrant camellias, corsages of white and lavender orchids were seen on every hand. White violets bunched at the belt and worn as shoulder straps, flower wreaths in milady's hair... plenty went for these.

Many of the gowns were specially designed. Some of the stars had theirs made by their studio designers. Travis Banton (who did Carole Lombard's), Omar Kiam and others were pressed into service. Jewels were dug out of the vaults for the occasion. One gal sent to New York for hers. Miss Del Rio wore her rubies. Miss Lombard and Jeannette MacDonald wore star sapphires big as hen's eggs. It was case of real stones or no jewels at all!

Background for all this was the Victor Hugo, chosen probably because of its resemblance to the Crystal Room in the Hotel Ritz-Carlton, where the gals like to come down the stairs. Room was massed with white sweet peas and stock. White peas floated in the fountain, white stock lined the banks of the falls, branched out from tall frosty crystal stems on the tables. Silvery branches outlined the bandstands, from which Cab Calloway's hot rhythms and Eduardo Durante's rhumbas throbbed. Entrance fee was $10 per, and a total of around $3,500 was taken in, but practically every cent of it was spent for food, decorations and music. The two dance floors were crowded to capacity, and the crowd milled about in the foyer and bars, giving the femmes a chance to show off their scenery.

Here They Come!

Six footmen, bearing candelabra, announced the guests as they walked down the stairs. These included Mr. and Mrs. Kyle Bellew, Coningsby Dawson, Helene Costello, Mr. and Mrs. A. M. Botsford, Mr. and Mrs. Merritt Hulburd, Mr. and Mrs. Samuel riskin, Mr. and Mrs. Sol Lesser, Mr. and Mrs. Tom May, Mr. and Mrs. Ed Weisl, Mr. and Mrs. Samuel Bischoff, Mr. and Mrs. Lou Brock, Mr. and Mrs. David Butler, William Conselman, Mr. and Mrs. Tod Browning, Mrs. Stella McCarey, Mr. and Mrs. Joseph Cawthor , Mr. and Mrs. Frank Craven, John Craven, Mr. and Mrs. Ralph Morgan, Mrs. Otto Kruger, William Kernell, Mrs. John Barrymore, Mrs. Grantland Rice, Robert North, Mr. and Mrs. Edward Cline, Mr. and Mrs. Reginald Denny, Mr. and Mrs. John Cromwell, Elizabeth Cobb Brody, Humphrey Bogart, Mr. and Mrs. Ainsworth Morgan, Mr. and Mrs. Harold B. Franklin, Elbert Franklin, Shirley Lloyd, Mr. and Mrs. Samuel Hoffenstein, Harry d'Arrast, Eleanor Boardman.

Marquis and Marquise de Portago, Harry Crocker, Elizabeth Jones, Mr. and Mrs. William K. Howard, Mr. nd Mrs. Richard Gallagher, Loretta ung, Lydell Peck, Antol ette Lees, Johnny Walker, Mr. and Mrs. Rupert Hughes, Patsy Ruth Miller, John Lee Mahin, Mr. and Mrs. M. H. Hoffman, Joseph C. Mc. Gries, Lucille Burns, Edward Everett Horton, Marjorie Gateson, Mr. and Mrs. Nate Milnor, Buster Keaton, Sandra Corday, Mr. and Mrs. Charles Kenyon, Mr. and Mrs. William Dover, Mr. and Mrs. Herman Helbush, Ben Bard, Mr and Mrs. Henry King, Mr. and Mrs. LeRoy Newbert, Mr. and Mrs. Edward Babcock, Mr. and Mrs. Harry Lachman, Mr. and Mrs. Edgar Selwyn, Mr. and Mrs. George Fitzmaurice, Hedda Hopper, Joseph M. Schenck, Mr. and Mrs. Jeff Lazarus, Lewis Gensler, Marian Spitzer, Mr. and Mrs. M. C. Levee, Mr. and Mrs. Joe E. Brown, Mr. and Mrs. Harmon O. Nelson (Bette Davis), Mr. and Mrs. Pat O'Brien, Mr. and Mrs. Harold Lloyd, Mr. and Mrs. William Gargan, Carole Lombard, Cesar Romero, Mr. and Mrs. Bing Crosby, Mr. and Mrs. Buster Collier, Madalynne Fields, Walter Lang, Mrs. Frank Joyce, Edward Sutherland, Mr. and Mrs. Ernst Lubitsch, Mr. and Mrs. Mervyn LeRoy, Mr. and Mrs. Sam Katz, Mr. and Mrs. Fredric March, Ned Marin, Mary Howard, Mr. and Mrs. Willard Keith, Mr. and Mrs. Edwin L. Marin, Una Merkel, Ronald Burle, Elizabeth Wilson, Ben Wasson.

Mr. and Mrs. Ralph Blum, Mr. and Mrs. Charles Feldman, Mr. and Mrs. Charles Boyer, Irene Dunne, Dr. Francis Griffin, Mr. and Mrs. Oscar Hammerstein, 2d, Mr. and Mrs. William Seiter, William Hawks, Mrs. June Ruben, Mr. and Mrs. Richard Wallace, Jeanette MacDonald, Henry Fonda, Lois Wilson, James Stewart, Vic Orsatti, Alice Faye, Margot Grahame, Walter Kane, Mr. and Mrs. Pandro Berman, Dr. and Mrs. Harry Martin, W. R. Hearst, Marion Davies, Mr. and Mrs. Harry Joe Brown, Clark Gable, Alfred Vanderbilt, Mecca Graham, Eadie Adams, Harriet Parsons, Robert Cobb, Gail Patrick, Orry Kelly, Mr. and Mrs. Raoul Walsh, Mr. and Mrs. Frank Borzage, Mr. and Mrs. Jack Hearst, Mrs. Eileen Barham, Rhea Gable, Elaine St. Maur, Eddie Kane, Mr. and Mrs. Axel Circhfeld, Phillip Reed, Mr. and Mrs. Harry Rapf, Mr. and Mrs. Vic Rosetti, Mr. and Mrs. Harry Beaumont, Mr. and Mrs. Rufus LeMaire, Mrs. Ted Lewis, Gene Raymond, Janet Gaynor, Mrs. Laura Gaynor, Mrs. Mary Kipling, Mrs. Aimee Hickman, Robert Marlow, Walter James, Mr. and Mrs. Darrell Ware, Mr. and Mrs. James Gleason.

Anita Louise, Helen Ferguson, Hal Roach, Patsy Kelly, Mr. and Mrs. Stan Laurel, Mr. and Mrs. Claude Bostock, Oliver Hardy, Viola Morse, Pert Kelton, David Loew, Edwin Burbe, Irene Delores, Mr. and Mrs. Stephen R. Roberts, Wynne Gibson, Stuart Salisbury, Harry Ruby, Eileen Percy, Mr. and Mrs. Bert Kalmar, George Oppenheimer, Irene Hervey, Mr. and Mrs. Sid Silvers, Wesley Ruggles, Mrs. John Considine, Lloyd Pantages, Aileen Pringle, Mr. and Mrs. Joseph I. Schnitzer, Mr. and Mrs. Charles R. Rogers, Mr. and Mrs. Lcon Schlesinger, Mr. and Mrs. Edward O. Blackburn, Mr. and Mrs. Hal Mohr (Evelyn Venable), Mr. and Mrs. Edward P. Curtis, Mrs. Ricardo Cortez, B. P. Schulberg, Tamora, Mr. and Mrs. Edward Arnold, Mr. and Mrs. David O. Selznick, Mr. and Mrs. Irving Thalberg, Mr. and Mrs. Cedric Gibbons, John Hay Whitney, Virginia Bruce, Mr. and Mrs. William Goetz, Countess di Frasso, Count Rosenberg, Merle Oberon, David Niven, Lili Damita, Willis Goldbeck, Rouben Mamoulian, Gertrude Michael, Walter Futter, Mr. and Mrs. Gene Towne, Bert Wheeler.

Sally Haines, Mr. and Mrs. Archie Gottler, Mr. and Mrs. Edward Sloman, Mr. and Mrs. Jean Hersholt, Mr. and Mrs. Benjamin S. Kutler, Mr. and Mrs. Bert Lytell, Barbara Stanwyck, Mr. and Mrs. Zeppo Marx, David Burton, Alan Miller, Mary Lawrence, Wilmer Hines, Bunty Lawrence, Malcolm Stevens, Mrs. Victor Fleming (Helene de Villa), Lyle Talbot, Lina Basquette, Mr. and Mrs. Donald Woods, Mr. and Mrs. Norman Taurog; Mr. and Mrs. Charles Bigelow, Mr. and Mrs. Dave Epstein, Mr. and Mrs. W. S. Van Dyke, Mr. and Mrs. Eddie Mannix, Mr. and Mrs. Spencer Tracy, Laura Van Dyke, Lupe Velez, Johnny Weissmuller, Lady Montague, Countess de Maigret, Lord Guinness, H. B. Warner, Mrs. William Kelly, Edward Maltby, Mrs. Howard Miller, Mr. and Mrs. Robert Warwick, Francine Larrimore, A. Richman, Mr. and Mrs. William Wellman, Mr. and Mrs. James Townsend, Mr. and Mrs. Sol M. Wurtzel, Lillian Wurtzel, Saul Ilkins, Felix Young, Dorothy Fields, Irving Berlin, Mr. and Mrs. Jerome Kern, Miss Betty Kern, Johnny Green, Mr. and Mrs. Bennie F. Zeidman, Mr. and Mrs. Nat Goldstone, Mr. and Mrs. Stuart rwin

In of White Maline

Carole Lombard, whose idea it was to have this novel white affair and who was official hostess, floated by in a mist of white maline, decorated with two huge bunches of artificial white flowers, one at the belt, the other over the shoulder. Pauline Gallagher wore a Grecian gown of white crepe with a very long panel of unstitched pleats from shoulder to hem.

Loretta Young was gowned in white taffeta, very full skirt with six rows of cords around the hemline. Mrs. Lou Brock's gown of white crepe was worn with a cape of the same material and trimmed in mink. Janet Gaynor wore a severe white crepe gown trimmed in gold kid, with gold belt.

Marion Davies wore a simple dress of white starched chiffon embroidered with white flowers. Evelyn Venable's dress of bone-white taffeta was gathered in a bustle at the back. Mrs. Pat O'Brien (Eloise Taylor) wore a beaded white chiffon, iridescent with rhinestones, but in simple lines with gathered bodice, against the center of which she wore white orchids. Irene Hervey wore a white crepe gown of Grecian influence. Carmel Myers peeped out from beneath hooded cape, trimmed in mink, as she entered the place. Alice Faye entered in a wrap of white ermine.

Norma Shearer, in red crepe with new front fullness; Mrs. Joe E. Brown, Sally Eilers, in blue chiffon with mantle sleeves, and Jeannette MacDonald in pale orchid satin and crepe with skirt split to the knee, over which she wore a brown floor-length coat, contributed the only touch of color to the white Mayfair. Lina Basquette wore a dress of white pleated chiffon cut in simple lines.

Gold Dots on Field of White

Merle Oberon's dress of white was studded with gold dots. And Virginia Bruce rustled by in white brocade cut very full with an overskirt meeting in the front. Mildred Lloyd wore white starched chiffon with cut-out figures and shoulder cape of white gardenias. Dolores Costello Barrymore was sheathed in white satin cut in 1865 fashion with lace over the shoulders and wore a white wig in which she had tucked two white gardenias. Mrs. Harry Lachman's dress of white taffeta was draped with blue velvet ribbon catching the full skirt. Mrs. Bill Gargan wore a white crepe gown of Grecian lines, studded with turquoise and with nails tinted to match th e trimming.

Dolores Del Rio wore a white crepe of Spanish design with white fringe falling diagonally across the dress from shoulder to hem. One shoulder was bare. Barbara Stanwyck was resplendent in a wrap of white ermine with shoulder cape effect of silver foxes. Mrs. John Considine wore white peau d'ange lace around the hem of which was a band of red. Sandra Corday wore pleated white chiffon. Pat Paterson (Mrs. Charles Boyer) was sheathed in white satin beheath an ermine wrap, June Collyer wore white crepe with long flowing scarfs of white chi Mrs. Donald Woods wore white lace cut in simple lines. Anita Louise wore white velvet with slight train, and Lili Damita wore white satin beneath an ermine wrap. Bette Davis wore a slim fitting skirt of white crepe and blouse jacket of white velvet.

Big Night for ressers

The photographers had little trouble in securing pictures in the midst of all this fluffiness and there were plenty of shots taken by George Watson and Paul Scrite of Acme; Herb Dallinger of Wide World; Jack Albin of INS; 'Scotty' of Dell Publications; Hymie Fink for MacFadden; Charlie Rhoades of Fawcett group; Bill Phillips, Daily Variety; Allen Berg and Bob Wallace, freelancing.

With the success of this one, there is little doubt that the next Mayfair, which will probably be held around close of the racing season, will be a novelty affair and will perhaps carry out theme of the turf.

Among the Women

By The Skirt

BEST DRESSED WOMAN OF THE WEEK
GRACIE ALLEN
(State)

When a theatre can be filled to over capacity at 11:30 in the morning, there must be some attraction, and at the State there is a super-attraction, Burns and Allen. Away from Broadway for too long, this team is back and doing an act that's by far their best.

Gracie has never looked so lovely. She wears a black silk dress dotted in gold made with full skirt. She changes to a navy blue net with a sprinkling of sequins of the same color. A sequin jacket is also of blue.

Georgie, Gracie and Ben Blue do a minuet that is a knockout. For this dons a full crinoline skirt over her black and gold frock. The young miss with Cardini is a cadet in blue and grey. The girl of Vernon and Stone does her adagio work in a leopard skin.

Well Dressed Thief

Myrna Loy is at the Capitol in 'Whipsaw.' Miss Loy joins up with a gang of jewel thieves and throughout the picture is seen in a varied outfit of tailored suits, cloth dresses and a few negligees.

One coat has a band of krimmer up both sides, with collar matching. A small hat has a brim. A cloth dress has many metal buttons up the back and down the sleeves. A sport coat is of checks. One dark dress has the new full front with the bodice in surplus.

A dark suit is worn with a light blouse caught at the throat with a circle of pearls. One of the negligees has the full sleeves shirred at the top. It is of a heavy satin. Another satin robe is smartly tailored. One black velvet suit has an upright collar of lace. The hat is tricorned in shape and a bunch of orchids grace one shoulder.

ive Reasons

It looks like happy days are here again at the Paramount. Saturday in two hours there were at least three turnovers. There are five reasons.

The picture, 'Collegiate,' with Joe Penner and Jack Oakie and Hal Kemp's orchestra, and the Yacht Club Boys on the stage. Picture is all Oakie. He has everything his own way.

The girls of the school in the film are in dark skirts with middie blouses of white with blue collars. Oakie, taking over the school, transforms the girls from ordinary looking mortals to beauts in shorts and bare legs. For graduation exercises the girls wear satin shorts, cloaks and mortar board hats.

Betty Grable is lovely with her blonde hair tied with a narrow ribbon. Jane Cooper does some intricate stepping in chiffon pants and velvet bodice. With Hal Kemp's orchestra is a young brunet named Maxine Gray. She wears a white satin ensemble, a long skirt and tuxedo jacket and bluet ascot tie.

Irene Franklin has a bit in this picture, the head of a beauty shop. Her hair is now almost platinum. A standing collar of white is the feature of her black dress.

Roxy Goes Strip

At the Roxy Ed Sullivan is once again putting the Gae Foster girls through their paces. The girls in the first number are in short red satin skirts and brassiercs. Collars are white as also are the high top hats. Diamond buttons adorn the brassieres.

Ruth West is out in front in a white satin skirt and black chiffon riding coat. Accessories are white. Six girls parade in the almost nude, a surprising set of costumes for this house. For the most part the coloring is in red and white. One girl in particular is lovely in her long chiffon train. The girls are in long crimson satin trousers with tiny bodices, pink hats and gauntlet gloves, for more of Ed's clowning. The limbs of the Foster girls are encased in long sheer blacks tights and lace one-piece suits with paneled back and white hats and gloves, the best set of costumes seen at this house in a long time. A number done with hugs brown balls has the girls in short green frocks made with rippling skirts. Hats of white have brown crowns. Frazee Sisters were in backless dresses of chartreuse satin. There are two Columbia pictures, one a short and one a full length, latter, 'The Calling of Dan Matthews.' A question which caused the most laughter. A new face is that of a young woman called Charlotte Winters.

Miss Winters shows a varied outfit. Sables and fox furs are worn with tailored suits and one evening gown with a V shaped bodice held in place with two clips. There are a couple of light cloth dresses. The hats are all small of the off-the-face variety. On the golf links this miss isn't so smart in short skirt, sweater and beret.

Del io's Duds

A Warner picture, 'The Widow from Monte Carlo,' has found its way into the Astor theatre. It's a picture with names, at least, Colin Clive, Warren Williams, Herbert Mundin, Dolores Del Rio and Louise Fazenda.

It jumps all over the place, from Monte Carlo to Cannes and then to London, and even Margate. But what is important is Miss Del Rio's clothes, and she is showing a wardrobe worthy of Hollywood.

At a gaming table Miss Del Rio is in black, with white collar and a half veil. A bathing suit, backless, sports a white collar also. A black cerl evening gown with V neck has a wide scarf over one shoulder. Two diamond clips attached to one side of the neck stand out in bold relief. A dress worth copying is a black taffeta skirt with hugh velvet dots applqued on the material. A short tiny bodice is of velvet with a wide belt and large buckle. One other black evening gown of some sumptuous material has the one bare shoulder effect, and very daring is a white lame gown with both shoulders bare. A matching cloak of the lame brings to a close a parade of real clothes.

Television

(Continued from page

deemed in any wise competitive to picture biz.

Showmen's attitude on television for some time has been that it will be a novelty at first, with patrons attracted to it as such, and not expecting perfection. Television's province may be chiefly in the home, if for no other reason than that too many obstacles stand in the way of projecting large screen-size pictures into a theatre auditorium. Small sized televistic image makes it best adaptable for use in home sets. The question is how much and in what numbers it can keep them at home and away from the theatres. Radio has dented other and older forms of amusement, but pictures have not been greatly affected.

Any talk that television will dent talking pictures, as the latter shoved the legitimate drama into the background on the road is an erroneous calculation, in the opinion of Hay sians. Economics is the main reason talking films grew into big popularity, because of the small admission fees. Until television can be placed on a half-way comparable operating basis, showmen don't envision television usurping the boxoffice allure, whether fl stage.

Anna May's 1st China Trip

San Francisco, Jan. 28.

Anna May Wong departed these shores Jan. 24 for her first visit to the Orient. Girl is American born of Chinese parents.

irley Temple Doll Suit

Philadelphia, Jan. 28.

Injunction against use of name of Shirley Temple by Philly doll distributor was sought last week in Common Pleas Court here by Ideal Novelty & Toy Co., of New York.

Plaintiff claimed exclusive rights to star's name, charging Abraham Kamin infringes trade mark by selling 'Shirley Temple' dolls.

East

Snow storm gave the traffic court a breathing spell. Last Wednesday only 165 cases up.

CBS decided to take over broadcast of Jeffersonian Democrats at Macon today. That puts Doc. Brinkley in the back row.

Putnam Bradlee Strong, son of a former N. Y. Mayor, seeks in supreme court to disavow his marriage to May Yohe, actress. Says he went through a ceremony in Buenos Aires, but Argentine law did not then recognize union of divorced persons. To frustrate Robert E. Thomas, who seeks to establish his status as Strong's son and heir.

'Eternal Road' premiere now shunted to 'between Feb. 25 and March 1.' Show will start with a nut of around $450,000.

Katharine Cornell sets March 3 as the New York opening of her revival of 'Saint Joan.'

Passenger plane from Chicago, with eight passengers, arrived at Newark airport last Wednesday with a frozen stabilizer. Hung around in the air for an hour until ambulance and fire engines arrived. Not needed, as the plane made a safe landing.

Police arrested 14 in Miami in gambling raids last week and warned 2,000 patrons. Miami Beach is in another ballwick and nothing done there yet.

'Over My Dead Body' title of the next Clifford Odets play.

Mrs. Minnie Leopold, Ed Wynn's mother, slipped on the Boardwalk at Atlantic City last Wednesday (22) and fractured her shoulder.

Police called for the opening of 'Collegiate' at the Paramount Wednesday as a standout crowd feared it would not get a chance at the box office before the afternoon rates went into effect.

Widow of the late Samuel L. (Roxy) Rothafel, in applying for letters of administration, values the estate at less than $5,000. An intangible asset is possible settlement of his claim against RKO on his old contract.

Keith Markham, 24, a nite club entertainer, held in $500 bail for Special Sessions court on a narcotic charge, to which he pleaded guilty. Two companions, Edward Toddy and Jack Wilson, held without bail on similar charge.

'Theatre Guild takes another, 'And Stars Remain,' by Julius and Philip Epstein. Not dated, but probably not for this season.

Harry Bannister to revive 'Murder in the Old Red Barn' at American Music hall. Says it's authentic. Sometime perhaps he'll dig up 'Only a Farmer's Daughter.'

Strike of musicians delayed performance of 'Lakme' last week. After a wait of two hours, the opera was done with organ accompaniment. Men asked for cash in advance.

Fred Astaire suing Esquire mag and Baer, Wilde & Co., and their advertising agents for advertising jewelry 'as inspired by Fred Astaire in 'Top Hat.'' Says it humiliates and exposes him to ridicule.

Several Broadway shows had to alter dialog following the death of George V.

Catholic Theatre Movement, of New York, bans seven plays and frowns at 14 others.

Elmer Rice out of the WPA theatre project. Objected when told to cut Haile Selassie out of his 'Living Newspaper.' WPA nixes representation of any official of a foreign state.

N. Y. University has established a school for professional scenario writers. Advanced pupils only.

Estelle Winwood, of 'I Want a Policeman,' told the Drama Comedy club about playing comedy at the Astor hotel Friday.

Ashes of Rudyard Kipling interred in Poet's Corner of Westminster Abbey Thursday. Between Dickens and Hardy.

Miss Yuen Tsung Sze, daughter of the Chinese Ambassador to the U.S., takes a role in 'Lady Precious Stream.' She's a Wellesley college graduate.

Subscriptions to Wagner cycle at mats at the Met. virtually a sellout. Five in the Ring series.

Fire Department netted $10,350 on its fire show. Gave two shows in the Garden.

Eleanor Powell out of 'At Home Abroad' to rest her pedals. Hopes to return shortly. Said not to be serious.

Frank Brogan, head barman at the French Casino, arrested at the stage door of the New Amsterdam for arguing with his wife, Patsy Ruth Brogan, Wednesday. Discharged in Jefferson Market Thursday when she phoned the court she would not be down to press charges.

Guests at Central Park Casino now skiing after dining. Hill just outside.

John J. Sumner, vice crusher, lost again Friday. Magistrate Perlman dismissed Frances Steloff, who sold a copy of Andre Gide's 'If It Die,' which Sumner charged was immoral. Court held that much depends on the intent of the author.

London cinemas running a film purporting to show Hauptmann in his death cell. Paired with an authentic film of his wife.

E. H. Haris, of the Radio committee of the American Newspaper Publishers Assn., in Harrisburg, charged that radio is under 'a very definite and partisan control.'

Billy Rose plans to make his road 'Jumbo' a 50-car show. Will take along Ripley's Odditorium and the Frank Buck animals. Show to be given in one ring and a 250-foot stage. Babe Ruth also being considered.

Sonia Kasten, snake charmer, asks the police to look for a five-foot bull snake she uses in her act. Lost in a cab while she was taking it home from her job at the Hofbrau. A janitor found it coiled up in an ashcan.

General Motors planning to tour a 'Parade of Progress' over a 20,000-mile route this summer. Aboard 28 cars, the caravan covers about two miles when lined up for the road. Housing exhibit and other scientific angles.

Physicians report the condition of Richard Bennett greatly improved. For a time his illness was so grave that his daughters were called to his bedside.

National Board of Review to hold its annual session at the Pennsylvania hotel commencing Feb. 5.

Park Dept. band, composed of WPA musicians, refused to play for the skating carnival at Central Park lake Sunday on the grounds it was too cold. Band was fired on the spot and told not to look for further jobs from relief rolls.

Wrecked freight trains made things tough for ski parties on the West Shore R. R. Delayed 30 carloads of winter sportsmen when two wrecks blocked the road Sunday evening.

George Abbott to Florida. Reported he's to work on a new version of 'Uncle Tom's Cabin.' Marks will be out and Eva may not get to heaven.

Lee Shubert has a piece of Theatre Guild's 'Call It a Day.'

Philip Dunning definitely drops 'A Policeman's Lot' until he can get a satisfactory rewrite.

Beatrice Wanger and Nadjezda Gerlitz have dropped their fight for the right to use the name Nadja by mutual consent. No mention of terms of settlement.

Will of the late Hamilton Fish gives six bottles of a rare Madeira to each of his five children. He inherited the wine from his own father 43 years ago.

Revised N. Y. building code comes up for hearing tomorrow (Thursday). Included is the proviso permitting building over theatre auditoriums. To encourage new building.

Squad of 200 police spent Sunday looking for a burglar in the Woolworth building after he had shot a watchman. Meantime he had left over the roofs of adjoining lower buildings.

'Libel' newest play to get book publication.

Acme, Russian film house on Union Sq., goes double bill, though it has to use old films.

Actors' Fund 54th benefit grossed $12,000 and most of it profit. Many seats brought premiums of $25 or more.

Motion pictures spoiled another fake damage suit Monday when Bronx supreme court saw action film of Pasquali Scarpati who was suing B. F. Keith Corp. for permanent in jury allegedly sustained in Royal theatre in 1933.

'Children's Hour' to give a Thursday mat instead of Monday night show.

Columbia University collecting phonograph records of actors voices. For comparison, not emulation.

Lucille Horan, former show girl, freed on a charge of killing her husband. Says she'll come back to N. Y. and look for work.

New York to get Rimsky Korsakov's 'Invisible City of Kitezh' March 3. Philadelphia orch. and Russian troupe at the Met.

Mitzi Mayfair to take over Eleanor Powell's chores in 'At Home Abroad.' Starts today (Wednesday).

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

Coast

Refunds of federal income, estate and processing taxes announced by internal revenue bureau, included Rex Bell, $1,516; Clara Bow, $1,010; Jesse L. Lasky, Jr., $6,683; Harold Lloyd, $2,217; Raymond Hatton, $718; Bessie Lasky, $3,278, and Lyn Starling, $524.

Dr. Otto Ludwig Preminger, 20th-Fox director, knighted by Austrian government for contribution to art.

Two watches thefted from the home of Edna Callaghan, film actress.

Robert B. Kenaston, husband of Billie Dove, fined $50 and given 60-day suspended sentence for reckless driving in L.A.

Suit for divorce filed in L.A. by Luis Alberni on grounds his wife disturbed his mental composure.

Sebastian's Cotton club in Culver City denied liquor license by State Board of Equalization on ground they operated gambling tables. Eighty-nine other applications from liquor licenses in L.A. district also turned down.

Charging negligence, Max Factor filed suit in L.A. for $55,000 against driver of car which ran him down.

L.A. jury acquitted Wade Crosby, film director, on charges of forging checks under name of Mrs. Eric Massey.

Ila Hall Johnson, former screen actress, granted divorce in L.A.

Among those at Reno for divorces are Mary Cohan, daughter of George M.; Mrs. Beatrice Tracy, wife of Arthur Tracy, the Street Singer; Marian Engel, former Follies girl, and Nancy Gordon, wife of Leon Gordon, screen writer.

Third amended complaint filed in L. A. against KMTR for $25,675.25 by Princess Zoraida, who alleges station refused to allow her to broadcast after signing contract last May. Station claims Federal Communications Commission spiked psychologist's act.

Claiming to have given Jerry Miley $3,000 to purchase stock which she never received, Dorothy Dunbar, former wife of Max Baer, swore out grand theft complaint in L. A.

Charles G. Rosher, cameraman now shooting 'Little Lord Fauntleroy,' held by L. A. court on contempt charge for assertedly being $5,000 in arrears on his $150 monthly payments for support of his daughter, Joan Marsh.

Marian Marsh taken to the Good Samaritan hospital after being stricken with appendicitis attack at her home. She will recover.

Claiming that she had been under the influence of liquor and she didn't realize what she was doing, Mrs. Marie Riker, sister of Kitty O'Dare, filed suit for divorce in L. A. from Edwin Tierney, dance director, to whom she was married in Yuma a short time ago.

Mae Clarke announced her engagement in Hollywood to Dr. Frank G. Nolan, L. A. physician.

Daughter of Vivian Duncan and Nils Asther given screen test at Metro. Child is 4.

Suit filed in L. A. against Lou Brice for $5,075 damages by Jeanne Worden, who asserted Brice's car struck her, and that he was drunk at the time of the accident.

Forrest Tayor, writer, in serious condition in San Diego hospital after attempting suicide by shooting.

Divorce granted Gaye Melton, wife of Frank Melton, actor, in L. A.

New York divorce of Betty Healy, former wife of Ted Healy, entered in California court records to insure her regular payment of $150 weekly alimony.

Final citizenship papers issued to Ernst Lubitsch in L. A.

Duncan Renaldo released Jan. 26 from McNeil Island preceding his deportation, set for some time next month.

Wash. Opera

(Continued from page 55)

Albion again appeared on the stage. 'We'll put the opera on with a piano,' she declared. A hurried search of Constitution Hall, local concert center, disclosed no piano was in the building. A music teacher in a box recalled that there was an organ 'somewhere around.' It was finally found, another music teacher volunteered to play the score to the opera, 'Lakme,' and finally, at 10:30 p. m., it got under way. It was conducted by a local chap who had rehearsed the chorus.

Despite no orchestra, no lighting, no scenery and only half the supers in costume, about 400 loyal music lovers stuck it out to the bitter end —which came about 1:30 a. m.

Albion, himself, did not take part in the excitement. Several newspapers reported him 'prostrated backstage,' but impresario insisted later that he was in costume as a Brahmin priest for his role in the opera and couldn't very well appear on the stage before it began. Cast was mostly local with leads, Armand Tokatyan and Bidu Sayo, imported from New York.

Why Union Was Tough

Hayden, local union head, explained later that contract had specifically called for cash and that the fact had been pointed out to Albions on afternoon of performance. He also added that Albions still owed Musicians' local about $4,000, and Stagehands' local $3,000 from similar ventures four years ago. He said he had agreed to supply musicians this time if they were paid cash for the job at hand and $150 on the old debt. Stagehands were to get $100 on their original debt.

Check which was refused was signed by Giuseppi Donze, Metropolitan Opera baritone, and endorsed by several local society leaders.

Second opera in series of two scheduled by the National Opera Association, Albion's producing title, went off per schedule Saturday afternoon (25) with piano accompaniment. Show, 'Hansel and Gretel,' was taken over and presented by National Music League of New York and played to audience of 1,200, mostly children. Even failure of portable switchboard, brought along by league, failed to stop performance. Somebody produced a flashlight and held it for the lone pianist.

New York Theatres

There's a Better Show at the RKO THEATRES

PARAMOUNT TIMES SQUARE
"COLLEGIATE"
In Person
HAL KEMP and ORCHESTRA
With THE YACHT CLUB BOYS

STRAND B'WAY & 47TH
"Outdoes the Play!" — American
2nd Week
CAGNEY and O'BRIEN
presented by Warner Bros. in
"CEILING ZERO"
25c to 1 p.m.
A Cosmopolitan Prod—A First Nat'l Pict.

HELD OVER 3RD WEEK
ROBERT DONAT
"The Ghost Goes West"
with Jean Parker—Eugene Pallette
RIVOLI B'WAY at 49th St.
Continuous from 9:30 A.M.—Midnite Shows

CAPITOL B'WAY at 50th ST.
MYRNA LOY
in "WHIPSAW"
with SPENCER TRACY
Starting Friday
Jeannette MacDonald & Nelson Eddy
in "ROSE MARIE"

7th Av. & 50th St.
ROXY
ALL SEATS 25c TO 1 P.M.
"The Calling Of Dan Matthews"
with RICHARD ARLEN
On the Stage
ED SULLIVAN and
"Dawn Patrol Revue"

LOEW'S STATE 45th STREET & BROADWAY
IN PERSON
BURNS and ALLEN
Ben Blue—Stone and Vernon
Cardini—Gene Marvey
Jacques Renard
Screen
"AH, WILDERNESS"
with Wally Beery, L. Barrymore
Starts Fri.—"Magnificent Obsession"

RADIO CITY
MUSIC HALL
50th Street and 6th Avenue
EDDIE CANTOR
in "STRIKE ME PINK"
On the Stage: "WINTER CRUISE" Leonidoff's colorful travelogue in three scenes. Symphony Orchestra.

Seldner's 70th Birthday

I. Seldner, probably the oldest theatre manager in the business, celebrated his 70th birthday last week (23). He manages Loew's Elsmere, Bronx, N. Y.

He is the second oldest employee in the Loew organization, with the company 31 years.

—Reaching new heights in splendor and daring

Clifford C. Fischer's Folies DE Femmes

A uniquely gay and audacious revue just arrived from PARIS for the delight of the hundreds of thousands of our patrons who have been asking us, "What is your next surprise?"

Music by the celebrated orchestras of
JACK DENNY and VINCENT TRAVERS
and, on the cocktail lounge
RUSSELL PATTERSON'S "Personettes"
A New Musical Marionette Revue

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2 SHOWS NIGHTLY INCLUDING SUNDAY
6:30 P. M. to 4 A. M.
No Cover Charge

Film Reviews

THE EAGLE'S BROOD

(Continued from page 16)

Bretherton has fused proceedings to grip western fans.

Tedious opening sequences hurt the action that follows. Director goes out of his way to plant the idea that the grandson of a Mexican bandit is sought by band of outlaws. Mex outlaw has price on his head, but that does not prevent Hopalong Cassidy from showing his gratitude (when outlaw saves his life) and promising to return his grandson safely.

This forces Cassidy from office of sheriff and on the trail of gang that is after the youngster. Usual gun play in the town tavern, ambuscades, rescues, etc. Cassidy is aided by his cowboy friend, Johnny Nelson, though this contribution to story development is secondary.

Big lift to film given by William Boyd in this instance through his performance. Jimmy Ellison, as Johnny, seems a bit more acclimated to the western scene though he still looks too polished for cowhand character. Vivid portrayal contributed by Addison Richards, leader of the bandit band.

Joan Woodbury does a neat job as the dancing senorita who befriends the Mexican lad. Supposed to be her initial picture and indicates possibilities. Originally billed for production as Nana Martinez. George Hayes does well with a cigaret rolling bartender. William Farnum returns to do well by his interpretation of El Toro, the Mexican bandit.

Whole production is superbly mounted, plus scenic values. Archie Stout's cameraing very good.

Wear.

DAYS OF FREEDOM

(GERMAN MADE)
(*In German*)

Berlin, Jan. 19.

Chancellor Hitler's presence at its Berlin premiere lent a special significance to this 30-minute film document of the German Army at the Nuremberg Party Congress last September. Full title is 'The Day of Freedom—Our Armed Forces—Nuremberg, 1935.'

Technically, this important propaganda film document is in the best German tradition of film making. Miss Leni Riefenstahl, who directed it, had seven first-class cameramen at her disposal. In 1933 and 1934 Miss Riefenstahl produced full-length films of the Party Congress at Nuremberg.

While the film is mainly designed to show all patriotic Germans what Hitler has done for them by restoring Germany's military freedom, it is specially recommended to the 'Hitler Youth,' who are urged to carry on the 'glorious Prussian tradition.' Chancellor Hitler's speech to the soldiers ('bearers of a great tradition'), in which he links up the new German Army with the old Prussian Army, is made the centre of the film.

Main impression gained from the production is not goose-stepping, which plays its part in the parade scenes, but the superlative mechanical arms created so swiftly by the newly created German Army. Tremendous speed and the possibility of swift attack make a profound impression. A battle between fighting planes and ground air defense guns evoked great applause here.

A shimmer of romanticism hardly in keeping with the grimness of modern warfare is given to the film by Miss Riefenstahl's beautiful shots of cavalry and swooping aeroplanes.

AZ UJ FOLDESUR

('The New Squire')
(HUNGARIAN MADE)

Budapest, Jan. 12.

Hirsch and Tauk production and release. Scenario adapted from Maurice Jokai's novel by Alexander Hunyady; directed by Bea Gaal; music, Tibor Polgar and Georgy Ranky; photography, Istvan Eiben; features Kalman Rozsahegyi, Theodore Uray, Julius Csortos, Paul Javor, Zita Gordon, Mary Egry, Gero Maly, Maria Lazar, and Zoltan Maklary. Running time, 106 mins. At Kamara, Decsi and Atrium Theatres, Budapest.

(*In Hungarian*)

For the first time in the history of Hungarian sound pictures, here is a real, thoroughgoing bit all the more remarkable because it represents a high standard of good taste and literary merit.

Miracle was achieved by realizing that Hungary has a treasure-trove of picture subjects in the works of her greatest novelist, Maurice Jokai. This was so obvious as to be overlooked. Save for one or two poorly turned-out silents, the works of Jokai, who wrote 100 volumes of colorful, human romance has remained unexploited so far.

Although Jokai often turned to national history for his subjects, he handled them so vividly, that translations of his works were widely read in his time. Newest proof of his international appeal is this 'New Squire.' In spite of distinctive local color and patriotic historical angle, negotiations to make German and Italian versions are afoot.

tory concerns the two daughters of a retired Austrian army officer who fought against the Hungarians during their struggle for liberty, but settles in the country afterwards and succumbs to the lure of the soil, which turns him into a true patriot of his adopted country. One of the daughters encounters tragedy and death as the victim of a fascinating spy, while the other finds happiness in her love for a gallant ex-enemy whom she rescues from prison, thereby reconciling the two hostile families. Period is the 1850's.

Theodore Uray, in the part of the attractive spy, is a great asset. He photographs well, speaks well, and acts with distinction. Paul Javor, who has done highly commendable work in previous pictures, is again good in the part of the other lover. Maria Egry, this year's local stage discovery, also promises very well. Maria Lazar looks superb. Rozsahegyi in the part of an estate agent, Somlay in that of the ex-officer and Csortos as his enemy are okay.

'New Squire' cost about $40,000, some 20% more than is usually spent on locally-made Hungarian films and shows it.

Jacobi.

BALL AT SAVOY

(BRITISH MADE)

London, Jan. 10.

John Stafford production and Radio Pictures, Ltd., release. Stars Marta Labarr, Conrad Nagel. Directed by Victor Hanbury. Scenario Alfred Tolney, Reginald Long from book by Alfred Grunewald, Fritz Lohner-Beda. Music, Paul Abraham. Cameraman, James Wilson. At Prince Edward theatre, London, Jan. 9, '36. Running time 69 mins.

John Egan	Conrad Nagel
Anita	Marta Labarr
Mary	Lu Anne Meredith
George	Fred Conyngham
Herbert	Aubrey Mather
Mason	Fred Duprez
Teresa	Bela Mila
Manager	Ino Galvani
Stranger	onti de Lisle
Suzanne	Esther Kiss
Maitre d'Hotel	Tony de Lungo
Train Conductor	Broun Barnaby

This remake of a German film would hardly take the prize for originality—the story of an enamored youth posing as a waiter in order to meet and woo the girl of his dreams—and she an opera singer, too! Originally a play, it did not cut much ice when produced locally, although on the continent it did well.

Conrad Nagel, though charming, at times doesn't seem quite at ease in the role of the young diplomat, Geneva-bound, who steps off at Cannes in pursuit of an unknown face and voice. His charmer returns his affection, even though at one time it looks as though he might be a much sought-after jewel thief. Marta Labarr, in this role, is effective, although the beauty of her voice seems to lose in recording Lu Anne Meredith and Fred Conyngham are admirable singing, dancing and light comedy support. Whole just barely gets by.

Dem.'s Theme Song

Lindsay McPhail's political theme song will be introduced by the Nat Harris orchestra from the Waldorf-Astoria, New York, at the President's Ball tomorrow night (30). Michael Sherry will do the vocal.

Called 'It's Roosevelt Again,' number is intended for gratis distribution to Democrats during coming campaign. Will not be issued through orthodox publishing channels. There will be no restrictions on performing rights as number is free of entanglements with both sides of the WB-ASCAP.

MARRIAGES

Nat Karson to Henrietta Kay, Harrison, N. Y., Jan. 27. Karson is theatrical stage designer; bride a sculptor.

Claire Judson, secretary to Jack Robbins, music publisher, to Barrett Conger, stock broker, Jan. 25, in Yuma, Ariz.

Darlene McDuffy to Don Otis, radio announcer, Jan. 20, in Yuma, Ariz.

Kathryne N. Hankin, dancer, to Bede Irvin, newspaper photographer, in Newton, Iowa, Jan. 11.

Mrs. Winifred Jones-Hershman to Kyrill Feodrovich de Shishmareff (Igor Konrady), actor-writer, Jan. 23, in Yuma, Ariz.

Mrs. Mae Keaton to Sam Fuller, Hollywood publicist, Jan. 23, in Tijuana, Mex. Bride's decree from Buster Keaton doesn't become final until October.

BIRTHS

Mr. and Mrs. Jules C. Stein, daughter, in Chicago, Jan. 23. Father is president of Music Corporation of America.

Mr. and Mrs. Robert Shapiro, son, in New York. Father is treasurer of the Paramount theatre, N. Y.

Phoney Wire

Albany, Jan. 28.

Numerous grill and club proprietors in Albany have been clipped for $15 to $25 in buying what they believed to be a legitimate telegraph wire sports service.

Troy and Schenectady spots took the gypping, too.

Show Biz Vexed As South Plans More Nite B. B.

Irmingham, Jan.

Looks like show biz will have a real competitor in night baseball in the Southern League this year. Every town in the eight-team league, except two, will be lighted for night games. Theatre operators are worried.

Birmingham team will illuminate Rickwood Field, and New Orleans' Heinnemann Park will also be set aglow. This leaves only Memphis and Knoxville without lights. Both of the towns would like to have them, but for two reasons neither is likely to install lights. Knoxville lacks the money, Bob Allen, owner of the team, says, and Memphis has been unable to put floods in because the park is near a hospital. Night games, it is contended, would interfere with the sleep of patients.

Atlanta, Little Rock, Chattanooga, and Nashville are the other cities using floods. All of them had them last year and Little Rock used them the greater part of the summer. That's another point. In the north night baseball is not as big a competitor of show business because summer is longer arriving and the teams can play at nights only a certain number of times. Down here, though, the summers are long and more games are played after dark.

Both Birmingham and New Orleans vowed they would not install candlepower. Both teams are owned by old heads in the baseball business who originally contended that night baseball was just a fad and would fade.

FRANCO-GERMAN BOUT NO BATTLE OF MARNE

By JACK PULASKI

'Hey, don't you guys ever get hungry? Asked a hot dog seller at Madison Square Garden Friday (24), when another fight card was very slimly attended. 'A couple of mickey finns!' yelled a galleryite, just a little bouquet for the main eventers.

Such remarks tended to keep the few customers awake until the last bout, which was on the verge of a drag 'em out encounter. Some muggs upstairs started a sing, and that got a hand during the 10-round event between Andre Lenglet of France and Hans Birkie; Latter is from Germany, but was introduced as coming from the Coast.

Lenglet promised to do things to Hans, cracking him with well-intentioned rights, but nothing happened, not even a scarlet schnozz. Fact is that Birkie, always a second rater or worse, is one tough guy. He has met plenty of pugs, and, although he's been outpointed, always finishes vertical. As for the Frenchman, it is a question if he means anything in the heavyweight division. The fans didn't care, as indicated by the fact they wouldn't attend. Also, they must be offered something better to kick in five bucks top.

Finale Fireworks

The South American, George Brescia, and Frankie Connelly of Boston provided the finale fireworks. Right socks cut Connelly's left ear and eye early in the going, and the gore was plenteous. Frankie tried to break George in half with body blows, and about round three Brescia sunk to his stool as though all in. That was blamed on low blows, and Connelly was penalized two rounds for that nice work. The other guy won them, anyhow, and copped the match with something to spare. Brescia is one of the best of the new heavyweight crop.

Recently the Garden broke the record for poor attendance. This time it was busted again. There were 2,338 in the house, with the gross $5,342.

It's No Racket, Say Due Bill Boys; Why They're Public Benefactors

Anent the due bill business, brokers of same tell their side of the story. Following is an account of opinions expressed by the unofficial president of an unofficial organization of men banded together in common defense.

Traffickers in due bills no longer regard themselves as a group hanging on the edge of legitimate business and picking up discarded crumbs. They like to think of themselves as 'underwriters' and general benefactors of the public at large. What was once a fly-by-night enterprise now boasts about 20 recognized offices in New York city alone. Perhaps that many more maintain offices in their hats.

Methods of operating are all in favor of the proprietors and issuers of due bills, says headquarters. Biz is operated on a strictly confidential basis without solicitation or advertising. No cash patrons are ever lured away with cut rate inducements to further a sale at expense of an establishment. If making overtures to a broker a 'regular' is discouraged because of retroactive effect of stealing. By protecting issuer, the broker protects himself. If catering to a preponderance of bills any biz is sure to go down the chute. But, as an advertising medium, bills are still looked upon as stimulants.

The Buildup

Mouth-to-mouth buildup is the only means of furthering grosses, according to due billers. No business is openly sought out. Recommendations are the only impetus rendered. Even in cases of reference by a friend, no random sale is consummated. Every precaution is taken to avoid getting the wrong people.

Categorized as profiteers, brokers claim this is unjust as they actually realize only about 10% gross profit on any sale. Out of this they must maintain an office, keep themselves, pay traveling expenses and general operating nut.

Idea was generated around an advertising principle. This is slowly being forgotten in favor of the underwriting. By this is meant the carrying of night clubs, restaurants and in some instances hotels over rough spots, enabling them to continue operating. Due billers band when necessary in advancing cash sums with which clubs, etc., are redecorated, refurnished, brought out of red or clutched from sheriff's paws. Even hotels have been advanced coin for improvements.

In payment brokers get double the cash outlay in due bills. Profit in hotels, restaurants, etc., represent about 50% of intake. Result is that issuers loose nothing by practice and have use of ready cash without interest payment, the due-billers aver. Further advantage is seen in bills being utilized over a long period of time and not lumped up on issuer. In turn, bills are released at about 10% profit by arranger. Little of the old advertising agency contact remains in distributing sheets. Papers have many names, such as Trade Contract, Due Bill, Certificate of Exchange, Exchange Contract, Trade Order, but all boil down to due bill.

They're Crying

Boys are crying that, even with the 10% clip they garner, they are often out in the cold. After advancing dough they are left holding the bag by places going out of business with a lot of paper outstanding. If a customer of broker is caught in a shutdown, he redeems his paper for cash with his dealer, if same is reliable. Broker has no redress for foldup, unless owner feels personally obligated.

Reason quoted for profusion of bills is that, regardless of type of business, little stands to be lost by practice. Hotels are taxed for empty rooms, restaurants must have food wastes, night clubs have overhead. Hotels can service the same rooms for practically nothing daily, profits in others are so that presence of a few 'cost' customers add to appearance. Psychology of few wanting to sit in an empty nitery or restaurant is considered. What is not made on due bills is compensated for in presence of crowd retainers.

Virtually all businesses familiar with due bills are anxious to use them when the butcher, baker and candlestick maker puts in squawks for outstanding tabs. Only reason swankier type places are reluctant to use this service is that due billers cannot guarantee the type of patronage. If once this could be made reasonably certain, the boys feel they would have little difficulty in establishing themselves with the ultra spots.

As benefactors the due-bill boys regard themselves in a sacred light. They point out availability of poorer classes and younger set to places that would ordinarily be prohibitive to them without due bills. Sea trips, niteries, swank restaurants, hotels, etc., are all brought within reach of the 'general public' through this medium. School kids with little to spend are frequent callers. Stenos, et al., are all given an opportunity for 'that fling' through due-bill agents.

Citing a specific case of granting a new lease on life for a resort hotel, the boys showed where they enabled inn to life a $20,000 note from a bank and continue in business. During depresh a certain bank was hard hit and offered a note around for $5,000. Hotel approached group of billers for cash, and boys acquiesced. Hotel then presented $10,000 worth of credit in return. By this method hotel avoided an interest payment of $1,200 and actually paid only the original $5,000, in addition to saving the house. So the due-bill boys claim.

A. K. FLA. TOWN SEEKS ENT'MENT

St. Petersburg, Fla., Jan. 28.

Chamber of Commerce here is angling for an outdoor attraction in local ball park. Only form of entertainment at present is a film house and coming 'Three Men on a Horse' road company some time this month.

Board is contacting New York promoters for ideas and estimates.

This town is strictly an a. k. sort, frequently more by elderly people than the younger, fun-seeking crowd that hits east coast resorts. St. Petersburg hasn't even one night club. Legit house, established last year, is now a picture theatre, but this is where 'Horse' will play.

Chamber of Commerce doesn't exactly know what it wants, but it must be an outdoor attraction to be given at night. N. Y. Yankees will train there in the daytime later in the winter, but the ball players must adhere to a curfew. Usually have to be in bed by 10 p. m.

1,000 AT CHEESE CLUB'S DINNER TO HERSHFIELD

Cheese Club's dinner to its prexy, Harry Hershfield, at the Astor hotel, New York, Sunday night (26) brought out the greatest galaxy of civic and commercial celebrities at a banquet in recent years. About 1,000 attended at $7.50 per.

Among those on the dais were N. Y. Supreme Court Justices Ferdinand Pecora and Aaron J. Levy; David T. Wilentz, attorney-general of New Jersey; Grover Whalen, David Sarnoff, J. V. Connolly, head of King Features Syndicate; Edward G. Robinson, Alfred J. McCosker, president of WOR; Donald Flamm, prexy of WMCA; Phil Baker, Bobby Clark, Gene Buck, Louis Nizer, Joe Laurie, Jr., Morris Gest and George Gershwin. Buck acted as toastmaster.

James J. Walker, though not on the dais, was one of the speakers and presented Hershfield with a watch from the Cheese Club. A silver loving cup was also given Hershfield as a gift from 400 boys in a Hebrew orphanage.

Due to the number of speakers, the stage show part of the program was curtailed so that the affair could wind up at 1 a.m. Irving Caesar, Laurie and J. C. Flippen m.c.'d the abbreviated show, most of the acts coming over from the Actors Fund benefit at the 44th St. theatre.

CHATTER

Broadway

Charlie Einfeld to Florida.

John A. Schultz flew to Hollywood.

Leo Singer sailed Saturday (25) for Europe.

Vincent Lopez giving away miniature pianos.

Burns and Allen leave for the Coast Feb. 7.

John M. Stahl back to the Coast tomorrow (Thursday).

Edward H. Griffith, Metro director, comes east next week.

Ginger Rogers east for a holiday, accompanied by her ma.

The El rendels go back to Hollywood after a last half in Pa.

Mrs. David Loew and the kiddies to the Coast to settle down.

Prices for wrestling shows at 71st Regiment Armory cut to $2 top.

Dorothy Bryant, executive head of Chorus Equity, to México for rest.

Herb Berg, feature editor of the Daily News, in hospital for observation.

Joan Marsh due in New York this week to discuss a London picture offer.

Ray Milland in town from Coast before sailing today (Wednesday) for Paris.

Sergei Soudekine stays on at Music Hall to design another series of settings.

Louis K. Sidney now boxes in the morning downtown before coming to the office.

Kay Morrison and Selma Alexander partners in new costume designing outfit.

Graham McNamee on crutches for a couple of weeks as result of sprained ankle.

Nat Karson commissioned to design sets for 'White Man,' drama due next season.

Warner Bros. screen tested Alice Miller, child dancer. No decision on contract as yet.

Absence of Charles Leach and Claude MacGowan from their desks at G-B laid to colds.

Joe Vogel, Loew exec, to Boca Grande, Fla., to join Col. E. A. Schiller on a fishing trip.

Sam Sedan, Universal purchasing agent, celebrates his silver wedding anniversary at Astor next month.

Irving Mills down to Miami again. Practically a commuter now watching his Palm Island Casino show.

The cold wave is keeping a lot of people in Florida for a longer stretch than they originally intended.

Al Smith's speech contained so many legitimate laughs, the boys are wondering whether he keeps a joke file.

The Marvin Schencks and the Johnny Hydes leave for Hot Springs, Feb. 6, with Joe Phillips for a chaperon.

Eddie Schnitzer, last with Columbia as New York branch manager, has joined Republic Picts as eastern district manager.

Following quick flop of 'The Illustrators Show,' Tom Weatherly decided to try agenting, joining up with Harry Bestry.

William C. Phillips, Par attorney in Berlin, is coming over the end of February on his first visit to the U. S. in eight years.

Collette Nicks gets a Metro test as result of winning the beauty contest broadcast over WHN. She's Howard Chandler Christy's model.

Frank Tours to Miami to conduct orchestra during broadcast of John Charles Thomas tonight (Wednesday). Back in pit at 'Jubilee' Saturday.

Jimmy Walker on air Saturday at Grand Street Boys dinner to Judge Jonah Goldstein and Sunday at testimonial dinner to Harry Hershfield.

Austro-Hungary due for a tourist boom from the folk who like Germanic atmosphere but wish to stay clear of present-day political Germany.

Eddie Knight (French Line) to Nassau to cure a sore throat. His own firm's doing so much business he can't be accommodated on a French liner.

Midtown cabbies cussing at the administration for not cleaning up the ice and sleet quicker. Tough navigating in autos all week definitely dented theatre biz.

Hello girl at the Hotel Belvedere, Dorothy Channing, keeps pace with the tobogganning thermometer as follows: 'Good morning! It's seven o'clock and one degree below.'

George Lottman's eight-year-old Herbert is editor-in-chief of The Humor, hand-written weekly which the youngster circulates among his p.a. father's theatrical friends.

That sign over the stage-entrance at the Hippodrome now reads, 'Through These Portals Pass the Most Beautiful Elephants in the World.' It used to read 'horses.'

Winter cruise biz bullish. The popular lines rejecting biz in order not to overburden the staffs and endanger the passengers' standards for good service, impossible if the passenger list is overboard.

Dr. and Mrs. Myron I. Ingram of Chicago want to visit New York and the World's Fair in 1939, but appar-ently are apprehensive about availability of hotel accommodations. Last week they filed reservations by letter at the Belvedere hotel, N. Y.

Paris

By Bob

Carl Shaw on the next Bobino bill.

Tracy and Hay playing at the Rex.

Nona Reed making air debut from Radio site.

Bernstein's 'Hope' company now on the road.

Victor Perosino, nitery man, back from Sestrieres.

Jean Sablon to London to play in revue 'New Face.'

Jane Armstrong playing at Caprice Viennoise nitery.

Georges Milton, stage and film comic, off for a road tour.

Metro's Laurel and Hardy club meeting at Medrano Circus.

Willy Thunis giving farewell performance of 'Land of Smiles.'

Medrano Circus giving benefit for widow of the clown, Antonet.

Helena Greasley giving dinner party for her girls at Fred Payne's.

Peggy Taylor, through with Continental engagements, returning to London.

Harry Baur returning to legit at Varietes next season, probably in Ivan Noe play.

Avila and Nile, dance team, playing at Harry Pilcer's before returning to Madrid.

Road companies in Brussels and Monte Carlo with Armand Salacrou's 'Free Woman.'

Lucienne Delforge broadcasting from Radio Cite prior to playing as soloist with Poulet symphony orch.

Bouffes Parisiens at last getting a success by taking over 'Lavalisons,' hit satire revue hitherto at the Michel.

'Midsummer Night's Dream' (WB) finishing sixth week of run at the Marbeuf and still breaking house records.

Jean Martet's 'Pleasure of Love' to be played in Nice and Monte Carlo by Spinelly, Tramel and Debucourt.

Dave Souhami selling English language rights to 'Black Eyes' to London producer, Time Pictures, Ltd., for remake.

Opening of 'Golem,' French talker made in Prague, at Le Paris to be a Franco-Czech celebration; United Artists distributing.

Suzanne Chantal, who has written French dialog titles for 250 American films, explaining the difficulties of the job in a fan paper.

Louis Aubert's 'Blue Forest' musical to be broadcast from Paris PTT.

Charles Laughton here on way to England from winter sports.

Nera Nemtchinova doing 48 uninterrupted pirouettes at the climax of Russian Ballet scene in Charles Boyer French film, 'Mayerling.'

Louis Jouvet to put on a play by Edmond See, film censor, next season, 'The Liaison Man,' with Pierre Blanchar and Madeleine Ozeray.

Danielle Darrieux to make first English talker in London: 'Chaste Susanna,' with French version also supervised by her husband, Henri Decoin.

National Popular Theatre, deprived of a hall by the tearing down of the Trocadero, giving shows at the Antoine, Dejazet and other theatres.

Harold Smith, new second vice-president of American Club of Paris, introduced to membership by President Theodore Rousseau as 'representative of one of the most notable and outstanding industries of the United States.'

Quebec

Joe Carr, m.c.ing at the Ford.

Ken Finlay buying stock.

Bessie James here from Chi.

Jack Miles in from Winnipeg.

Charlie Freeman here from N. Y.

Frank O'Byrne here from Toronto.

Gene Curtis expands girl line to 24.

Harry Anger in town for a look-see.

Bill Singleton back from Quebec City.

Clancy Robson in town from Toronto.

Billy Bissett and orch to Monte Carlo.

Billie Bonnar here from Edinburgh.

Fred Revelle in Montreal from London.

Budd and Eleanor Cole back from Lido, Hull.

John Coates, Granby, looking over exchanges.

Jeanette Hackett lunching with Mrs. Carman.

Jo-Jo Black in town on special biz at Loew's.

Alfred Perry another invader from London.

Jerry Blanchard opens new show at Chez Maurice.

Allan Spencer publicity man at Palace and Capitol.

Harold Bishop officially installed manager of the Capitol.

Charlie Weiner, Winnipeg theatre operator, passing through.

Revamped Silver Jubilee films brought good biz to main stems all week.

Ray Taubman throwing parties in Ottawa, here and Toronto.

George Sims doubling as m.c. and orch leader at Krausmann's.

Tony Allevator from the gold country around Rouyn in town.

Tommy Conway to open a summer resort hotel at Abenakis Springs.

Zolo to B.B.C., London, directing, writing, producing own bill half-hour weekly.

Johnny Gibson baritoning with Freddy Blackwell orch at Gatineau Country Club.

Charlie Dornberger and orch from the Mount Royal to Waldorf-Astoria, N. Y.

Mike Wilkes, UA exploitation man, here talking the Cantor pic with Tommy Cleary.

Robert Hurel, president of France-Film, made a Chevalier of the Legion of Honor by the French Government.

Compagnie France-Film, pioneers in French films here, enjoined from showing 'revival' pix here and must hand over 54 such films to Confederation Amusements Ltd., on ruling by Judge Forest, Superior Court.

Leo J. Lapensee suit against His Majesty's Theatre for $1,733 damages for exhibiting 'Ziegfeld Follies' posters in the lobby of the theatre during the week of a film about the Pope and thus claiming to have depressed the gross, thrown out of court.

South Africa

By H. Hanson

Durban Operatic Singers producing 'Bethlehem,' Nativity play.

Metro (MGM) Johannesburg, drawing big with 'Mutiny on the Bounty' (MGM).

Sarah Sylvia, Jewish actress, staging 'Why Women Divorce' at His Majesty's, Johannesburg.

Elstree-bio-cafe, Cape Town, popular, Cynthia Moore, film actress brought from England, is hostess.

Johannesburg and Durban putting dance orcestras into cafes and tea gardens as attractions for holidays.

Conjurors and Punch and Judy shows reaping a harvest due to big stores securing acts to pull in the crowds. Free shows each day.

The Hague

By M. W. Etty-Leal

Schaefer's Midget troupe here.

Ballets Russes from Paris doing big biz here.

Dutch film 'Rubber' nearly ready for release now.

Mary Wigman and her ballet coming to Holland.

Vaudeville at the Scala again instead of revue, as customary.

Vera Bondam, Dutch actress, joining Ruys Co. in a tour of Java.

Wladimir Horowitz, pianist, muffed his dates here; he is seriously ill in Milan.

Bela Bartok, Hungarian composer and pianist lectured here over AVRO.

Hofstadtooneel billing premiere of new Dutch play by Broedelet 'On the Stage.'

Actress Else Mauhs recovered from severe illness and back on stage again.

Dutch premiere of 'Midsummer-night's Dream' (WB) billed at the Studio theatre, The Hague.

Dutch exports of radio-sets in 1935 amounted in value to $26,000,000 as against $29,000,000 in 1934.

Hundredth performance of French play 'Ecole des Cocottes' by Paul Armont and Marcel Gerbichon at Amsterdam.

House in which Mozart lived at Hague in 1765 is being torn down as it stands in the way of traffic improvements.

Dutch actor Rienk Brouwer celebrating his 40 years on stage in Dutch play 'Four Seasons' by Antoon Coolen.

Henri van Wermeskerken Dutch playwright and journalist, off to South Africa for local color for his scenario 'The First Trekkers.'

Studio Theatre premiering Warner's Reinhardt production 'Midsummer Night's Dream' simultaneous premiere of 'Anna Karenina' (MG) in the Hague, Amsterdam and Rotterdam.

Montreal

W. R. Campbell to Gazette.

B. M. Garfield, Rialto manager, elected president Business Men's Ass'n for fourth consecutive year.

Six of the United Amusements' 13 neighborhood houses here, the Rialto, Papineau, Rivoli, Amherst, Corona and Granada, in conjunction with a big commercial broadcast, have a 45-minute vaude show with 16-piece orch one night a week each.

Moscow

Moscow State Circus staging 'Christmas Eve,' a revue adapted from a story by Gogol.

Children's theatre with 1,200 seats is now being built in the former Anichki Palace, Leningrad.

Kazak National Music theatre due here soon with repertoire of national plays, featuring Kazak music and dance.

An operatic score of Pushkin's poem, 'Count Nulin,' has just been completed by Sterinkov, ace Soviet composer.

Boris Krassin, head of the Music Department of the Moscow Conservatory, is working on the problem of new sounds.

Henry Temlanka, English violinist, touring Russia for the second time, playing at Rostov, Odessa, Baku, Kharkov and Leningrad.

Verdi's 'Requiem,' under the baton of guest conductor Eugene Szenkar, at Moscow Conservatory. First performance after many years here.

The Gramophone Record Trust is turning out 100 new records of Pushkin's works and reissuing 50 old ones for the 100th anniversary of the poet's death.

Kiev State Jewish Choir 50 mixed voices is in Moscow for concerts. After six years of training they are ready for rehearsals with the Kiev Symphony orchestra.

Jacques Duval, French playwright, has returned to Paris after attending the Moscow premiere of his play, 'Prayer for Life,' at the Second Art theatre. 'Prayer' was first produced in Paris in 1933, where it ran for 175 performances.

New Gorki theatre just opened in Rostov-on-Don has seating capacity of 2,200 and its own power substation. Theatre designed by Soviet Architect Schuka. Directors Meyerhold, Tairov and Nemirov-Danchenko helped with general design.

Budapest

By E. P. Jacobi

Jeichi Nimura, Japanese dancer, a big hit here.

Arthur Bardos to try his hand at film directing of a comedy in February.

'David Copperfield' (MG) only moderate success here. Parents take their children but the youngsters are bored.

Hungarian road company, with an artistic cabaret program in 'Chauve Souris' style, soon starting on a Swiss circuit.

Irene Agay doing personal appearances in Vienna theatres which show her first German picture 'Her Highness Waltzes.'

Sari Fedak considering an offer to play Mrs. Warren in the GB-Shaw play at the Vienna Deutsches Volkstheatre, in German.

Ferenc Kiss, National Theatre actor, dislocated his right arm—and the National's entire holiday repertory—owing to a ski accident.

Marika Roekk may get leave from Berlin Ufa to play 'Mariora,' a Brodsky-Bus Fekete musical specially written for her, on Budapest stage.

Hungarian Broadcasting Co. reorganizing its own permanent acting company so there will be no need to borrow actors from various stages for radio performances of plays.

Alex Hunyady has given his word of honor that his play 'Nine-Pointed Crown,' written in collaboration with Lily Hatvany, now in rehearsal at Vigszinhaz, is not based on a real occurrence.

'Great Love' is Molnar's 25th performed play. To celebrate the jubilee, somebody unearthed an early unperformed one-acter of his, 'Fires,' printed in 1902, which will be produced by Terezkorut Theatre.

Mexico City

By D. L. Grahame

Eva Beltri, Mexican dancer, on a road tour.

Plan to make civic amusements department an autonomous government branch.

Class dickering with Imperio Argentina, Spanish actress, for personal appearances.

Dagmara Renina Troubetskoi, Russian soprano, giving recitals at the Palace of Fine Arts.

Specs petitioning President Cardenas to nix plan to make national the local law that bans their activities.

Esperanza Iris, veteran operetta star, signed for lead in 'Mater Nostra,' which a native pic company is to produce this winter.

Education ministry has started its anti-jazz drive with free concerts in theatres it controls and in workers' and peasant's recreation centers.

All thespians included in one big union. Actors' National Assn., which is affiliated with Confederation of Workers' and Peasants, Mexico's strongest labor organization.

London

Carl Grune in from Madeira.

Korda says he'll film 'Hamlet.'

Anna Lee back from Switzerland.

Alice White looking over London.

Magda Kun into the new Alice Delysia show.

'Anything Goes' broadcast from the Palace theatre.

Vivian Van Damm cruising for three weeks at Madeira.

Laura Henderson, backer of Revudeville, is seriously ill.

Pamela Ostrer lost $5,000 worth of jewels when her flat was burgled.

Palladium dickering with Al Trahan for the Jack Hylton show.

Dolinoff and Ray Sisters back in town after 10 months' continental work.

Clarence Johnston, formerly Layton and Johnston, filing bankruptcy petition.

Morton Selten had to relinquish a picture engagement owing to indisposition.

Metro has taken over the Palace theater for a week of tradeshows commencing Jan. 27.

Borrah Minevitch returning to Paris. Opens at the A.B.C. Feb 3, doubling in a nitery.

Grosvenor house cabaret to appear in Julius Hagen's production, 'Eliza Comes to Stay.'

Walter Dare Wahl to trip over to Galicia to visit Papa Wahl, whom he has not seen in four years.

Matt McKelgue suffering from a relapse because not obeying doctor's orders to stay in bed after an operation.

Columbia dickering with Flanagan-Hurst Prod. for its latest, in which Gracie Fields has a financial interest.

New Elisabeth Bergner show due for rehearsals Jan. 13, but delayed for fortnight due to the star's indisposition.

Sydney Howard offering $100 prizes for best jokes submitted him to be used for Columbia records or picture work.

Fox Film (London) doing a picture which will star Naughton and Gold, Palladium comics. Shooting to start in March.

Two-for-one method of keeping plays on grind after they've lost their first bloom is likely to be followed in vaude.

Felix Ferry looking for a West-End house for his new revue, for which Lupe Velez is lined up. London Coliseum likely.

Harry Roy resuming his vaudeville dates after finishing his Joe Rock picture. Opens at Holborn, Feb. 3, for a fortnight.

Mildred Franklyn (Hayman and Franklyn) claims she had to fracture her spine to get a mention in VARIETY's chatter column.

Criterion Films, headed by Douglas Fairbanks, Jr., to do 'Knights of the Round Table,' which will star Fairbanks. Shooting at Worton Hall.

Big sheets for the Holborn Empire show has some headed by Al Trahan, while others carry George Robey in the same position. That satisfies both.

'Wind and the Rain,' now running 950 performances at the Savoy, will last out to make 1,000. It will be the 10th play in the history of the British theatre to do this.

Tom Arnold has purchased the touring rights of 'Anything Goes' from Charles Cochran. Cochran intended to tour the show himself but couldn't find a suitable cast.

George Black has instructed Harry Foster to line up American novelties for the Palladium 'Crazy' show for August. Not to be confused with the show built around Jack Hylton due in March.

Berlin

Harry Piel doing his 101st film.

'Aliotria' the next Willy Forst film.

Father of Jules Marx died in Berlin.

Jewish music teachers out in all of Reich.

Mark Twain film serial in preparation here.

Capitol Cinema celebrated 10th anniversary.

Widow of Enrico Rastelli on the Berlin Radio.

Out of 106 German films produced in 1935, 54 were of literary origin, mostly novels.

Latest idea of a Berlin beer joint is announcement in window that 'Every visitor can conduct our orchestra.'

Anti-Italian remarks uttered by an m.c. in a local vaude house stopped after the Italian Embassy got busy.

Two dance teams in Femina the current month, Conchita and Rocco and Demusi and Schulatoff. Two bands also.

Dorothea Wieck in legit again, playing Donna Diana in Moreto's 'Stolz Gegen Stolz' at Bremer Play House currently.

Scala, returning to its first love—clowns, Grock has been signed again after being turned down repeatedly and allowed to play opposition houses. Charley Rivel also booked.

Strong-man act from last month's Scala bill, not getting any bookings for this month, accepted job at Scala's Crazy Show to carry Claire Waldoff off the stage in one of sketches.

CHATTER

Hollywood

Tom Andrew flew to Chi.

Tom Gallery hopping east.

Tommy Rockwell in town.

Sl Seadler has gone to N. Y.

Flu confined Joan Woodbury.

Lon Chaney, Jr., operating nite spot.

Carole Lombard got her aviation license.

Ruby Keeler resting at Palm Springs.

Nick Condos recuped from auto accident.

Val and Ernie Stanton in from Honolulu.

James R. Grainger east after studio call.

Tay Garnett arrived in Shanghai on his yacht.

Erman Pessis new p.a. for Talisman studios.

Renaud Hoffman new biz mgr. of Selznick Int.

Texas ranch vacash has called Irvin S. Cobb.

Polst King Charney wants a five-goal handicap.

Clark Gable back from his hunting trip in Mexico.

Jack Durant's parents back to N.Y. after visit.

Sonny LaMont from appendicitis op.

George Dye, ex-USC football player, lensing at U.

Danny Danker back from h.o. confabs in the east.

Dave Butler hoping to claim his hoss back again.

Sammy Lee had contract settled at Metro.

Sid Broad, Par assistant director, upped to supervisor.

Sally Blane and Norman Foster sunning at Palm Springs.

Marian Marsh recuping from appenop at Good Samaritan.

Ptomaine poisoning floored Jack Dawn, MG makeup director.

Stan Laurel's craft nudged by school of whales, so he says.

Charles Williams back in town writing. Been away two years.

Errol Flynn underwent appendicitis op at Cedars of Lebanon.

William A. Brady here for two months with an armful of plays.

Conrad Nagel back in town for 'Petrified Forest' spot at El Capitan.

U is trying to get Bill Tilden at studio in time for 'Amateur Racket' pic.

Illness of Robert Montgomery stalled work on 'Petticoat Fever' at MG.

Sam Ornitz in New York o.o.ing his play, 'Haunch, Paunch and Jowl.'

Bill Otto has joined Golder-Lang agency. Formerly with Zanft-Evens.

Frank Bunny, assistant to Maurice Pivar at U, is son of John Bunny.

Jack Foley's sound invention makes the original listen like an imitation.

William Wellman and MG's 'Small Town Girl' company back from location.

Ann Southern's studio avocation is whittling ash trays from California redwood.

Sybil Jason will enter Hollywood hospital for removal of tonsils and adenoids.

Mark Kelly and Harry Silber emulating dance team in those colored shirts.

Harold Austin, adventure producer, back from two-month Mexican cruise.

Metro's 'Kim' will keep Hugh Walpole from returning to London until April.

Lensers planning gala affairs for Lucian Andriot when he returns from Paris.

Upon completion of Par's 'Desert Gold,' Marsha Hunts flies east for week's stay.

Peter Lorre's illness in England has delayed return to Columbia for three weeks.

William Keighley co-directing 'Green Pastures' at Warners with Marc Connelly.

Artie Mehlinger buying new clothes since he lost poundage through dieting.

Carter Ludlow, L. A. Examiner society reporter, joining Walt Disney's puff staff.

Gabriel Cansino, of the Spanish dancing Cansinos, in 'Dancing Pirate' at Pioneer.

Melville Baker, author of 'Next Time We Love' at U, flying east for Music Hall preem.

Sir Guy Standing to pilot his boat in midwinter regatta in L.A. harbor next month.

Carl Laemmle, Jr's stamp collection, started by his pater 15 years ago, valued at $50,000.

Agent Bill Dunn claims he's invented gadget which will turn off gas stoves automatically.

Guy K. Austin of Screen Pictorial and Pearson's mags of London in Hollywood to collect stuff.

Roman Freulich, lenser, made series of one-reelers with Clarence Muse and negro choir of 70.

Terese Santiago, operator of chain of theatres in West Indies, paying her first visit to Hollywood.

Lawrence William Blumberg has petitioned court to have name changed to L. W. Pendleton.

Sam Dicks new production manager for George Hirliman's Regal, Metropolitan and Pacific films.

Sol Lesser and Mike Rosenberg have asked the secretary of state to expunge Master Pictures Corp.

Dr. N. M. LaPorte, director of research for Par, abandoned job due to ill health. Now in Florida.

'O'Malley of the Mounted' cast had difficulty in finding enough red flannels for trek into the snow country.

Legal steps being taken by Patsy Flick to have name changed to Pat C. Tired of being addressed as femme.

Henry Fonda's hand pierced by auto door when he made flying leap for running board on Walter Wanger set.

Betty Blythe has come out of retirement to take spot in Henry Duffy's 'Petrified Forest' at El Capitan.

Francis Lederer' facial inflammation and Joseph Cawthorn's cold slowed Pickford-Lasky's 'One Rainy Afternoon.'

Moss Hart working on Metro's 'Maytime,' after James K. McGuinness and Dwight Taylor had a crack at it.

W. Bert Scott, Jack Warner's sec, taking time off at Palm Springs until his boss returns from Florida honeymoon.

Mabel Colcard, appearing in Beverhills little theatre show, being tested by Metro as possible Marie Dressler successor.

Judgment of $1,000 given apartment house owner against Hale Hamilton and his wife, Grace La Rue, for back rent.

Barcoba Teplitzky, known on screen as Barry Trivers, asking court to make latter name legal. Born in Palestine.

Fifteen-year-old publicity building at Metro renovated to house Production Manager Joe J. Cohn and his unit managers.

Pat O'Brien, Walter Connolly, Gene Morgan, Ted Healy and Frank McHugh divided time emceeing Knights of Columbus benefit.

Suggested that the Academy of Motion Picture Arts and Sciences give an award for the actor giving the most benefits during past year.

Child labor law giving John Blystone break at 20th-Fox, where he's directing flock of kids in 'Matron's Report.' Has to knock off at 4 p.m. daily.

Pauline Frederick, Joe Rapf and Frederick Hamilton mending at Cedars of Lebanon; Mrs. Archie Mayo o.k. at St. Vincent's, and Bill Robinson improving at Hollywood.

Gail Sheridan's seven-year pact with Par, calling for $60 to $750 weekly, and Marcia Mae Jones' contract with Samuel Goldwyn legally approved. Latter, 11, gets $125 week.

On Frank McDonald's second wedding anniversary first pair of pix he ever directed opened at Warners' houses here, but he got another break. Actor, who had owed him $500 for two years, kicked in.

Philadelphia

By Arthur B. Waters

Charlie Perry back in harness as p.a. for UA at the Aldine.

Jerome Harrison, former p. a., now manager of Europa, arty film house.

Bill Shugard, theatrical advertising head at Ledger, in and out with illness.

Local gang welcoming George M. Cohan on his arrival for two weeks' stay at the Garrick.

Mrs. Upton Favorite, ATS subscription head here, reported set for legit censor board now being formed.

Tommy Labrum and Edgar Wolf to be co-managers of Erlanger when legit house takes on Jewish films Thursday (30).

Bulletin, very conservative sheet, broke all Philly precedent with front page story and pic on Marion Anderson, colored singer.

Charlie Washburn, Mary Ward, Sam Weller, Wally Munroe, Karl Bernstein and Ben Washer legit p.a.'s in town these days.

Mrs. Joseph Wall, now socially prominent local matron and formerly Kate Curling of Abbey theatre, in amateur show here.

Legit theatre managements burning plenty at several recent notices in dailies, with ads being pulled (temporarily) on two occasions.

Denver

By Jack Rose

Harry Nolan recouping from major operation at St. Joseph's hospital.

Harry Golub, Orpheum theatre manager, was in the hopital for a minor operation.

Charlotte, daughter of Mr. and Mrs. Frank Culp, married on parents' 28th wedding anniversary, to Harold Drake. Father is manager of the Isis theatre.

Joe Dekker was made chief mongrel of the Denver kennel of Yellow Dogs at the annual business meeting. J. J. (Jap) Morgan was elected keeper of the fleas, and Eugene J. Reed, keeper of the bones.

Cleveland

By Glenn C. Pullen

Zorinne and her San Diego nudists at Phil Gordon's Ambassador.

Eddie Sindelar and Pete Garish backing Everglades, town's latest nitery.

Otto Thurn's Bavarian ork from Rochester set into Alpine Village for spring season.

William F. McDermott, PeeDee's play-peeper, taking a look at 'em on Broadway for week.

Milt Harris, p.a. for Loew's, almost on verge of break-down, went to Pittsburgh for rest.

Variety Club's first annual supper-dance, slated for Statler Hotel Feb. 1, will be open house.

John Severance, art patron who founded Severance Hall for symphony orchestra, died Jan. 22.

Clyde Beatty's wife in on a visit, between rehearsals of her lion act opening in Columbus, March 1.

Burg's officials expecting 5,000,000 summer visitors during Republican convention and civic exposition.

Frank Hines, one-time manager RKO Palace here, back as entertainment director of coming Great Lakes Exposition.

George Davis, after 30 years as drama crick of Cleveland Press, shifted to another inside desk job. Charles Schneider taking his place as theatrical ed.

Chicago

Joe Eng spreading his Hoe Sai Gai eatery.

Jack Miller, head of the local Exhibitors Association, to Miami.

Lou Lipstone and spouse heading for second visit to the West Indies.

Doris Fair, from WCLS, in town to try her pipes on the local ether.

Harry Smitz ducked out of town for a trip to Havana and points south.

John Bernero also holding down the ticket window at the Studebaker.

Jack Morrison went hunting around town last week for an elephant.

John Balaban back at his desk after a glance at the Chihuahua country.

This week they start wrecking the legit Illinois theatre on Jackson boulevard.

Roy Topper and Bob Curley now handling publicity for Madison Square Garden.

Gardner Wilson dropped off in the loop, passing through ahead of 'Cocktails of 1936.'

Walter Gregory, managing director of the Palmer House, guest speaker at the CAPA meeting.

Ralph Kettering flipping to Detroit to o.o. the Brock Pemberton 'Personal Appearance' interests.

Lou Cowan holding down the home fort alone as both his mother and uncle skip for warmer winter climes.

Palm Springs

Lee de Forest down here to do a little inventing.

Loretta Young completing her recuperation here.

Ray Wolff, Chicago, photog, here to pose the celebs.

Darsie Lloyd's hound and four others poisoned last week.

Gloria Swanson and Herbert Marshall at the Racquet Club.

Skeet shooting attracting the same mob who go for archery.

Frank X. Shields had the picture money on him at the tennis tourney.

Joseph Schenck spends most of the evenings in the cocktail lounges.

Bowling alley attracting Jack Oakie, Alice Faye, Wallace Ford and others.

Bernie Topilitzsky, Wallace Beery and Ruth Chatterton planes at the airport.

Daily flight, Palm Springs to Boulder Dam and back, getting a big play.

Richard Dix and wife here to rest after two months on the desert filming 'Yellow Gold.'

The Normandie being ballyhooed all over town. New Zealand also boasting of its climate on local boards.

Irene Hervey, Maureen O'Sullivan and Betty Furness here with Clarence Bull for desert background stills for the slick mags.

Des Moines

By R. W. Moorhead

Sub-zero weather reduced theatre attendance more than 50%.

'Shining Hour' current production of Kendall Community Playhouse.

Melb Abbott, winner of the first Atwater Kent radio contest, becomes a singing prof at Drake U.

Home builders class of Grace Methodist church booked 'Imitation of Life' into the lecture room of the church.

Mr. and Mrs. A. H. Blank all set for that Florida vacation since Mrs. Blank has recovered from her recent illness.

The Jonathan Holes visiting here en route to Australia, where they will have the leads in 'Three Men on a Horse.'

Town to get its first indoor circus in three years, Jan. 30-Feb. 1, at the Coliseum, sponsored by local Labor Temple.

Two hundred Iowa dirt farmers did 'Bohemian Girl' at the Shrine auditorium during the Iowa Farm Bureau federation convention.

Verona Devore Cavanagh awarded a divorce decree from Hale Cavanagh Jan. 7 on charges of extreme cruelty. Until recently Cavanagh was manager of the Orpheum. He is now in Los Angeles and did not contest the suit.

Pittsburgh

By Hal Cohen

Mrs. Frank Rudd in hospital with pneumonia.

Lew Lefton's frau to the hospital for an operation.

George Sharp taking runkard' to Wheeling, W. Va.

Neville Fleeson back to New York to rejoin Sheila Barrett.

Bernie Armstrong's band booked for annual President's Ball.

Matt Kiwett brought his mother and father here from Holland.

Dave Hammel on from Chicago to manage Variety for Izzy Hirst.

Bob Newkirk hobbling around with cane, result of a broken toe.

J. R. Williams in town beating the drums for Cornelia Otis Skinner.

Gertrude Goldstein back on job at Art Cinema after minor operation.

Art Kassell's band replacing Kay Kyser's in Chatterbox for three weeks.

Morty Henderson now bossing William Penn theatre for Harris interests.

Robert Alan Green named to board of directors of Pittsburgh Drama League.

Bee Lewis doing Kilbuck's publicity during Madeleine Skelly Foust's hospital siege.

Dave Biederman, indie exchange operator, on from Coast to visit ailing father. He's brother of Les Biederman, Press sportswriter.

Minneapolis

By Les Rees

Grand, now closed, to be turned into elaborate niterie.

Minneapolis Symphony orchestra on annual mid-winter tour.

Leonard Gruenberg, RKO salesman, laid up with frozen ears.

Bob La Piner recovered from recent illness and back again in Publix offices.

Harold Johnson, WB salesman, busy addressing luncheon clubs on film industry subjects.

Town's leading furniture store staging free concerts with 50-voice chorus and string trio.

Archie Zacheri, U salesman, marooned for three days by snow and cold at Bismarck, N. D.

Minot, N. D., has prohibited dancing in beer parlors or any other establishments where alcoholic drinks are served.

Eph Rosen, RKO salesman, on two weeks' leave because of ill health.

Bad break for Bennie Berger when $275 'Bank Nite' prize was 'knocked off' at Paradise theatre, local nabe house, on 28 below zero night with slim crowd present.

Twenty social and civic leaders, representing universities, churches, clubs and civic groups, have organized committee to sponsor 'Midsummer Night's Dream' engagement at Alvin.

Portland, Ore.

By James T. Wyatt

Jim Schiller is back from L.A.

Bob White to annex another nabe.

Dave Drummond to Frisco and NBC.

Benson hotel openin the oak room as a nite spot.

Will Mayion has gone opera, managing a local group.

Doug Kimberly making bi talk about his coming road show.

Nite Clubs now exploiting talent. It's a new wrinkle in these parts.

Fred Keady goes to manage Parker's new house in Pendleton, Ore., when finished.

Portland Civic Theatre planning a new spring season of local legit productions. Gordon Davis is director.

Baltimore

By Albert Scharper, Jr.

Roy Bergere abed in hosp.

Lou Azrael, News-Post columnist, writing a play.

Niteries with femme imp floor-shows on the wane.

John Mason Brown, N. Y. Post drama crick, in last week for platform purr.

George Schaum now doing music reviews for morn Sun, relieving Don Kirkley, drama and pic crick.

Ben Washer, advance p.a. for 'Danger—Men Working,' legit which Ray Moore will break-in next week at the Auditorium.

Dave Lipsky around as avant courier for 'Land of Promise,' indie pic purchased by Loew's for showing at Valencia next week.

Charlie McCleary, Loew's Parkway manager, bedded at Sinai hosp with ailing stomach. Maurice Druker handling his spot, having been shifted uptown from the vaudfilm Century.

Miami

By Arthur Thomson

Gambling lid on tight.

rench Casino opened.

Champ Jimmie Braddock an arrival.

Rene Torres

Roney Plaza.

Jimmie Hodges playing the Gables theatre this week.

Hank Greenberg burning up the handball courts at south beach.

Merry-Go-Round, new nitery, opened with Tommy Tucker and band.

Pavilion Club newest of the niteries to open. Frances Faye heads show.

Al Goodman, New York's Hickory House, operating the Floridian Bar.

A. F. L. confab, now in progress here, has done nothing so far about Coast sound men.

Walter Hartwig's Manhattan Repertory Co. will probably fold this week. No biz.

Milton Berle, at Hollywood Country Club, will be succeeded by Sophie Tucker soon.

Georgie Jessel and Andrea Marsh followed Lucienne Boyer into Mert Wertheimer's swank Beach and Tennis Club.

Nancy Carroll, Constance and Natalie Talmadge and Quentin Reynolds watching the bangtails run at Hialeah Park.

New Haven

By Harold M. Bone

Eddie Johnson lost his mother.

New York Grand Op Co. due in Feb.

Gene Rodney back at Cherry Hill farm.

George

lector.

Stanley Allen takes a fling at legit reviewing.

Bruce Simonds scored in Sprague Hall concert.

Local house staffs pepped up over their bowling league.

Busted chair set on stage almost ruined WPA premiere.

Hiram Motherwell in for WPA project premiere at Lincoln (22).

Jack Schaefer hops from Theatre News editing into brief air interview.

IATSE benefit show committee work running Harry Feldman ragged.

Osgood Perkins must like this burg. Second tryout here in three months.

Flora Riley lost $10,000 damage suit for injuries in fall at Roger Sherman.

Harold Headee in from Hollywood doing a bit of behind-the-scenes lecturing.

Yale Drama school's next will be an original by Marion Hazard, tentatively 'Decade.'

Boston

Frank Gallup visiting.

Jack Goldstein in town.

Joe Flynn recuped from grippe.

Bob Horter ahead of 'Strike Me Pink.'

Dave Frederick now stationed at the State House.

Charlie Patterson back on job after besting neuritis.

Len Libbey a head man in th Community Fund Drive.

Carlo Vannicola's car succumbed to cold wave, bending the b.r.

State theatre lobby renovated and stairway to balcony installed.

Harry Einstein (Nick Parkyakakas) in town visiting the gang.

Billy Sneirson and band off to New York for auditions with World Broadcasting.

Billy Payne and Carl Moore George C. MacKinnon, Boston Daily Record columnist, and Tanya Wyl-Cocoanut Grove soprano, sked for p.a.'s at nearby theatres.

OBITUARIES

HARRY T. MOREY

Henry Temple Morey, 63, No. 1 villain in the early days of the Vitagraph company, died in Brooklyn Jan. 25 of an abcessed lung. He is survived by his widow, his mother and two brothers.

Morey quit the University of Michigan in his sophomore year to join the Robert Downing company, but made his early career in light opera, opening with Francis Wilson in 'The Oolah' and remaining for several other productions before joining the Montgomery and Stone production of 'The Wizard of Oz.' He did comedy bits with Weber and Fields, played in musical comedy with Marie Cahill, Raymond Hitchcock and Anna Held. His last stage performance was with Louise Gunning in 'Marcelle.'

He was a member of the old Vitagraph stock company in its early days, playing heavies to the leads of Maurice Costello and Leo Delaney. John Bunny, Flora Finch and others were with the troupe. When Vitagraph went into eclipse he went to Hollywood where he worked for Selznick, Robertson-Cole, Metro, Goldwyn, Associated Producers and other important companies. He has been infrequently in recent years, mostly in shorts and commercials made in the vicinity of New York.

NATHAN VIDAVER

Less than a week after he returned from a recuperative trip to California, Nathan Vidaver, veteran theatrical attorney, experienced a heart attack last Sunday (19) which proved fatal three days later. He died Jan. 22 at his home in Pelham, N. Y., at the age of 64. He is survived by a widow, Mrs. Nellie Ruth Vidaver; a daughter, Mrs. Robert C. Buttolphe; a brother and five sisters.

Born in Boston, he was educated at the University of California, practicing for a time in San Francisco and Scranton, before coming to New York. In the first decade of this century he was prominent in N. Y. politics but almost exclusively thereafter he engaged in private law practice, principally theatrical.

Among his show biz clients were numbered David Belasco, Marie Dressler, William A. Brady, the Shuberts, Oscar Hammerstein, Arthur Hopkins, Marcus Loew, David Warfield, Oliver Morosco, Clara Kimball Young, Theda Bara, Paragon Pictures, Lewis J. Selznick, World Film Corp., et al.

Vidaver made a name for himself in theatrical legal practice for his vision in drawing agreements and contracts, many of his covenants and provisions, as originated by him, becoming common legal custom in show biz agreements.

WILLIAM ROBYNS

William Robyns, 81, for more than a half century on the stage and in later years character actor in pictures, died Jan. 22 in Actors Fund Rest Home in Verdugo Hills, just out of Glendale, Cal. He had been in failing health for past year.

At the age of 11 he appeared in the first production of 'Uncle Tom,' then billed as 'Life Among the Lowly,' the book's sub-title, with Josiah Henson in the role of 'Tom.' His later screen plays included 'The Expert' and 'Hell Fire Austin.'

Services in Hollywood Jan. 25, followed by cremation. Only survivor a stepson.

JOHN MILLS

John Mills, 25, senior member and bass singer of the Mills Brothers, radio and vaudeville stars died of tuberculosis at the home of his mother, Mrs. Ethel Mills Jackson, at Bellefontaine, O., Jan. 23.

A lung ailment contracted during the 1934 London trip proved fatal. He has not sung with the quartet since Sept., 1935.

His father, John Mills, Sr., and the three brothers, who have filled their engagements, survive along with the mother.

THOMAS H. JOHNSON

Thomas H. Johnson, 43, Hawaiian musician, died in Brooklyn Jan. 20 of a malignant tumor.

He was buried in the N.V.A. plot in Kensico cemetery.

WILLIAM R. DEYO

William Ramsdell Deyo, for 15 years on the Orpheum Circuit, died in Los Angeles, Jan. 26, of pneumonia.

For the past eight years he conducted a dance studio and sent out units of line girls. Deceased was at one time reputed the fastest eccentric dancer in show business.

Only survivor is a sister, Bessie Burke, also in the act.

DAME CLARA BUTT

Dame Clara Butt, 63, one of England's outstanding singers and a soloist at most of the important British musical festivals, died at Oxford Jan. 23.

She had made numerous concert appearances in the United States, the last in 1922-'23. She was created a Dame Commander of the Order of the British Empire in 1920.

MARY MADDOCK CULLINAN

Mary Maddock Cullinan, 43, Irish actress and wife of Ralph Cullinan, died in New York Jan. 27, following two operations. Her last appearance was in 'Is Life Worth Living,' two years ago.

She is survived by her husband, a brother and two sisters.

IEN LE GALLO

Adrien Le Gallo, French legit comedian, died Jan. 14 in Paris.

He started as a newspaperman but went on the stage in 1887. He was best known as a member of the Palais-Royal farce company and his most famous part was the lead in 'Le Chasseur de Chez Maxime's.'

Mrs. Loui . Allen, , mother of Edward A. and Philip . Allen, owners of station WLVA, Lynchburg, Va., died at Virginia Baptist hospital from the effects of a fall suffered in November.

Burley Comics

(Continued from page 1)

comedians themselves that they are tolerated rather than enjoyed by modern audiences. Show is the strip, by the principal women and the chorus girls, and the burley producers of today concentrate on this. New producers know nothing about staging a 'book' or comedy scene, and the older producers don't bother with that phase of the entertainment any longer. The comic and his straight man are left strictly on their own, with neither material nor the means for obtaining it. Nothing is done to help the comedian, and the comedians claim that under the circumstances they're unable to help themselves.

Decline of burlesque as an important form of amusement runs parallel with the deterioration of its comedy. When the managers went peel crazy in an effort to outstrip each other, through the featured women in their shows, they turned their backs on comedy development entirely. In the past four years burlesque has recorded not a single move by any manager to give importance to comedy presentation.

For some time burlesque has been a complete washout as a producer of new talent for other branches of show business, and the present day comedians maintain that, unless burlesque restores its lost comedy value, it will remain sterile. Strippers are useless for any other work, except perhaps nite clubs, and in burlesque today a woman hasn't a chance if she doesn't strip. That narrows the field of possibilities down to the men of burlesque, aver the comics, but the men can't get anywhere either under prevailing conditions.

Burlesque has lately been the ruination of much promising comedy timber, the comedians declare. Several young comics with brilliant prospects have entered burlesque to gain 'experience,' ut instead of getting it, they've lost most of their ability. Average youngster entering burlesque is ambitious and that attitude is enough to make him stand out at the beginning. In a short while he learns all the established bits and from then on he finds there is nothing left to learn. As time goes on he sees his chances of graduating from burlesque lessening, and in a couple of seasons his work is no different from that of veterans of 10 and more years in the business.

Ad libbing, an art which once distinguished comedians of burlesque, and those who were schooled in that field, is practically extinct nowadays. Boys haven't the time on stage to practice extemporaneous quips. If ad libbing at all, with the present day strip-minded audiences, they've got to be dirty or else, and the dirt stuff disqualifies the comedians from consideration by pictures, radio, etc.

One of burlesque's proudest possessions is the knowledge that it produced such comedians who went places as Sam Bernard, Jack Pearl, Bert Lahr, James Barton, Joe Penner, Bobby Clark and many others. Today's comedians, held down by ruinous restrictions, would like to go places, too.

Main St. Plugs

(Continued from page 1)

Strawberry Point, which is noted for its large tomatoes, its basketball team and the biggest Epworth League glee club in the state.

'Myrt and Marge' used the civic salute gag for Wrigley's and Benton & Bowles made an imaginary tour of ocean, river and lake ports with its Maxwell Showboat. Today the best known user of the stunt is Major Bowes. Atlantic Refining and Gulf ll other sponsors who 'visit' various cities.

So effective has a little flattery proven in getting attention and favors and even cracking open the radio-hostile columns of local newspapers that numerous regional programs also are using a shovel. Smaller towns and villages respond to a county-to-county hookup like the bigger burgs respond to coast-to-coast temptations.

Pure Oil Bows

Latest to try this stunt is the Pure Oil company which is making a test of this plan on WSM, Nashville. Besides its regular 'Jimmy Mattern' script, Pure Oil is testing the 'salute' on the Nashville stations with a bow each week to some leading southern city. If a click there, will move to Chicago for a bow to midwest towns, and then east and west, each time on a 50 kilowatter.

This 'salute' program idea has brought into the radio picture a flock of one-time-shot' advertisers, among whom a leading example is Numismatic. This firm has a standing order with some 80 stations over the country to take the 15 minutes immediately following a 'salute' program on that station in the town that's being saluted. Figure that this municipal plug program will have everybody in that town listening and the follow-up shows can, in this way, snatch off the gravy of this concentrated listening audience.

THE PURITAN

(Continued from page 54)

successful set-up, showman being unfettered with the usual managerial annoyances.

First of the two acts starts with a homicide. Francis Ferriter, a young journalist, slinks upstairs in a Dublin rooming house and stabs a woman in the back. He is a rabid reformer, believing it is his divine right to help stamp out vice. The murdered woman was a prostitute.

There is an investigation along the polite lines of the police over there and, although the inspector finds a blood-stained 'kercheif in Ferriter's room, the man is permitted to remain at large until midnight, on his promise to turn in the killer. Scenes include the inspector's office and there the most lively dialog of the play is spotted, some of it highly witty.

Second act, however, does a flip-flap and ends with the ravings of the puritanical assassin who plunges the dagger into his own heart. That he was in love with the prostie is indicated and he consorts with another woman of the streets, also. She starts to disrobe but recoils and flees when he confesses the murder.

Scenically the play is generously outfitted, and the changes are swift. One is within the home of kinfolks and there is a certain amount of naturalness there. Ferriter fails to respond to the kindly conversation of the others and stumbles forth on his mad ways. Another scene within a church has the revolving stage visible. Some of the lighting is too impressionistic, while the raving of the man in the confessional may draw some criticism.

Denis O'Dea was brought over from Dublin's Abbey players for the lead, a Hamlet-like part with many sides. O'Dea has his moments, but his assignment is so wordy that the final curtain seems welcome.

Gavin Muir as the mannerly inspector, Jack Hartley as the slain woman's lover and Gertrude Flynn as a scarlet woman are among the leading people in support, while Beatrice Hendricks makes a small part stand out.

Erskin will probably have better luck next time. He deserves it.

Ibee.

(Closed Saturday (25). Printed for the record.)

Plays Abroad

TONIGHT AT 8:30

(Continued from page 54)

admirably acted by Coward as the husband and Alison Leggatt as the wife. Gertrude Lawrence, while quite good, seems to lack sufficient sincerity as the home-breaker.

'Red Peppers' is the familiar plot of skits seen in the States on the subject of a cheap variety team doing a singing, dancing and crossfire act in one, then going into full stage dressing-room interior, where they squabble over their work, etc. In this capably written mass of low comedy, Coward does a red-nosed comic seriously, perpetrating gags that he tells his wife were good enough for his parents. In this, Miss Lawrence plays the other half of the team and does her best work, being essentially a revue comedienne.

From a box office standpoint the second trio of playlets, produced Jan. 13, is far superior to the initial ones. They have more general appeal. Opener is 'Hands Across the Sea,' a light comedy. Scene is the drawing room of a Commander of the Royal Navy (Coward), and his wife, Lady Maureen (Miss Lawrence). She has just returned from a tour of the world and, in several places, was entertained by local personages whom she had invited to look her up when they came to London.

Enter Mr. and Mrs. Wadhurst from Malaya. Lady Maureen cannot remember their names or just where she met them, and there ensus a series of amusing complications. Smart cocktail set is typified by everybody referring to everybody else as 'darling.'

Coward and Miss Lawrence jump from these snobbish characterizations to cockney types in 'Fumed Oak.' They are man and wife residing in South London, with a 18-year-old daughter and the wife's mother. First scene opens at breakfast, where the child is getting ready for school. Grandma sits there nagging assiduously, while smarls and Daddy has his breakfast thrown at him without saying a word. He is a floor-walker in a shop and they have been married 15 years.

Curtain lowered to denote passing of time until evening of the same day, when he returns after a couple of drinks. It develops he had been earning more money than he had told his family, and secretly saved up something like $2,500. He is about to make a drastic change in their lives. As he enters, the three females had already had their evening meal, and are getting ready to go to the pictures. On the table is a plate of cold ham for father.

Old boy opens up and wife wants the child to leave the room so she won't hear him. Father insists they all stay. He starts in by calling mother-in-law 'an old bitch' and knows that she has hoarded up her money without having contributed a fair share for her keep; tells the wife she is cold and unfeeling, had snared him into marriage by saying she was about to have a child; tells the daughter she's an ugly brat, in whom he has not the slightest interest. Informs them of his savings, leaves $250 on the table to give them a start and says that if they use a little sense they can get along very well without him, and that he proposes to embark upon a life of adventure. He has already booked his ticket and is off.

Splendid character drawings, and stamps Coward as an even more versatile actor than heretofore given credit for.

Third is 'Shadow Play,' containing three musical numbers. Opens with a society couple who have been married 10 years, and are on the verge of splitting up. He is interested in another woman and another man is endeavoring to thrust himself upon the wife. She takes an overdose of sleeping tablets just before hubby enters and asks her to divorce him.

Then there is a fantasy depicting her delirium, which takes the audience back to their honeymoon. This is shown through the medium of black curtains and cleverly arranged lighting effects. Back to the honeymoon in Venice, and so on, finally returning to the original scene, where they are administering black coffee and bringing the wife back to normality. Her ravings during the delirium decide the husband to try once more to resume life with her.

These two sets of playlets will alternate for 12 weeks, which is the limit set by Coward for any of his stage appearances in the past few years. He closed 'Private Lives' at the same theatre after three months when it was playing to capacity. Coward's personal drawing powers at the present time here are sufficient to attract paying audiences for that length of time with anything he writes and appears in. Orchestra seats were sold out solidly for the first fortnight before it opened. Engagement is certain to prove a highly profitable one.

Jolo.

FRAU POLENSKA

Berlin, Jan.

Farce with an introduction and three acts by Grete Wilhelm; produced at the Komodie, Berlin.

Anna Petrovna Polenska.....Ida Wuest
Natascha, her daughter.....Paula Denk
Grandduke Vladimir Alexandrovitch Narishkin.....Paul Henckels
Paul Narishkin.....Curt Ackermann
Prince of Illyria.....Albert Horrmann
Baron von Brouillard....Rudolf Klein-Rogge

One of those farcical comedies which is written with a healthy regard for effects and situations without bothering to inquire into originality. But what carries the play to unusual success is the drastic character of Anna Petrovna Polenska who, almost single-handed, holds down the boards for over two hours. This is one of those juicy star parts that dangle enticingly before every comedienne's vision.

Ida Wuest, a German Mary Boland, but with a twinkle and a smile, has a chance here to run the gamut from the resolute mistress of a dinky saloon at the Polish-Russian border to supercilious grandduchess in a Riviera hotel. In a torrent of language, abusive and humorous, she sweeps everything before her, aided by the very effective stage prop of a broom. The evening is hers. Though Grete Wilhelm, a new authoress, did nothing more than competently varnish the well-worn farce steps, it is sufficient basis for the jovial capers of Miss Wuest.

Story is set in the Winter of 1918, at the time of the Russian revolution, when a large exodus of Russian fugitives crossed the Polish border, a remunerative business for Mrs. Polenska's border saloon. One evening a man falls dead drunk into her door. It is Ivan Stepanovitch, valet of Grandduke Vladimir Alexandrovitch Narishkin. His master had been shot by the Bolsheviks and, together with a sleigh full of booze, he had stolen his master's identification papers, which Anna Petrovna finds. To her he is the Grandduke, and Ivan thinks it wisest to stay mute and keep under a steady and comforting influence of liquor.

To brighten the future of her daughter, Natascha, with a glittering title, Mrs. Polanska proposes to, and marries, the supposed Grandduke; sells her den of iniquity, where she had made a tidy sum, and goes to live in the splendor of a fashionable Riviera hotel. Here Paul, the only son of the real grandduke, is engaged as a gigolo, and Natascha prefers him to the Prince of Illyria, whom her ambitious mother had selected for her. Paul recognizes his father's former valet, gets his support to marry Natascha, and having now recovered his father's papers, he can at last get at the family fortune, which is deposited at a Paris bank.

There is a pleasant glamor over the performance, for Ida Wuest's resoluteness never lacks humor, and Paul Henckels, as the pseudo-grandduke, makes his weakness for alcohol an amusing vice.

Play will undoubtedly have one of this season's longest runs here.

Trask.

Meltosagos Asszony

('Her Ladyship')

Budapest, Jan. 3.

Comedy in three acts by Istvan Bekeffy and Adorjan Stella, at the Andrassyut Theatre. Cast: Ida Turay, Martha Lendvay, Ferenc Deliy, Kalman Rozsahegyi, Martin Ratkay.

This is by far the gayest, pleasantest and most amusing comedy here this season. A first-rate production does a great deal towards making it a hit, but it's the author's happy idea which gives the cast their chance.

Ida Turay has the part of a 17-year-old schoolgirl with whom a famous, titled, hard-working surgeon falls in love. He marries her before she has graduated from high school. Girl loves her husband but feels incongruous as a hostess to his dignified establishment; Her Ladyship does not know what to do with herself while the husband is professionally engaged, and feels homesick for the fun, the duties and the pranks of school life which belong to her age. So she secretly goes to school under her maiden name in the mornings and plays Her Ladyship at night.

The double life leads to amusing complications, she gets into trouble with the school authorities and her fibs make her husband suspect worse things; until the pseudo-schoolgirl finds a solution by discovering she is going to have a baby. Now she no longer needs school to keep her busy.

Universal has already bought the play for a Francisca Gaal picture, shortly to be done here in German. Play has a good chance both on stage and screen if the performance is as spirited and the cast as good as here.

Beside Ida Turay in the name part, a young actress, Martha Lendvay, attracts much attention in the part of her school friend. Martin Ratkay is admirable as a kind old professor.

Jacobi.

CHI EXPLOITATION EXPO

STATE TO AID RACING AT MANY MICHIGAN FAIR

Detroit, Jan.

Along with likely legalization of bookies, Michigan will probably aid the breeding of race horses this year. Latter was the keynote of speech last week by A. C. Carton, director of State Department of Agriculture, before Michigan Association of Fairs.

Suggestion is complete reversal of previous department policy, which has been to discourage emphasis on horse races at county fairs, etc. Change is due to altered public opinion, Carson declared, and urged State to contribute to horse purses at State and county thus aiding breeding.

Neb. Outdoors

Lincoln, Jan. 28.

Election of officers for the State Association of County Fair Managers at annual meeting here finds the 1935 crew riding intact, R. C. Johnson, Mead, president; Stan Matzker, Seward, vice-president; and Chet G. Marshall, Arlington, sec. and treas. At the same meeting the State Fair board also stood by intact.

Attempt was made to reorganize the State Fair body and make provision for the hiring of a man who would be showman enough to get the fair back into the profit column. The salary of executive officer is now $2,400 a year and goes to the secretary. Hope was to jump this to attract a man with the needed ability, but well oiled political processes made it easy sledding for the old board to rule.

More contracts were sold this year by attractions men than in many a year. Lew Rosenthal landed the largest one, the Belleville, Kans., fair for which he got $2,300.

Maybe a Tenter

Schenectady, Jan. 28.

Doc Schneider, of Schneider's Texas Cowboys, broadcasting daily over WGY and personal-appearancing within a 150-mile radius, is air-announcing that he will have two tent shows the coming season (he operated one last summer while miking via WGY).

A new outfit, seating 1,700 and said to be one of the largest of the kind for this section, is now being built in Chicago.

Behind the Keys

(Continued from page 21)

Fox, Salinas, temporarily replaces Graham in Watsonville. Salinas ace house closed for refurbishing. National theatre, Stockton, closed.

Armand Cohen into new quarters on Golden Gate avenue for All Star Features; ditto Mel Hulling's Far West. St. John's Republic and Jim Riley's Pacific Coast Theatre Supply. Newly decorated and repainted —Jack Tillman's Columbia Ex. and Motion Picture Service plant. Eddie Hussong in as mgr. Parkway, Oakland. Hank Goldenberg, running Leo's Fox, S. F., expects to be a papa soon.

Philadelphia.

Maurice H. Verbin out as manager of Europa, replaced by Jerome B. Harrison, former p.a., taking title of managing director. Jack Smith becomes house manager.

Lincoln.

Ralph Falkenberg, manager of Ralf and Majestic, Lexington, Neb., back managing his houses after confined sometime with serious illness. Cass, Plattsmouth, Neb., entirely remodeled.

Bridgeport.

Peter Benard of Motion Picture Operators union re-elected to serve third term as president of Central Labor union here.

Lynchburg.

Fire destroyed Warner Brothers New at Staunton, Va., Jan. 24, causing a loss estimated at $150,000. Near-zero weather hampered the firefighting.

Des Moines.

M. W. Hoopes of Des Moines has opened the State theatre at State Center, Iowa.

Canadian Ethics

(Continued from page 38)

veal that only 105,000 of these have been carded at Ottawa, this including the WB repertory. Which are WB are not yet determined, but the latter claim that they control 25-40% of the modern music played.

Subsequent complication is the division of the 8c a receiving set tariff between CPRS, as representing ASCAP, and WB, which want their share. The Canadian Association of Broadcasters takes the stand that the appointment of the appeal tribunal is immediately necessary to adjudicate this question, but certain station representatives refute this and claim that the collection and payment of 8c a set to CPRS completes the transaction as far as the broadcasters are concerned, and that the splitting of the fee between CPRS and WB is the personal squabble of the latter two bodies and none of the broadcasters' business.

This is put forward as another argument for the appointment of the tribunal, but even this body will be checkmated in negotiations until WB file their repertory and register their tariff scale wth the Canadian Radio Commission, under whose rules and regulations the independent stations operate.

Code of Ethics

Another outcome of the CAB conference will be the establishment of a code of ethics and the maintenance of card rates. Committees have now been named to draw up details and necessary qualifications of agencies which will be recognized under rules similar to those of the Canadian Daily Newspapers' Association in dealing with straight newsprint advertising. The aim of the Canadian broadcasters is to align themselves with reputable agencies and firms seeking ether outlets and to see that rackets are not put over on the public. Complete supervision of programs will be sought and an attempt will be made to exclude any nauseating features, the patent medicine advertising over the air being presumably the chief target.

Claim of CAB is that their primary interests are toward radio listeners, that their reception spells the success or failure of a program and that advertisers must be persuaded that the listener is the ultimate determining factor. Attempts of certain concerns to get radio publicity without paying for it is to be discontinued. The further education of commercial sponsors as far as showmanship is concerned is to be stressed.

Along with the suggestion that the Government's promised legislation regarding an amendment to the Copyright Act and the appointment of an appeal tribunal to put through as soon as possible in order that the present chaotic situation may be clarified, the CAB will also seek the loosening of certain Canadian Radio Commission regulations in order that Canadian stations may be put on a more equal footing with American stations. This particularly applies to the banning in Canada of spot announcements from 7:30-11 p. m. and the complete prohibition of price mentions. Several national advertisers in Canada, some whose parent companies are in the United States, have been protesting the price mention ban in recent months, and some important accounts have left the air because of this stipulation. From the standpoint of station revenue, the CAB also feels that the banning of spots needs reconsideration.

Harry Sedgwick, CFBR, Toronto, was re-elected president at the close of the conference; ditto Arthur Evans as secretary-treasurer. New board of directors are: Major William C. Borrett, CHNS, Halifax; J. Narcisse Thivierge, CHRC, Quebec; Phillip Morris, CFPL, London; A. A. Murphy, CFQC, Saskatoon; H. Gordon Love, CFCN, Calgary; George C. Chandler, CJOR, Vancouver.

Hamid Gets Another

Charlotte, N. C., Jan. 28.

George Hamid and Norman Chambliss, extensive fair operators in North Carolina, have just acquired the Rowan County Fair, Salisbury, for the coming season.

BUILD FAIR ON 25-YEAR PLAN

Permanent Exposition on Site of Century of Progress—Outdoors Recreational Center, Opera, Symphony—Carnie Gaffs, Red Noise Out—Chicago Seeks to Hold Attention of Midwest with Steady Stream of Attractions

10-MAN COMMITTEE

Outcropping of world's fairs and expositions throughout the country, in Dallas, New York, San Francisco, San Diego and most recently in Seattle, has spurred Chicago leaders into a frenzy of activity on a permanent World's Fair in this town, so as to keep the midwest attention directed in towards the loop and to hold the eyes of the country. After a taste of the boom times of the Century of Progress, the local business men have their tongues out for more of the same.

Present plans are vague, but there is a committee of 10 men, headed by Walter Gregory of the Palmer House and chief of the State Street Council, working on the basis of an angle for the giant exposition. Council has secured a grant of $7,000,000 from the government for the primary landscaping of the proposed location, which is a portion of the grounds used by the Century of Progress. This $7,000,000 is being spent on WPA workers in planting trees, setting up walks and growing grass.

Basis of the plan is to set up a beautiful park first, and then tell the citizens of Chicago that is the proposed site and then start a campaign for funds. It is estimated that approximately $40,000,000 will be needed to build the original permanent exposition, and the funds will probably be raised by the floating of a revenue bond issue, in the same manner as the World's Fair funds were subscribed.

Committee has laid out a plot of 181 acres for the Chicago Exposition, running from about 14th street, which is just south of the Planetarium and Soldier's Field, to 23d street, which was the site of the Streets of Paris during the World's Fair. Exposition grounds will also include Northerly Island, which was the site of the Midway during the second Century of Progress season in 1934.

No Gaffs

Basis of the plan as contemplated by the committee is to make the Chicago Exposition a recreational center rather than an amusement center. It is figured as a sort of combination of the best features of Playland in Rye, N. Y., and Jones' Beach. It will be a year-round proposition, if possible, though there is a likelihood that the recreational sections will close down during the three severe winter months.

Plans include primarily a giant bathing beach, topping anything in the world. The angle here is to make it a play beach for recreation rather than a bathing beach, since the committee on research has reported that 60% of the people going to any sort of beach never go near the water.

There will be a convention hall seating 25,000 people. There has been some squawking around that the city has enough convention space now in the Coliseum, Stadium and the International Ampitheatre at the stockyards, but the committee proceeding on the basis that all of these meeting places are inaccessible and that the town needs a convention hall more convenient to the downtown sector.

Other plans for the permanent fair include exhibit and exposition halls of the type of Hall of Medicine and Health, Hall of Agriculture and commercial exhibit halls. Opera house with a sliding roof for both winter and summer season, particularly the summertime to take the place of the defunct Ravinia Opera in the north suburbs of the city, an open air arena for symphony concerts, with or without commercial sponsorships.

Two Bits Top

Admission will probably be fixed at 25c, with additional charges inside the grounds for rental of bathing suits, etc. The exposition itself will have full control of all concessions, from bathing suit rentals to the sale of hot dogs. This means that the exposition will hire men to run the hot dog stands, the bathing suit dispensaries, post card stands, photography shops, and the rest. This will eliminate the system at the Century of Progess in which the Fair took a percentage of the individual grosses with the individual operator standing for any losses.

There will be no Midway, which means no red noise and fire, no rides or shooting galleries. There will probably be two or three villages such as helped the Century of Progress. They will be primarily devoted to restaurants and cafes, however, with the cafe portion of the Villages dishing up floor shows along with the food.

Hot or Cold

Big item being worked on by the committee is year-round ice facilities, particularly during the summertime, the committee believing that this will figure as a great attendance attraction.

The entire plan of this permanent exposition is set as a long-time pull, covering a period of 25 years as a minimum which the period covered by the original lease to the property by the Exposition. There is no opening date set. Maybe in three years, maybe in five, maybe in 10. This is not figured as another World's Fair. And, of equal importance, the committee is stressing the fact that this Exposition will always be changing. Buildings will be wrecked and others put up as new ideas come in and new needs arise.

Revolving Hands

Committee of 10 men have their positions covering from one to 10 years each, which means that the committee automatically changes personnel continuously, to keep the members from getting into a rut and from splitting up into petty factions.

At the end of 25 years the citizens will decide whether they want to take the land back again and discontinue the Exposition or can lease the Exposition grounds (now known as Burnham Park) to the committee for another 25 years or so.

Included in these plans is a project for an airport on the lake front just south of the Exposition grounds. Business men of the city have been complaining that the present airport is too far away from the center of the city. City planners also have begun to raise a fear among Chicagoans that the transcontinental airplane service is passing to the south of the country bit by bit, and that unless Chicago comes through with the greatest airport in the nation that the city will lose the major portion of the cross-country airplane traffic.

Ex-P. A. Sentenced

Robert Sterling, for advance man for various circuses and carnivals, was sentenced to a term of from six months to three years in the penitentiary Monday (27) by the Justices of Special Sessions, New York. He had pleaded guilty to a charge of petty larceny. His police record covering the entire country showed 14 prior arrests for larceny and check passing.

Sterling was arrested Jan. 4 while attempting to rifle a cash register in a store at 250 Fifth avenue. At the time he told police he was without funds, having just arrived from the west to take a job as a waiter at Jack Dempsey's. No one knew him at the restaurant.

$1,037,000 Raised for Cleve. Expo Opening June 27 for 100-Day Run

Cleveland, Jan. 28.

Angeled to the tune of $1,037,000 by almost 300 local business firms, a 'Great Lakes Exposition' will open here June 27 for a 100-day run as highlight of Cleveland's centennial celebration. Chamber of Commerce boys are making it biggest thing in history of city, expecting 5,000,000 visitors as it will be held same time as Republican convention meets here.

Nut of $1,000,000 was original goal set by Dud ley S. Blossom, general chairman, but it was so quickly reached that another $300,000 may be underwritten for extra features.

Patterned after Chicago's Century of Progress, the exposition will be staged on lake-front near downtown section. One hundred acres are being graded for exhibit buildings. It will be a Roman holiday for local architects, since blueprints call for a new $100,000 bridge to lakefront besides a 60-foot wide subway to the midway and the erection of about 230 buildings.

Sensational stuff like Chicago ballyhooed has been tabooed by Lincoln G. Dickey, general manager, who formerly operated Atlantic City's Steel Pier. Amusement zone to feature a ten-acre village tagged 'Streets of World,' designed by Richard Rychtarik, who does settings for Cleveland symphony operas. Entrance will look like old European castle and streets will have architectural atmosphere of different nationalities.

Entertainment budget of about $340,000 being handled by Frank Hines, one time RKO theatre manager and a protege of John Royal. Reported he is dickering for appearances of Major Bowes and his amateurs in lagoon theatre; also Amos and Andy, Paul Whiteman and other name acts for short engagements. There's talk about bringing 'Jumbo' into civic stadium, which has 100,000 capacity, but deal with Billy Rose not yet set; Outdoor opera, 'Pageant of Nations,' backed by newspaper; athletic tournaments and aerial shows are events definitely lined up.

Midway's biggest novelties call for a record-high steel tower for air rides and mooring blimps; a midget village and wild animal caves; a horticultural exhibit in a three-story building that may become permanent; miniature railroad, an old-time variety theatre, reviving blood-and-thunder melodramas, and a 'Wonderland' playground for children. Concessions supervised by Almond R. Shaffer, associate director, who says that cheap grafters and wheels will be nixed.

Threat of rain not worrying backers, as exhibits of iron, steel and heavy machinery industries will be housed in city's permanent underground exposition hall. In case of drizzly weather, outdoor acts will move into civic auditorium, which has 15,000 capacity.

Dickey has already started work on exposition, which will run up to October. Executive staff includes Peg Whlin Humphrey, assistant general manager; William C. Dunlop, sales director; Ernest S. Porter, associate sales director; William Ganson Rose, promotion head. New York branch offices are being opened by E. A. Teven in Grand Central Palace.

Schedule for N. C. Fairs

Charlotte, N. C.,

Fair officials from three Nort Carolina counties are scheduled for a gathering at Marion this week to arrange for a circuit fair to reduc cost of entertainment features.

PUYALLUP BLACK

Tacoma, Jan. 28.

Western Washington Fair, largest outdoor attraction in state, held annually at Puyallup, few miles from here, gives 1935 income as $163,292. For first time in its 35 years all outstanding indebtedness has been paid and there is cash on hand.

Their com… must … a beauty care

These Goldwyn Girls warn you, "Take no chances with Cosmetic Skin"

USE COSMETICS? These famous Goldwyn Girls say, "Yes!" But they know how to remove stale rouge and powder *thoroughly*. To guard against the dullness, tiny blemishes, enlarged pores that mean Cosmetic Skin.

Cosmetics Harmless if removed this way

"Use Lux Toilet Soap regularly"—that's their advice. "It's the way to keep skin soft and smooth and clear."

Good advice for *you* to follow! For you can use rouge and powder all you like if you *remove* them the Lux Toilet Soap way. Lux Toilet Soap's rich lather is ACTIVE. It sinks deep down into every tiny pore . . . removes every last trace of pore-choking dust and dirt, stale rouge and powder.

Want a lovely complexion? Of course you do! Then why not try the Goldwyn Girls' complexion care? It's the one 9 out of 10 screen stars use—have used for years!

SALLY EILERS—

A star with the kind of complexion every girl wants. "Like most girls, I use cosmetics," she says. "Thanks to Lux Toilet Soap I never have Cosmetic Skin."

SAMUEL GOLDWYN *Presents* EDDIE CANTOR *in* "Strike Me Pink" *with* ETHEL MERMAN • SALLY EILERS *and the* GOLDWYN GIRLS *Now Showing Locally*

ETHEL MERMAN—

Here's another soft, clear Lux Toilet Soap complexion! Risk Cosmetic Skin? Of course not! "I use Lux Toilet Soap," Ethel Merman says.

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